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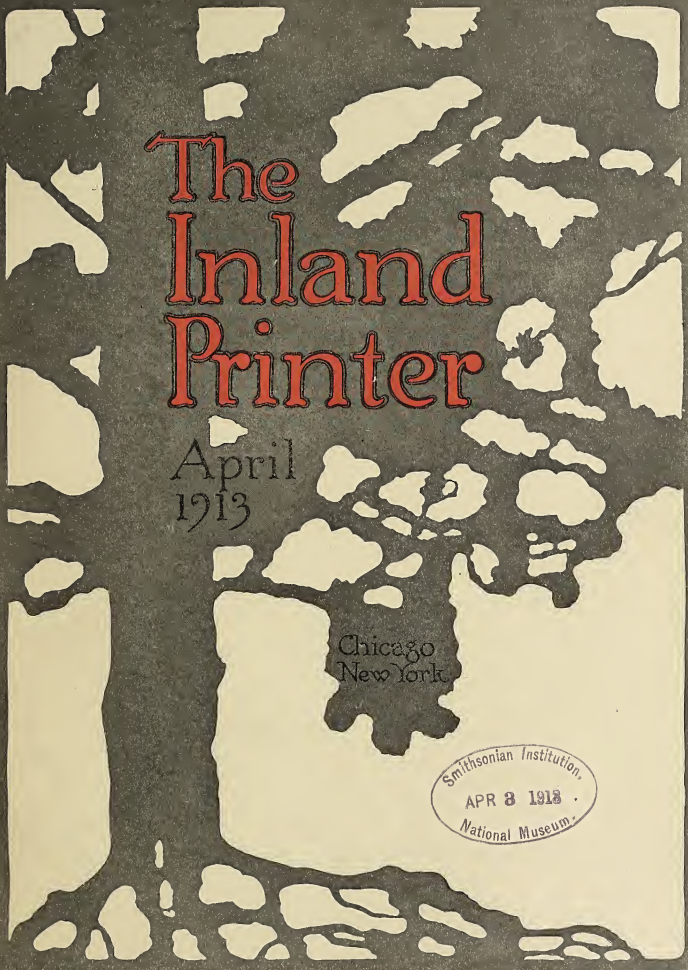
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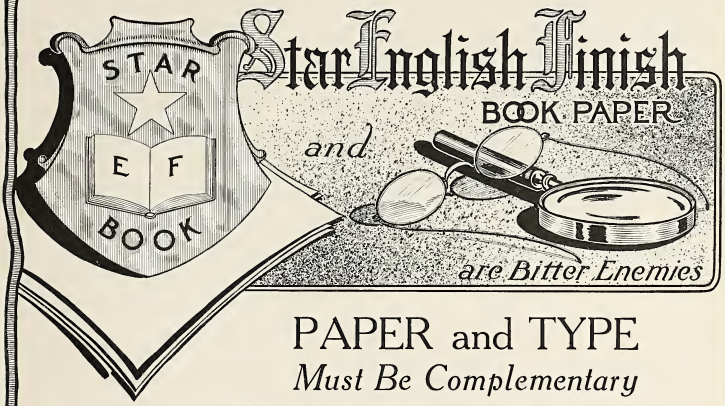
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to produce the most pleasing effect, and it is obvious that the advertising value of printed things absolutely depends upon the harmonious relationship between the two.

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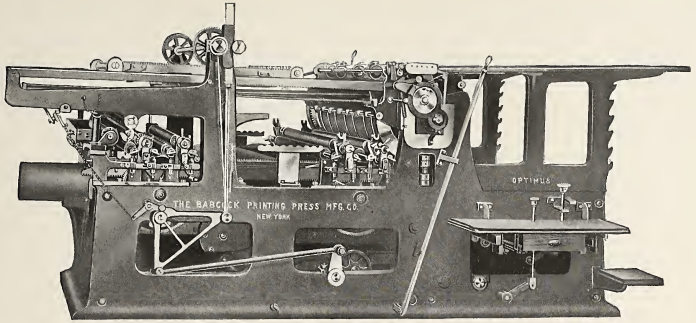
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National Paper & Type Company, 31 Burling Slip, New York. Exporters to South America, with branches in Mexico, Cuba, Peru, Argentina and Chile

The Babcock Optimus

The Babcock Optimus

It is easier to get rigidity above impression than below it. As in the previously described bed supports, here too the Optimus is first. Its cylinder is heavy; powerful inside bracing increases its rigidity beyond any requirement; it is accurately balanced for smooth running. A steel shaft that seems unnecessarily large is driven to place before cylinder is turned and finished. The cylinder's rigidity on impression however depends not more upon itself than upon the auxiliaries of boxes and lift. Combined or separate the Optimus' whole is a splendid example of mechanical perfection, effectiveness and simplicity.

Optimus cylinder boxes are its cylinder lift. They unite two functions widely separated in others, and less simple and direct. Technically the Optimus has a split box, with upper and lower parts. Firmly fastened together, the box is bored and reamed twice; separated the interiors are readily scraped to perfect surfaces. Into the completed box with the same precision and made in the same way is fitted a sleeve that receives the cylinder shaft. This sleeve where the shaft rests is eccentric. The cylinder is lifted by bringing the high point of the eccentric down, and a simple cam and lever action does this.

That is all there is of the Optimus cylinder lift, positively the simplest and strongest used, lacking springs, toggles, rods and complexity of any sort. It is a vital item in press rigidity. The long bearings and their exact surfaces give slow wear, and after use for years the split box affords a take-up. When on impression the eccentric is centered; there is no strain on connections.

Other cylinder boxes, made differently, are loose in the sideframes and slide up and down with the cylinder. Those of the Optimus do not slide; they are bolted solidly to the frames, and bring the impression line under a cylinder held rigidly to place in the most direct way, entirely barren of parts and movements that furnish elasticity and quick wear.

It is immaterial when cylinder is tripped. Should it be on form, the impression will be completed without waste; it will rise at the end of it easily and naturally.

The efficiency of any press on trying work depends greatly upon its lift. The compactness and solidity of the eccentric lift insures Optimus rigidity. It is one of the several things that combined give us a press stronger under impression than any the trade has ever known.

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It is Well to Realize at the Beginning Of Any Printer's Advertising Campaign 87 The Great Importance of Good Faces

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Wiebking, Hardinge & Co., Props.

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The new printer should welcome a standard paper like

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With service the printing business is one of the foremost industries of this country; without it the business is one no ambitious or capable man should enter or remain in. Write us. We would like to talk it over. Perhaps we can help each other.

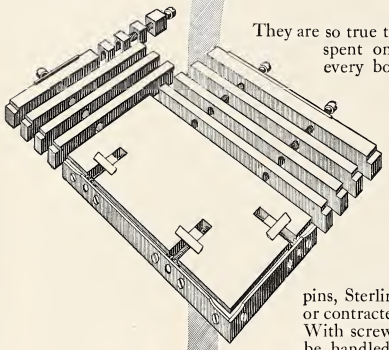
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Get action. Write for details ***now!***

The Printing Machinery Company

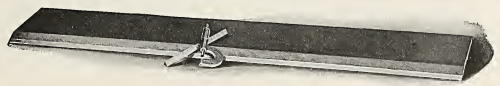
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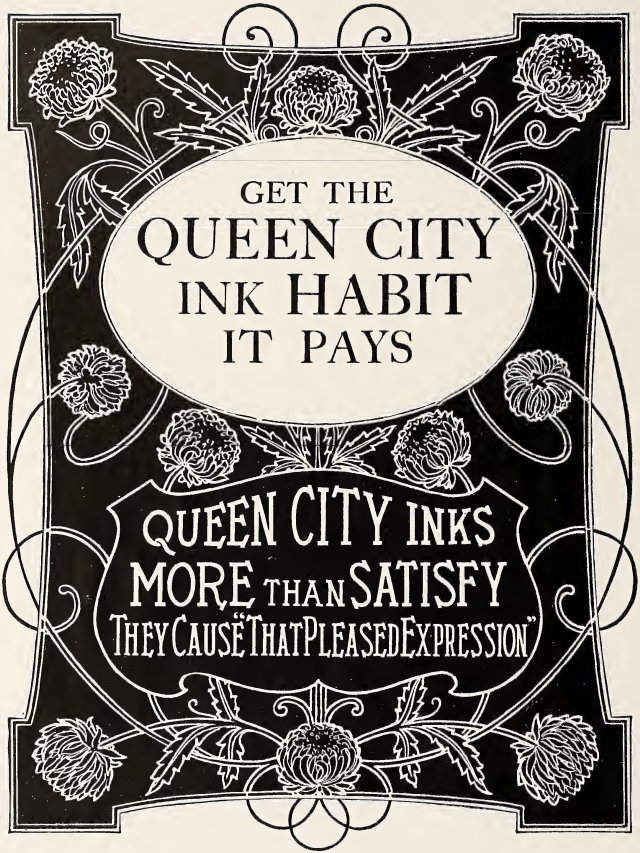
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INKS
(HIC ET UBIQUE)



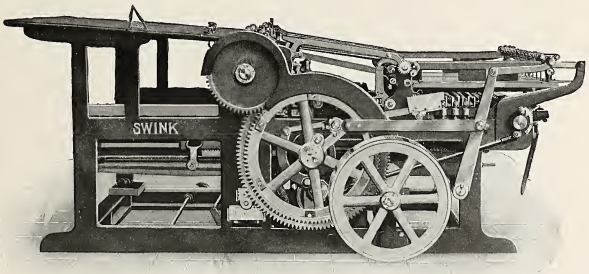
THE QUEEN CITY PRINTING INK CO.

CINCINNATI

BOSTON	DETROIT	MINNEAPOLIS
PHILADELPHIA	CHICAGO	KANSAS CITY
ROCHESTER	ST. PAUL	DALLAS

To Make Your Business Pay Better

You must have a good equipment. Without it your business future is hopeless.



THE SWINK TWO-REVOLUTION PRESS

is good equipment. It is simple in conception, small in stature—rigid and durable in construction—accurate in register—convenient and economical in operation and rapid in movement. What more do you need to make your PROFITS greater?

Send for descriptive matter. Or a salesman will come to you upon request.

The Swink Printing Press Company

Factory and General Office, DELPHOS, OHIO

Our New Factory



Not the largest, but the cleanest,
most complete and best equipped
machine-shop in the U. S.
Electrical throughout.

Brown Folding Machine Co.

Erie, Pa.

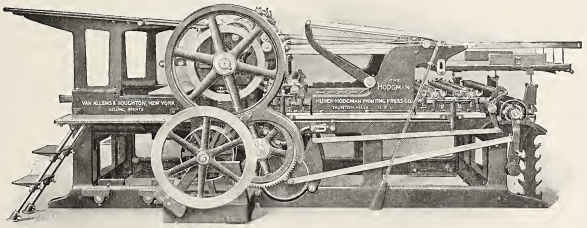
Chicago
343 South Dearborn Street

New York City
38 Park Row

Atlanta, Ga.
J. H. Schroeter & Bro.

Dallas, Texas
1102 Commerce Street

The Hodgman



EVERY industrial man knows that manufacturing economy is the real source of profit these days. Minimum operating cost with maximum efficiency per operative, per machine, is the basis of industrial supremacy to-day.

The dominant note of successful competition in the printing business is sounded in the productive efficiency of your plant and a minimum maintenance outlay.

You get every unit of power from The Hodgman, at much less cost than from any other press on the market, and the prolonged life of the machine, with the economy in rollers and other features, is a big saving which cuts a large item from the expense column year after year.

The Huber-Hodgman Printing Press Co.

Represented direct by
H. W. THORNTON, Chicago, Illinois
P. LAWRENCE P. M. CO., LTD., London, England
DR. OTTO C. STRECKER, Darmstadt, Germany
S. COOKE PROPRIETARY, LTD., Melbourne, Australia

Metropolitan Life Building

Factory: Taunton, Mass. **NEW YORK**

The Big National Exposition

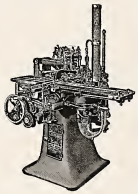
of PRINTING

ADVERTISING

and the Allied Arts

Grand Central Palace, New York, April 19 *to* 26

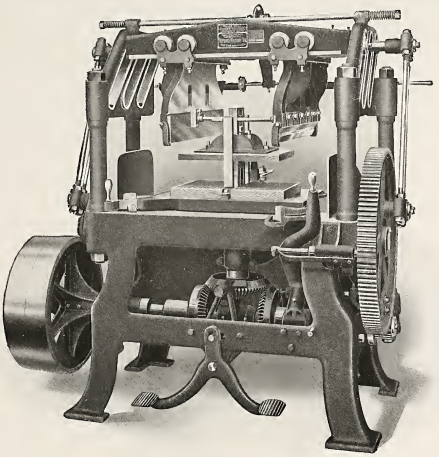
The MONOTYPE



The Only Type Caster & Composing Machine

Will be on exhibition in full operation, to demonstrate that it is the only Type Caster and Composing Machine you can afford to buy

The Seybold Improved Duplex Book and Pamphlet Trimmer



SEYBOLD PATENTS

Unequaled for capacity and quality of work produced.

Requires but *one* turn of the table to trim all edges of *two* piles of books or pamphlets—all sizes, ranging from 2½ x 5 inches to 12x16 inches; 6 inches in height.

The work is automatically clamped, cut and unclamped.

A speedy, simple, accurate, substantial machine that is worthy of your full consideration. Let us send complete information.

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Embracing—Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U. S. A.

BRANCHES: New York, 70 Duane Street; Chicago, 112-114 W. Harrison St., New Rand-McNally Bldg.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.
The Barnhart Type Foundry Co., 1102 Commerce St., Dallas, Tex.



What you want when you want it

We guarantee prompt deliveries of Hammermill Bond because we carry it in stock in standard weights, in standard sizes, and in twelve colors besides white. We have tripled our plant to catch up with our deliveries, and now no "rush order" is too rush for Hammermill Bond. Note your nearest jobber in this list and wire or write with the full assurance that you will get Hammermill Bond as fast as steam can carry it.

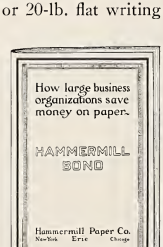
HAMMERMILL BOND

Distributors of Hammermill Bond

Albany	Hudson Valley Paper Co.
Atlanta	S. P. Richards Company
Baltimore	Dohler & Mudge
Birmingham	The Whitaker Paper Co.
Boston	Bay State Paper Co.
Buffalo	The Alling & Cory Co.
Chicago	Dearborn Paper Co.
Chicago	Bradner Smith & Co.
Cincinnati	The Whitaker Paper Co.
Cleveland	Petrequin Paper Co.
Denver, Carter, Rice & Carpenter Paper Co.	
Des Moines	Carpenter Paper Co.
Detroit	Beecher, Peck & Lewis
Hagerstown, Md.	Antietam Paper Co.
Hartford, Conn.	The E. Tucker Sons Co.
Holyoke, Mass.	Judd Paper Co.
Indianapolis	Crescent Paper Co.
Kansas City	Kansas City Paper House
Lansing, Mich.	Dudley Paper Co.
Los Angeles	Zellerbach Paper Co.
Louisville	The Whitaker Paper Co.
Memphis	Graham Paper Co.
Milwaukee	E. A. Bouer Co.
Minneapolis	John Leslie Paper Co.
Montreal	Howard Smith Paper Co.
Nashville	Clements Paper Co.
New Orleans	E. C. Palmer & Co.
New York City	Paul E. Vernon & Co.
New York City	Union Card & Paper Co.
New York (for export)	A. M. Capen's Sons
Oakland, Cal.	Zellerbach Paper Co.
Omaha	Carpenter Paper Co.
Philadelphia, I. N.	Megargee & Co., Inc.
Philadelphia, Wilkinson Bros. & Co., Inc.	
Pittsburgh	The Alling & Cory Co.
Portland, Me.	C. M. Rice Paper Co.
Portland, Ore.	Pacific Paper Co.
Providence	R. L. Greene Paper Co.
Richmond	Richmond Paper Mfg. Co.
Rochester	The Alling & Cory Co.
St. Louis	Mack-Elliott Paper Co.
St. Paul	Wright, Barrett & Stilwell Co.
Salt Lake City	Carpenter Paper Co.
San Diego, Cal.	Zellerbach Paper Co.
San Francisco	Zellerbach Paper Co.
Scranton, Pa.	Megargee Bros.
Seattle, Wash.	Richmond Paper Co.
Spokane	John W. Graham & Co.
Tacoma	Standard Paper Co.
Toledo	The Whitaker Paper Co.
Toronto	Buntin-Reid Co.
Troy, N. Y.	Troy Paper Co.
Vancouver, B. C.	Richmond Paper Co.
Washington	R. P. Andrews Paper Co.
For Envelopes	
Springfield, Mass.	P. P. Kellogg & Co.

is the most suitable and economical paper for business forms. Its quality and finish make it ideal for letter-heads, inter-office correspondence, circular letters, etc.; while its strength and durability fit it for office and factory forms of all kinds. Yet Hammermill Bond costs much less than other papers represented as being of equal quality.

Note how a sheet of Hammermill Bond tears. Note the fibre that gives strength and durability. Crumple it in your hand. It doesn't crack. "Heft" its weight and substance — 13- or 16-lb. Hammermill Bond bulks greater than 18- or 20-lb. flat writing paper. Then consider its price. Realize that here is a paper that meets your price competition, while it does credit to your printing and to your customer's business.



Write on your Letter-head—NOW for Free Book of Samples

See our display, Booth No. 71, at the big National Exposition of Printing, April 19 to 26, New Grand Central Palace, New York City.

Hammermill Paper Co.

Erie, Pa.



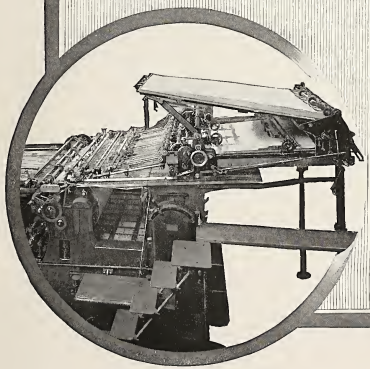
Which do you want?



Hand Feeding gives 50 to 60 per cent of the possible output of a press

THE CROSS CONTINUOUS SYSTEM OF AUTOMATIC FEEDING

gives 100 per cent possible output of your press with less waste and better register at less than 1 per cent a year maintenance ——



DEXTER FOLDER COMPANY

FOLDERS, PILE FEEDERS, CUTTERS

NEW YORK CHICAGO PHILADELPHIA BOSTON

ATLANTA, GEORGIA — DODSON PRINTERS SUPPLY CO.

SAN FRANCISCO — SHINTWELL & BICKFORD

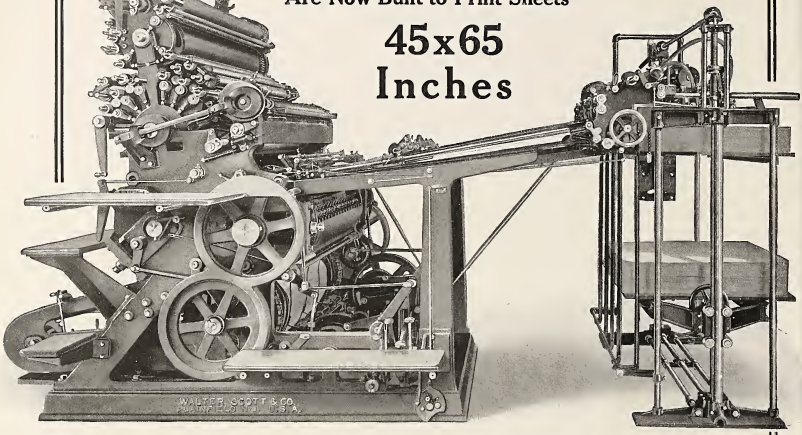
TORONTO, CANADA — THE J.L. MORRISON CO.



Scott Rotary Offset Presses

Are Now Built to Print Sheets

45x65 Inches



One of Our Customers

who recently installed several of our large size offset presses, after watching the machines run, exclaimed: "They run just as fast and print as well as the smaller offset presses."

Another of Our Customers

gives his opinion that the large size offset press was the most profitable machine he installed, as the cost for labor was the same as for the small machine, but that on the large size press the output is greater and the spoilage less.

It Is Admitted in the Trade

that the Scott Six-roller Offset Press, with superior ink distribution, is the finest piece of lithographing machinery built, and the results obtained and the output make them profitable machines to install.

There Are a Great Many Features

on our offset presses that only the practical lithographer can appreciate, and we will be pleased to send our literature to you.

New York Office,
1 Madison Avenue

WALTER SCOTT & CO.

DAVID J. SCOTT, General Manager

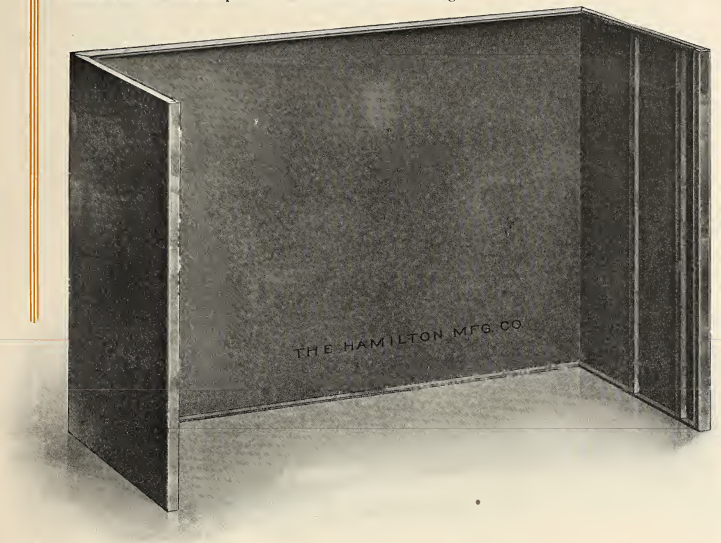
Chicago Office,
Monadnock Block

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

Hamilton Steel Furniture

A SINGLE PIECE of high grade steel goes into one of our mammoth presses and comes out a cabinet body; a body without a joint or weakened spot in it; one that will stand up under the most exacting trial, with no joints to break in shipping and no seams to open and let in dust, fire and water. The bodies are made in channel shape — the strongest formation known. They are not only rigid and durable, but have a finish and appearance all their own with their smooth rounded corners where there is no place to catch dust or tear clothing.



Look at the illustration and note the channels of steel, electric welded on the inner wall of the body to provide greater stiffness or rigidity needed in the support of the heavy loads of type stored in these Cabinets. That makes a good stiff Cabinet you say. Yes, but not strong enough yet for the many years service it is to perform. There are full plates top and bottom of the body which hold the body rigid and true, and will keep it that way as long as you need Cabinets.

Thirty years of experience in the building of furniture for printers has taught us the essentials in furniture of this character. Insist upon Hamilton furniture and you will get the benefit of this experience.

THE HAMILTON MANUFACTURING CO.

Main Offices and Factories, TWO RIVERS, WIS. Eastern Office and Warehouse, RAHWAY, N. J.

HAMILTON GOODS CARRIED IN STOCK BY ALL TYPE FOUNDRIES AND DEALERS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

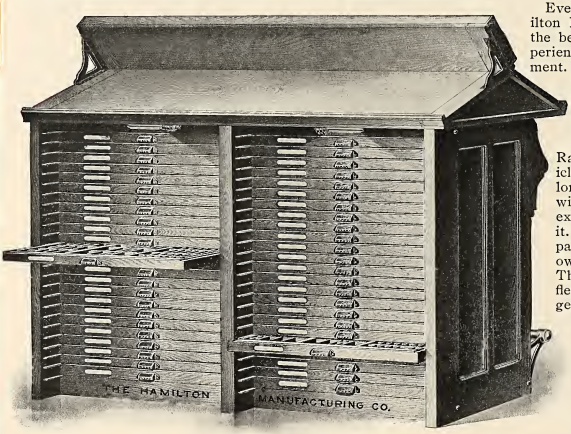
Hamilton Wood Furniture

THE IDEAS and ideals embodied in the construction of the Hamilton line of Composing Room Furniture represent the crystallized thot and suggestions of thousands of practical working printers and experts, all working for the most economical production of the product of the printing-plant.

The perfection of details, as to construction, arrangement and location of the working materials, beauty in design, minimized floor space occupied, etc., are all matters of *evolution*, not *revolution*.

If we should attempt to manufacture a watch in our factories, it would, no doubt, be fearfully and wonderfully constructed, but when it comes to composing room furniture we are at home in our own chosen field.

We know the requirements of printing and printers and these requirements enter into our goods. That is the secret of the Hamilton quality.



The Tracy Cabinet—Job Side

The style of composing cabinets with low Job Top arrangement, allowing full view of the composing room without obstruction has now come into general use in up-to-date printing-plants.

This type of construction is well represented in the Tracy Cabinet. Other types of this style are the American, Mills and Ad-Man's Cabinets, all made with removable and interchangeable tops and with uniform bodies. These Cabinets have no brackets in connection with top equipment, the cases resting on solid working surfaces.

Catalog and circulars illustrating and describing these cabinets in full will be supplied on request.

Every buyer of Hamilton Furniture secures the benefit of this experience and improvement. You would not buy a watch made in a furniture factory or a piece of furniture made in a watch factory. Rather buy the article from the concern longest in the field with the practical experience back of it. In other words, pay only for your own experimenting. There is food for reflection in this suggestion. This



the Hamilton trade mark is a guarantee of quality in Composing Room Furniture.

WOOD TYPE

Special catalog of Wood Type and Borders sent on request. Hamilton's Wood Type is of uniform height. Made in any size desired in any assortment of characters. Material the best selected end-grain rock maple—lasts a life time. Wood type is light in weight and cheaper than metal. Our catalog has a most effective showing of type faces, borders, ornaments, catch words and calendar logotypes.

Ask for a copy of "COMPOSING-ROOM ECONOMY," showing floor plans of thirty-two modernized composing-rooms in some of the leading printing-plants in the United States.

THE HAMILTON MANUFACTURING CO.

Main Office and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

HAMILTON GOODS CARRIED IN STOCK BY ALL TYPE FOUNDRIES AND DEALERS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.



What Possesses You to Spend Five Dollars to Save One?



Here Is The Answer

YOU may be sending your original engravings to be duplicated with the idea that electrotyping is not much more than a matter of arithmetic—so many "Electros" ordered—so many received. Surely it's the business of one of your clerks to count and check up "Electros" as he would his laundry list.

But who counts the dots in the half-tone screen—who tests your electrotypes with a view to seeing that each duplicate is one hundred per cent as good as the original?

ANSWER—The pressman who works and struggles for hours with his make-ready, trying to "make up" what has been "saved" by your ordering "near" electrotypes.

Obviously it would be many times cheaper in the end to know that your electrotypes are inspected *before* they reach you and that your originals have not been discounted in reproduction.

You may be willing to pay the pressman, but no amount of money will give you a good result from an imperfect plate.

Therefore, we invite you to use the Royal Electrotype Plant—the largest, best equipped and best manned plant in this country. It is here that the highest type of craftsmanship has been developed through specializing on the most difficult kind of work—reproducing color-plate originals for prominent printers, advertisers and publishers, including The Curtis Publishing Company.

Read the Royal address to your stenographer

ROYAL ELECTROTYPE COMPANY

616 SANSOM STREET, PHILADELPHIA

Electrotypers Attention

Hoyt's Perfect Impression Lead

The most satisfactory Impression Lead yet produced for the lead molding process. Carefully and scientifically made and packed by people WHO KNOW HOW.

ALL SIZES AND THICKNESSES

We carry a large stock in Chicago warehouse. Ask us about it. Also

Hoyt's Superior Tint Plates

made to exact size and gauge. Ready for immediate use.

HOYT METAL CO.

ST. LOUIS. CHICAGO. NEW YORK.

Chicago Sales Office: 35 S. Dearborn St.



BONDS

look like all steel engraved securities when prepared with the use of

"K. B." BLANKS

The only line of steel engraved blanks on the market. Do not confound them with cheap lithographed blanks.

KHN BROTHERS, Bank Note Engravers
99-103 Beekman Street, New York

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel Globetypes" are the supreme achievement in duplicating printing plates.



Telephone, Harrison 5260-5261-5262 All Departments

New Catalogue No. 10

—

Monograms
Crests
Coat of Arms

—

Latest Correspondence Papers

If its ENGRAVED or EMBOSSED
"WE DO IT"

TELEPHONES RANDOLPH 805-806

WM. FREUND & SONS

EST. 1865 INC. 1893

WEDDING INVITATIONS · BOOK PLATES
MONOGRAM STATIONERY · CARDS · MENUS
DANCE PROGRAMS · CLUB INVITATIONS
BUSINESS STATIONERY · ETC.

STEEL AND COPPER PLATE
ENGRAVERS AND PRINTERS
STEEL DIE EMBOSSERS
16 TO 20 E. RANDOLPH ST., CHICAGO

New Catalogue No. 11

—

Wedding Invitations

Announcement Cards

—

Visiting Cards and other social forms

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street 111 Washington Street

BROOKLYN, N. Y.



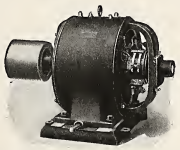
"Hoole" Check End-Name Printing Machine

A Job of 500 End-Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

Manufacturers of

End-Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

Triumph Motors



These motors, on account of their rugged construction and durability, are prime favorites with printers. For fifteen years we have specialized on the electrical equipment of printing-presses, and are consequently able to recommend the right motor for the right purpose at the right price, to the everlasting satisfaction of our customers.

Try us on your next order.

The Triumph Electric Co.

CINCINNATI, OHIO

Denny, Hilborn & Rosenbach Steel Die Stamping Inks

¶ Comparison is the best test. This is why 75% of the trade are using D. H. R. Stamping Inks and Varnish. Short wipe, full gloss, no offset and less wear on dies.

Denny, Hilborn & Rosenbach

PHILADELPHIA

Geo. Russell Reed & Co., San Francisco, Cal., Agents for the Pacific Coast.

Two Stones With a Single Mission—

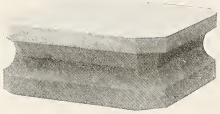
To Keep the Paper Knives Sharp

The Carborundum Machine Knife Stones



One is square—the other round.—The new square shape is preferred by many—it is especially handy in taking the finn off the back of the blade.—They both cut clean and quick—they keep the knives continually sharp—both fit the hand—the grooves protect the fingers.

At your hardware dealer, either shape, . . $1.50



THE CARBORUNDUM COMPANY

NIAGARA FALLS, N. Y.

EXCLUSIVE BRASS RULE FACES

Made in Two-Foot Strips. Prices are Per Foot

710	12-Pt.		$0.75
611	2-Pt.		$0.15
763	2-Pt.		.15
699	4-Pt.		.24
700	6-Pt.		.36
701	8-Pt.		.48
697	3-Pt.		.18
698	4-Pt.		.24
703	4-Pt.		.24
705	6-Pt.		.36
696	4-Pt.		.25
702	6-Pt.		.40
366	6-Pt.		.36
367	6-Pt.		.36
625	6-Pt.		.36
617	3-Pt.		.18
618	4-Pt.		.24
619	6-Pt.		.36
628	12-Pt.		.72
627	10-Pt.		.60
742	8-Pt.		$0.50
743	10 Pt.		.75
740	8-Pt.		.50
741	12-Pt.		.75
746	10-Pt.		.65
747	12-Pt.		.75
626	6-Pt.		.36
620	6-Pt.		.36
621	8-Pt.		.48
622	10-Pt.		.60
623	12-Pt.		.72
624	12-Pt.		.72
713	12-Pt.		.75
709	6-Pt.		.40
711	12-Pt.		.75
712	18-Pt.		1.10
714	24-Pt.		1.50

Designed and Manufactured only by

THE H. C. HANSEN TYPE FOUNDRY

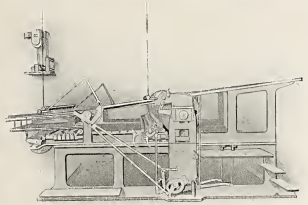
Leaders in Type and Rule Fashions
Established 1872

190-192 CONGRESS ST., BOSTON, MASS.

535 PEARL ST., NEW YORK CITY

SET IN CASLON FULLFACE

"U. P. M." THE TRADE-MARK OF QUALITY



Three Thousand Dollars

is a good round sum to pay for a high-speed two-revolution press.

It is too much money to pay for a press if you hamper its output by attempting to feed to it paper full of electricity. The

CHAPMAN ELECTRIC NEUTRALIZER

attached to a $3,000 press insures your obtaining the full producing capacity of that press, unhampered by electricity in paper stock.

See our Neutralizer Demonstration at the Printing Exposition, Grand Central Palace, New York, April 19-26

WE ALSO OFFER THE
U. P. M.
VACUUM BRONZER
Uses Less Bronze With Better Results.

WE ALSO OFFER THE
U. P. M. AUTOMATIC
CONTINUOUS PILE FEEDER
Feeds One Sheet at a Time All the Time.

SOLE SELLING AGENTS
UNITED PRINTING MACHINERY CO.
Jamaica Plain, Boston, Mass.
116 East 13th Street, New York
Western Agent WILLIAMS-LLOYD MACHINERY COMPANY, 638 Federal Street, Chicago

The CLEVELAND FOLDER

DOES THE WORK OF THREE MACHINES AT THE COST OF ONE

And is the *one* machine that

ELIMINATES TAPE, KNIFE, CAM and CHANGEABLE GEAR TROUBLES.

A COMBINED PARALLEL, OBLONG and RIGHT-ANGLE FOLDER, especially adapted for fine, close register, CATALOGUE, PAMPHLET, CIRCULAR and BOOK WORK.

NO OTHER FOLDER CAN FOLD AS SMALL A SHEET—3 inches by 4 inches.

NONE AS GREAT A RANGE OF SIZES—to 19 inches by 36 inches.

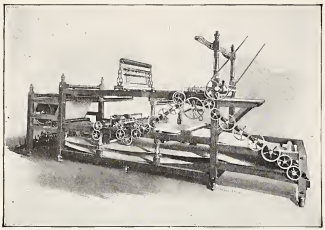
FOLDS SINGLE OR IN GANGS, AND AT A HIGHER RATE OF SPEED THAN ANY OTHER MACHINE.

MAKES ALL THE REGULAR FOLDS AND A NUMBER THAT CAN BE MADE ON NO OTHER FOLDER.



Simple in operation and adjustment. Strong and substantially built, and backed by a continuous guarantee of absolute satisfaction. *Write to-day for full particulars.*

The Cleveland Folding Machine Co.
CLEVELAND, OHIO

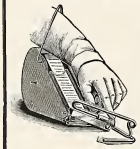


Style C Double-Deck Ruling Machine

THIS cut shows our Style "C" Double-Deck Ruling Machine, which will do the most complicated striking on both sides of the paper at one feeding. It is guaranteed to do absolutely perfect work. It is imperative that a ruling-shop, in order to compete successfully, should have one of these machines.

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
ESTABLISHED 1844 INCORPORATED 1886
MILLER & RICHARD, Sole Canadian Agents, Winnipeg and Toronto

The Robert Dick Mailer
Combines the three great essentials to the publisher: SPEED — SIMPLICITY — DURABILITY



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Dick Patent Mailer Co.,
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Gentlemen,—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit.
Yours very truly, B. D. Geiser,
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Manufactured in inch and half inch sizes from two to five inches.

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Printers' Inks for Illustrations and Jobwork
Mark "ELECTRIC"
Gold Medal at Brussels, 1910.
FOUNDED 1885.



The handsomest and most technically up-to-date colors of the present.

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Brehmer Stitching Machines

Brehmer Stitchers are the parents of only a clean, straight, and accurately centered stitch.

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Let us tell you wherein they are the most economical to maintain

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The Juengst Gatherer-Stitcher-Coverer

The only machine on which the three operations can be done at one and the same time at a rate of 3,000 per hour

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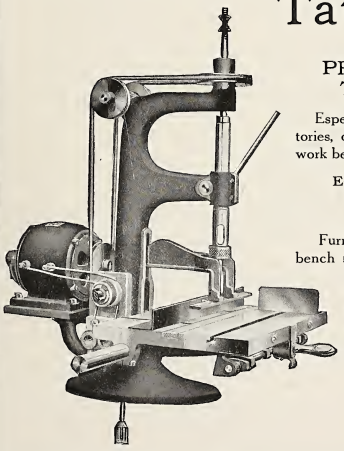
Juengst Gatherer-Wireless Binder

on which FLAT OPEN BOOKS can be produced at 2,500 per hour

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(Patent applied for)

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Especially adapted for railroad tariffs, telephone directories, order blanks, calendars and other excessively thick work beyond the capacity of an ordinary punching machine.

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Furnished either for belt drive or with motor, and as bench machine or with floor stand complete. Write for descriptive circular and for our new catalogue No. 30-A, showing a complete line of paper drills, punches and perforators.

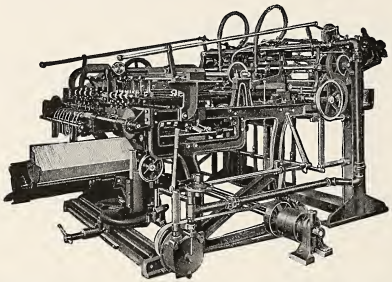
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THE AMERICAN MAGAZINE ASSOCIATION offers to publishers, printers, advertising men and others who desire to publish local magazines, an unsurpassed 64-page syndicate service, embracing popular fiction, news-pictures of the hour and special articles of national and international character.

IN detail our service is this: We buy, edit, illustrate and print the material for sixty-four pages of your magazine. We fold the printed sections and ship them out untrimmed, ready for binding with your local reading and advertising sections which you have printed in your home office. We start our page numbers at 17, thus leaving room for a 16-page local reading section. Any number of local advertising pages may be inserted, in front or following the syndicate pages, as the publisher may desire. We supply a new cover each month, printed in two colors, leaving space at top for inserting the name of your magazine. All cover space is blank and to be sold by you to your local advertisers. Syndicate sections shipped f. o. b. St. Louis, on designated date.

TREND OF MAGAZINE PUBLISHING TODAY IS TOWARD THE LOCAL FIELD WITH ***A. M. A.*** *SYNDICATE SERVICE*

THERE are two distinctly different fields in magazine publishing today. One is *general*, the other is *local*, and the trend of success is unmistakably toward the local field.

The general field embraces periodicals that are national in scope and character. Owing to the enormous expense necessary in conducting publications of this kind, a wide field is imperative. For this reason the earlier magazines were made up almost entirely of essays, fiction and miscellany. As the business developed special articles dealing with international subjects appeared, then national, and so on until today all magazines give more or less attention to subjects of state and national importance. But this is as far as they are able to go toward features that are strictly local. A series of illustrated articles on any phase of life and industrial development in any particular county has no selling force in a general magazine because such articles do not appeal to readers beyond that particular local field.



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A local magazine with local name will outsell "Jones'" or "Smith's" every month in the year in its home territory

THE magazine business is going through exactly the same evolution as other businesses. When this evolution is completed the publishing business will be conducted on such different lines that the one magazine house will be at an immense disadvantage. Economies and increased efficiency in buying, in manufacture, in selling magazines, in obtaining advertising and in developing new magazine readers will make it well nigh impossible for the one magazine house, except in very special fields, to live.

The very essence of economy in publishing is embraced in the ***A. M. A.*** SERVICE. We are virtually your artist, editor, engraver, and printer on the story and general feature section of your magazine. People today are buying five times the number of magazines they bought a few years ago, and for this reason it is a business with a future. We sincerely believe this is an opportunity you will not permit to pass and that you will act now.

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Address Franchise Dept., American Magazine Association
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See following page for A. M. A. Features

FEATURES OF THE AMERICAN MAGAZINE ASSOCIATION SERVICE

Popular Fiction, Unrivalled Pictorial Section

News-Pictures and Special Articles

WE COVER the world's capitals by special arrangement with various picture-gathering bureaus, and local magazine publishers using ***A. M. A.*** Service are supplied with a News-Picture Section unparalled in human interest fact-stories and illustrations. This pictorial feature alone is worth the price of our Service, and was once within the reach of only a few big eastern publishers.

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CLEAN and wholesome fiction is supplied to publishers using the ***A. M. A.*** Service, and from four to eight good short stories appear in each edition. In this department both illustration and typographical arrangement are up to the standard.



Short Story Illustrations in the A. M. A. Service Rank With Popular Periodicals

Efficient Co-Operative Departments

THE ***A. M. A.*** SERVICE, aside from its high-grade literary features, also means co-operation in the way of assisting the local publisher with suggestions for local illustrated features, and keeping him in touch with the very latest and best methods of building local circulation and local advertising. A series of articles on the advantages of buying at home is given free to every holder of an ***A. M. A.*** franchise. These articles, in type-written form, are used to great advantage as reading matter along side of local advertising.

Advertising copy for use in local papers is also supplied monthly, showing general contents of your forth-coming issue to which you may add your local feature announcement.

LOCAL MAGAZINES USING **A. M. A.** *SERVICE AND COMPLYING WITH THE ESTABLISHED RULES AND REGULATIONS OF THE POST-OFFICE DEPARTMENT ARE PROMPTLY ADMITTED TO SECOND-CLASS PRIVILEGES IN THE MAILS*

WRITE IMMEDIATELY FOR ADVANCE SHEETS, RATES AND TERRITORY DESIRED

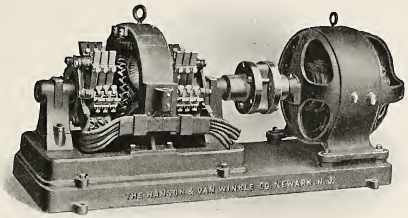
AMERICAN MAGAZINE ASSOCIATION

General Offices and Publishing Plant
Nos. 909-911-913-915 Lucas Avenue
SAINT LOUIS, MISSOURI

The ***A. M. A.*** Service is operated by FELDBUSH-BOWMAN PRINTING CO.
References: All Commercial Agencies
The Service is edited by James W. Brooks who inaugurated this magazine system

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Rapid
Depositing
Self
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Expert Advice on the Electric Drive of Printing-Plants

THE Westinghouse Company supplies complete electrical equipment for printing-plants and will aid in investigating the economies to be obtained from its use in any plant.

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We guarantee these inks to do better work than any other bronze ink on the market.
They will work free and never pile upon the plate.
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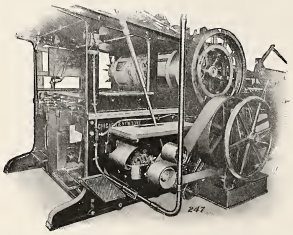
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rather than the cost of power is the important factor when considering electric drive for printing machinery. To start, stop or reverse a press instantly, to run it at exactly the best possible speed for each class of work, to eliminate all waste from dirt and dripping of oil, to have the space overhead and the gangways clear — consider what this means in a busy printing-office.

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Latest
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Platen Dwell
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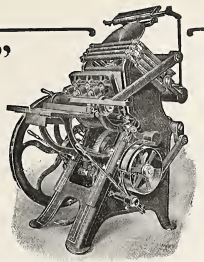
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Electrotypes
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Successor to The Bates Machine Co.
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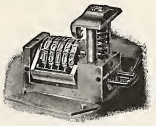


№ 12345
FAC SIMILE IMPRESSION
Size $1\frac{1}{2} \times \frac{15}{16}$ inches

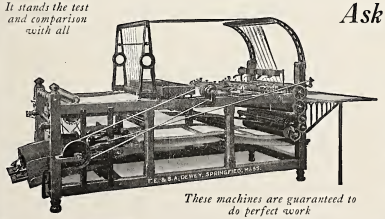
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SIDE PLATES WITHOUT SCREWS
ALWAYS IN STOCK
FIVE-FIGURE WHEELS

ROBERTS' MACHINES
UNEQUALLED RESULTS — MAXIMUM ECONOMY

View Showing Parts Detached for Cleaning
NO SCREWS
To Number Either Forward or Backward



It stands the test and comparison with all



These machines are guaranteed to do perfect work

Ask the Binder Who Runs One

Any bookbinder who has ever used the

DEWEY RULER

will bear testimony as to its high character, dependability and longevity of perfect service.

Buying a ruler is an investment that should be accorded careful selection, and why not investigate our line before you purchase or add equipment?

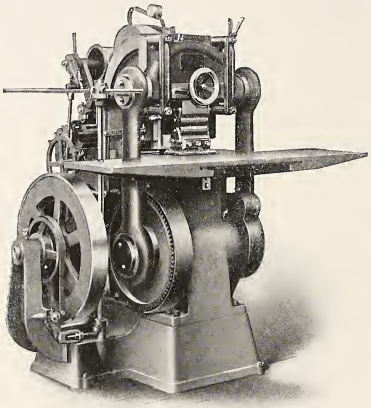
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F. E. AND B. A. DEWEY
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Don't Miss the Most Interesting Exhibit



to be seen at the National Printing & Advertising Exhibition, to be held in New York City, April 19 to 28, 1913. You will have a chance to investigate and see in operation the most modern and perfect operating die and plate press of the day.

You Will Be Interested, Because It Means Dollars and Cents to You

This justly, "all-satisfying" Plate and Die Press is made to fill the demands of to-day, and its scientific construction to that end is a *marvel* in proof of its *superior service.*

Ask the party in charge of the exhibit to show you a few of these features: It inks, wipes, polishes and prints at one operation from a die or plate, 5 x 9 inches, at a speed of 1,500 impressions per hour. We emboss center of a sheet 18 x 27 inches.

Remember This—Perfect Operation Means Increased Output

If you do not attend the convention, don't fail to write us for full particulars, prices, terms, etc. We manufacture two smaller sizes of press. Also hand-stamping and copperplate presses.

Modern Die & Plate Press Manufacturing Co.

Belleville, Illinois

New York Office: Morton Building, 116 Nassau Street

WHAT THE **INTERTYPE** MEANS TO

PRINTERS AND PUBLISHERS

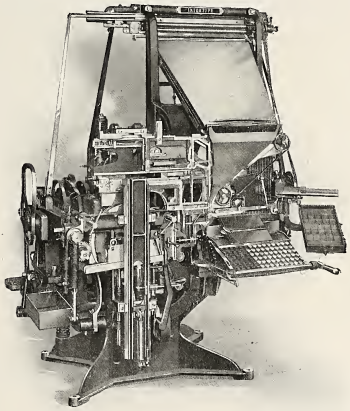
Speedier

More Modern

More Reliable

More Economical

Better



Simpler

Less Trouble

Less Repairs

Less Expense

Cheaper

The INTERTYPE is a two-letter linecasting machine. Magazines can be changed by the operator in twenty seconds.

The Price, $2,150, Means $1,000 Saving

¶ Simplicity of design and extreme accuracy in manufacture mean larger output of higher quality.

¶ Complete attachments for instant change of body, measure and face mean a wider range of usefulness.

¶ Matrices, spacebands, repair and supply parts interchangeable with those used for Linotypes, AT OUR PRICES, mean 30 per cent saving on your supply bills.

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Our lead-moulded plates are equal to the original in quality and with our nickel-steel shell, are guaranteed against wear.

OUR LEAD-MOULDING PROCESS

is the one dependable method of obtaining perfect reproductions and quick service.

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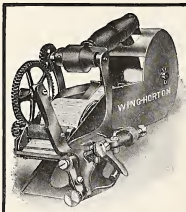
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with new and modern machinery, and in the hands of expert workmen. We are capable of handling your work with absolute satisfaction.

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AMERICAN ELECTROTYPE CO.

24-30 South Clinton Street,
CHICAGO



"Same Old Story: They Are Going Some"

953 Wing-Horton Mailers

were sold in 1911.

They were all sold subject to approval, but not a Mailer was returned.

They are carried in stock at printers' supply houses throughout the United States and Canada.

Full particulars supplied on request to any agency, or

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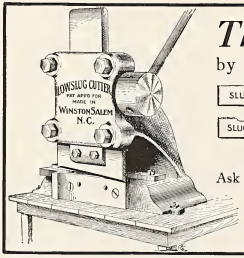
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BOOK AND COVER PAPERS

219 W. MONROE STREET CHICAGO



This Machine Saves Your Money

by saving the time of your make-up man and pressman.

SLUG BEFORE CUTTING

SLUG BEFORE CUTTING

SLUG AFTER CUTTING

SLUG AFTER CUTTING

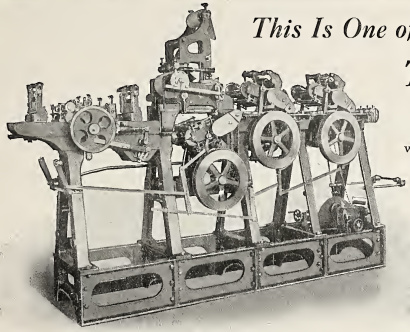
It cuts your slugs so that it is impossible for them to blur the page.

INSTALLED FOR TEN DAYS FREE

Ask for full particulars about this money-saving machine and the free trial offer.

Lowslug Machine Co., Winston-Salem, N. C.

Orders May Be Sent Through Any Typefoundry



This Is One of the Several Models of

The NEW ERA PRESS

which will enable you to

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It is a marvel of efficiency. It prints from type or flat-plates, feeds from the roll, prints *one* or *more* colors on *one* or *both* sides at *one operation*, and at a speed of from 5,000 to 7,000 impressions per hour. *It delivers the finished product immediately.* No second handling of separate sheets. No chance for paper to shrink or stretch. Perfect registry on every job.

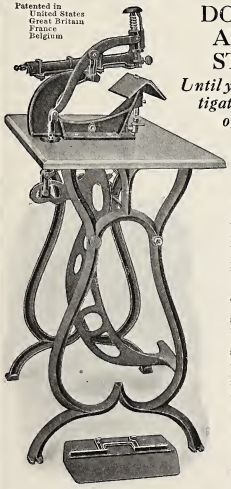
Especially suited to the economical printing of small and difficult forms in long or short runs. Send for Catalog "A" and let us show you what it will do for you.

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Manufacturers of High-Grade Specialties

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Patented in United States Great Britain France Belgium



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Until you have investigated the merits of our machine

The Acme Binder No. 6

is a good stapling machine. It has stood the test for years and has been improved through practical experience with the demands of printing-offices. A stapling machine helps in securing business. Get one and do your own pamphlet binding in the most economical and expeditious manner.

The Acme leads them all and is for sale by Printers' Supply Houses throughout the United States. For further and full particulars write

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THE FRANKLIN COMPANY

DESIGNERS, ENGRAVERS OF PLATES BY ALL PROCESSES ELECTROTYPERS, CATALOG AND BOOKLET PRINTERS

524-530 S. DEARBORN ST.
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THE NEW KIMBLE CYLINDER-PRESS MOTOR IS A WONDER

It has 18 forward and 18 reverse speeds, and when you *cut speed* you *cut current consumption* and save power bills by just so much.

Kimble Motors Are Alternating Current Only

The Cylinder Press Motors are supplied in sizes up to 5 H.-P.

The New Cylinder Press Motor secures variations of speed through a device known as an auto-transformer controller.

The auto-transformer controller isn't a new kind of automobile, but a distinctively Kimble device for saving enough electricity-bill money to help the printer *buy* an automobile.

Mr. Kimble would explain it to you very clearly in two galleys of 6 point, interspersed with watts and ohms and volts and resistance coils and things but — take our word for it — this little device will surprise your meter by *reducing power consumed every time you reduce press speed.* This means just so much less current metered.

On all other variable-speed, alternating-current motors, you pay for *maximum* speed *all the time*— the current not used in turning the press being converted into useless heat in their resistance coils.

The new Kimble Cylinder Press motor also gives you both higher and lower efficiency speeds than you get on any other motor; and in spite of its great discourtesy to the meter and for that reason to the front office of the electric light and power company, the electric people *like* it because it is easy to install and because it "cuts in" when you start a press, without jerking their line — does it on about half full-load current instead of three to six times full load.

Let us tell you more about this wonderful motor. Also about Kimble Variable Speed Motors.

¼ H.-P. to 1 H.-P. for jobbers.
½ H.-P. to 2 H.-P. for universals and ponies.
1½ H.-P. to 5 H.-P. for cylinders.
⅛ H.-P. to 1 H.-P. for linotypes, folders, stitchers, cutters, etc.

It will pay you to tie to the Kimble if you have alternating-current electricity.

If you have direct-current, the Lord help you — we can't.

Kimble Electric Company
1125 Washington Boul. ***Chicago, Ill.***

TIME IS THE CHIEF COMMODITY

The amount of cash paid for labor and service on a time basis exceeds that paid for any other article of merchandise in the markets of the world.

And yet there is no other item of commerce so carelessly weighed or measured.

Also, there is no other article of value so recklessly wasted.



THE CALCULAGRAPH

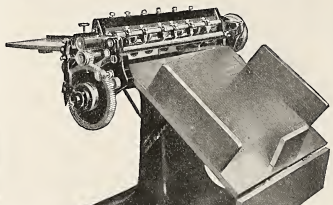
is a scientific instrument for measuring and recording time. It records both the time of day and the *elapsed time* (actual working time) — the time you sell or pay for.

Used in your factory it will insure accuracy and save a lot of money. Our booklet, "Accurate Cost Records," tells about it.

CALCULAGRAPH COMPANY

1460 Jewelers Building, New York City

Universal-Peerless Rotary Perforator



Hyphen-cut Perforation, Knife-cut Perforation, Slitting Heads, Loose-leaf Creasing Heads. Gang Scoring Heads for Booklet Covers. Straight Line of Perforation Guaranteed. Perfect Register. Three Sizes, 30 in., 36 in. and 42 in. wide.

Catalogues on Application. Sold by all Dealers.

MANUFACTURED BY

A. G. BURTON'S SON

118 to 124 So. Clinton St., CHICAGO, ILL., U. S. A.



VELOUR BLACK NO. 142 BUFF TINT NO. 9386

CHAS. ENEU JOHNSON & COMPANY

PRINTING INKS

BRANCHES:
NEW YORK CHICAGO
ST. LOUIS CLEVELAND
BALTIMORE BOSTON
SAN FRANCISCO

TENTH AT LOMBARD STREET
PHILADELPHIA. FOUNDED 1804

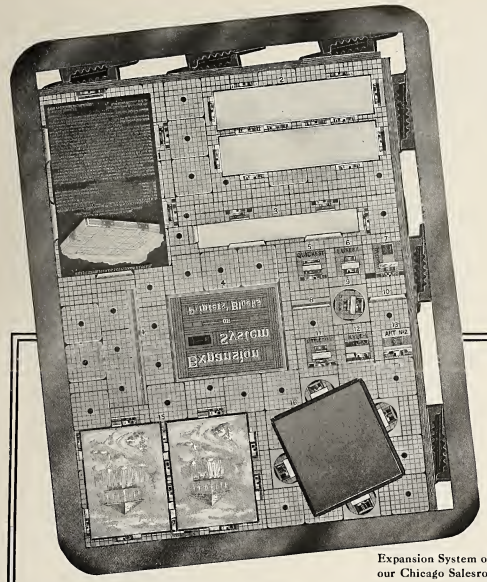
CHAS. ENEU JOHNSON & Co



PRINTING INKS

PHILADELPHIA
NEW YORK
CHICAGO
BALTIMORE
SAN FRANCISCO
ST. LOUIS
CLEVELAND
BOSTON

A Cold Business Proposition



The EXPANSION
Plate-Mounting System

"The System You Will Eventually Adopt."

Expansion System on Display at our Chicago Salesroom, 124 So. Fifth Ave.

IF a brother printer tells you of a way to increase production and cut the costs, you take heed, don't you?

¶ First you examine carefully the claims made.

¶ Next you sift the evidence offered in proof.

¶ Finally, if the evidence *looks good*, you try it out on a small scale and watch results.

¶ *Then*, if the test proves successful, you adopt the idea and put it into operation as *fast as practicable*.

¶ This plan is equally logical and practical in trying out the EXPANSION PLATE-MOUNTING SYSTEM.

¶ When we tell you that the EXPANSION SYSTEM will cut down your make-up and make-ready time fifty per cent and increase the production proportionately, we don't ask you to install the system off-hand on the strength of our assertion.

¶ All we ask of you is to take heed, examine our claims and sift the evidence we will offer in proof. *Then*, if it *looks good to you*, equip *just one* of your presses and keep careful tab on the results. We know what the test will prove.

¶ Differing from the advice offered by your brother printer, there is no sentiment attached to our offer—with us it is a cold business proposition from start to finish. In making our claims *good* we not only help your business but help our own as well. In making the test *we* take all the chances, because *we guarantee* the results.

Examine and act on these facts now.

The Challenge Machinery Co.

Chicago Salesroom:
124 So. Fifth Avenue

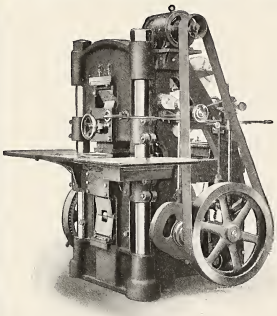
Grand Haven, Michigan

Boston Wire Stitchers!
Boston Staple Binders!

Single Head and Multi Heads will be exhibited at the International Printing and Advertising Exposition in New York City, April 19 to 26. Publishers of periodicals of large circulation should investigate the new No. 9 Multi Boston.

BOSTON WIRE STITCHER COMPANY

The Carver Die and Plate Presses



Size 6 x 10 inches.

with the *Demery Attachment* and our *Card Feeder* will be on exhibition at the Grand Central Palace, New York City, April 19 to 26, 1913.

Space 92

Manufactured in the following sizes:

6 x 10 in. 4½ x 9 in.
3½ x 8 in. 2½ x 8 in.
2½ x 4 in.

C. R. Carver Company

N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS: MILLER & RICHARD, Toronto and Winnipeg.
EXPORT AGENT, EXCEPT CANADA: PARSONS TRADING CO., Sydney, Mexico City and New York.
SOUTHERN AGENTS: J. H. SCHROETER & BRO., Atlanta, Ga.

Electric Hoists For Handling Paper Rolls Pamphlet No. 9014

SUPERIOR SERVICE

Ventilating Equipments Bulletin No. 2354

OUR CLAIM AND IT IS BASED ON ACTUAL PERFORMANCE

The extraordinary record of Sprague Electric Motors for efficiency and range of application dates back to the pioneer days of motor application.

Direct Current



Alternating Current

Sprague Electric Type D, Direct Current Motor

SPRAGUE ELECTRIC MOTORS

Are designed with a scientific knowledge of the requirements of every machine in the printing and allied trades. That is why they are operating a majority of the motor-driven plants of this country. They are saving printers 15% to 40% on power expense alone. Let our experts figure on your specifications free of obligation on your part.

Write for Motor Equipment Bulletin No. 2374.

Visit Our Booth at the National Printing Exposition, Grand Central Palace

SPRAGUE ELECTRIC WORKS

Of General Electric Company

Main Offices: 527-531 West 34th Street, New York, N. Y.

BRANCH OFFICES: Chicago Philadelphia Boston Baltimore Pittsburgh Atlanta San Francisco St. Louis Milwaukee Seattle

GOLDING MACHINERY

WILL BE EXHIBITED AT THE

PRINTING AND ALLIED TRADES EXPOSITION

NEW YORK CITY, APRIL 19 TO 26

IT IS our constant effort to keep in advance of the printers' needs in the march of progress, and the year 1912 was an active one with us in the experimental department. Although several thousand printers are satisfied with the productive and profit-earning ability of Golding Jobbers and Golding Paper Cutters, we have discovered some new features that mean decided improvements in these machines, and these improvements make even more conservative our recent recommendations on extra efficiency.

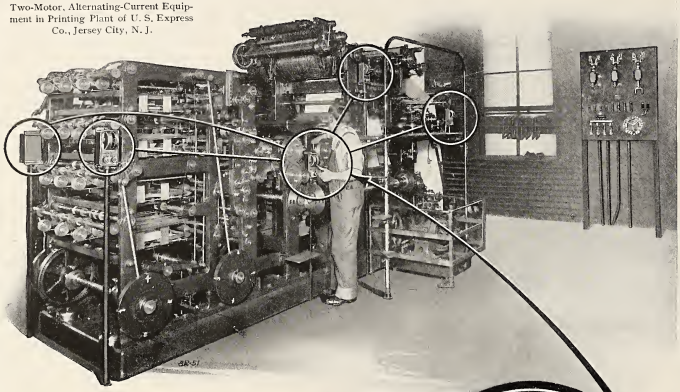
Job-Plant Efficiency is our hobby, and if you can't get to the show and see our exhibit, send out a line for catalogs

GOLDING MANUFACTURING CO.

FRANKLIN, MASS.

Automatic Press Control

Two-Motor, Alternating-Current Equipment in Printing Plant of U. S. Express Co., Jersey City, N. J.



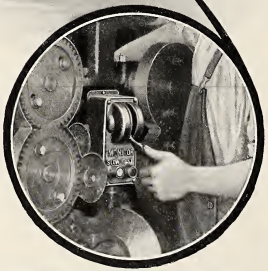
The Monitor System

of Automatic Press Control

PLACES AT THE FINGER ENDS of the pressman complete and positive control of every movement of the press.

PROVIDES A METHOD of starting, stopping, reversing, accelerating, decelerating or locking the motor in the most efficient manner.

IT PREVENTS ACCIDENTS by giving smooth and perfect operation regardless of careless or unskilled operators.



Control switch with lever at downward or "safety" position. The press is absolutely locked and can not be started from any other station.

ITS SIMPLICITY IN OPERATION saves the time of the man on the job and enables him to work faster with better results.

MONITOR CONTROLLERS are built in every style and size to meet the requirements of every machine used in the printing industry.

The installation of the equipment is easily and quickly made, due to its simplicity in construction.

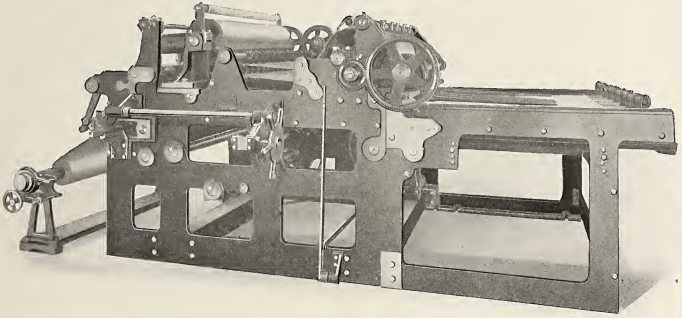
WRITE FOR OUR NEW BULLETIN NO. 21

Monitor Controller Company

111 South Gay Street, Baltimore

ACCOMPLISHED

MEANS TO FULFIL A PROPHECY, AND THAT IS JUST WHAT THIS ROTARY SHEET CUTTER DOES IN CUTTING A PRINTED ROLL INTO VARIABLE LENGTH SHEETS IN ACCURATE REGISTER WITH THE PRINT



Main Office & Works
Dover, N. H.

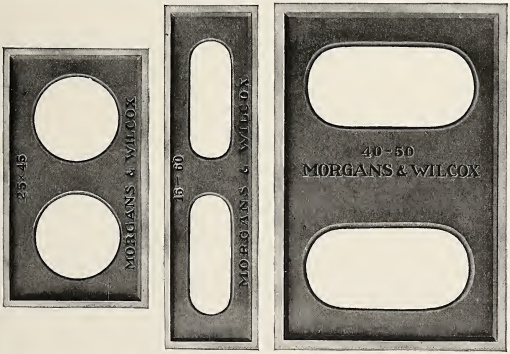
KIDDER PRESS CO.

GIBBS-BROWER CO., Agents
New York Office
261 Broadway

Canada: The J. L. Morrison Co., Toronto. Great Britain: John Haddon & Co., London. Norway, Sweden, Finland and Denmark: Aktiebolaget Axel Christiernsson, Stockholm.
REPRESENTED IN ALL THE PRINCIPAL COUNTRIES OF THE WORLD.

MORGANS & WILCOX MFG. CO.'S

ENLARGED IRON FURNITURE



Cut with the same accuracy as our labor-saving Iron Furniture.

Made in widths from 15 to 60 ems, and in lengths from 15 to 120 ems.

Strength, Accuracy, Durability, Lightness combined in our Iron Furniture. Worth while to test it. Big lot in use. Saves trouble and time.

MORGANS & WILCOX MFG. CO., MIDDLETOWN, N. Y.

Manufacturers of Hand Presses, Paper Cutters, Proof Presses, Saw Tables, Steel Furniture, Big Steel Furniture, Patent Press Locks and other Specialties



Visitors to the National Printing Exposition at New Grand Central Palace, during week April 19 to 26, should avail themselves of the excellent opportunity afforded them to make a little journey to the home of the American Type Founders Company at Jersey City.

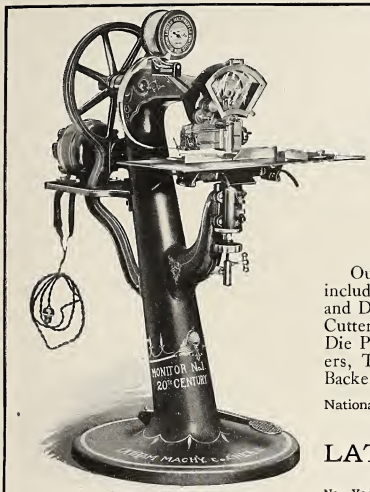
Personally conducted tours of the plant where all the profit-producing type-faces are created, where all the interesting processes of typemaking are to be seen, unreservedly, under model manufacturing conditions, will be a source of real inspiration to all thoughtful printers.

Additional features which will never be forgotten by visitors are the unique typographic library and museum, and the visitors' luncheon, served daily at one o'clock.

No visiting printer has ever gone away disappointed.

It is only fifteen minutes from Liberty Street Ferry (downtown New York) to the plant of the American Type Founders Company, and twenty-five minutes from West Twenty-third Street Ferry (uptown New York). Boats from either ferry-house leave every half hour, making close connection with Central Railroad of New Jersey trains, landing visitors at Communipaw Avenue, practically to our very doorway.

AMERICAN TYPE FOUNDERS CO.



No. 1 Latest Style Monitor Wire Stitcher

TO ANSWER THE

STITCHER QUESTION?

Try out this late style Monitor with the improved features:

POSITIVE FEED—NO KINKING
SHORT STROKE CUT-OFF
ENCLOSED SUPPORTER
SOLID-HEAVY FORMER

Our full line of Monitor Bindery Machines, including the Monitor Box Stitchers, Multiplex and Duplex Punching Machines, Round-corner Cutters, Paging and Numbering Machines, Hard Die Perforators, Creasers and Scorers, Embossers, Table Shears, Standing Presses and Job Backers can be seen in operation at the

National Printing and Allied Trades Exposition, New York, April 19-26. Come and See Them

LATHAM MACHINERY CO.

306-12 SOUTH CANAL ST., CHICAGO, ILL.

New York, 124 White Street Boston, 130 Pearl Street

Printers—

If you want to produce

Highest Quality Printing

at Least Cost

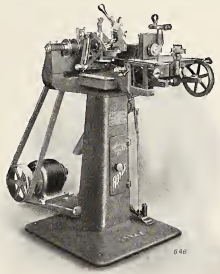
use

HUBER'S PRINTING INKS

J. M. HUBER 528 S. Dearborn St. CHICAGO

JOHN MIEHLE, Jr., Mgr.

NEW YORK BOSTON PHILADELPHIA BALTIMORE
ST. LOUIS



Line Beveler driven by Form L Motor

Form L Motors are designed and built to meet any condition requiring small power for either belt or gear drive or for direct connection. There are more than a million dollars' worth in use.

Write for our Bulletin 157E

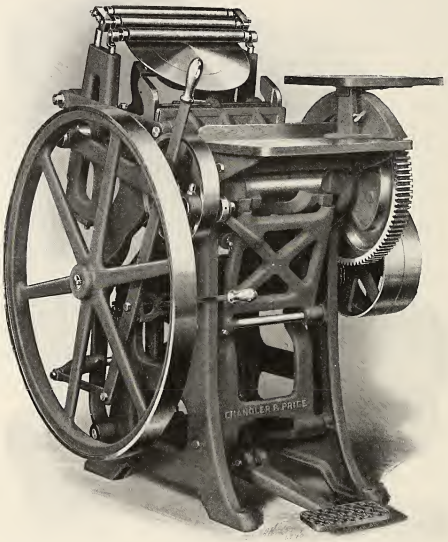
CROCKER-WHEELER CO.

AMPERE, N. J.

OFFICES IN ALL PRINCIPAL CITIES

CHANDLER & PRICE PRESSES

FOR SALE BY DEALERS



FOR SALE BY DEALERS

THE call for Chandler & Price Gordons is increasing each year. The gross sales for 1912 were the largest in the twenty-six years of manufacturing. The reason is that the Presses are efficient—they are the money-makers in any plant. They take care of the every-day work and the special work—do all in a most satisfactory way and in the shortest possible time. Our facilities for manufacturing are up to date in every respect—even to the casting—the foundry being our particular pride. Every part of the work is done in our own factory and each detail looked after with the most rigid scrutiny. The presses are thoroughly tested before shipping and absolutely guaranteed in material and workmanship. Write for descriptive pamphlet to-day.

THE CHANDLER & PRICE COMPANY, MAKERS

CLEVELAND, OHIO, U. S. A.

Keystone-ize Your Plant

Discard Obsolete Materials and Methods

THE OLD TIME stage coach, the canal boat and the tallow dip are but memories of our oldest inhabitants. Such methods would be wholly inefficient in these days of 100-mile-an-hour mail and express trains, wireless telegraphy and electric lights, yet, in the printing industry, especially in composing rooms, where all printed work originates, we invariably find that methods just as ancient and obsolete are still retained. The Keystone has made a study and analysis of such conditions in printing plants, and with the ability to improve and modernize we introduce better methods, eliminate lost motion, obtain greater efficiency, and thereby insure increased production and better quality at reduced cost.

Keystone originated the idea of combining a real, practical, labor-saving and cost-reducing working system with the most durable and satisfactory construction in Steel Furniture yet devised, and the two, in harmonious combination, are obtainable only in what is known as our service and our composing-room equipment. We devised the working system first, and embodied it in the only really serviceable and lasting construction ever offered to the printers of this country.

Remember this: Keystone was the first to design and build the present-day composing-room equipment in steel, and was the first to erect and operate a plant for this specific purpose, and is today furnishing this service to more printing plants of this country than all its competitors combined.

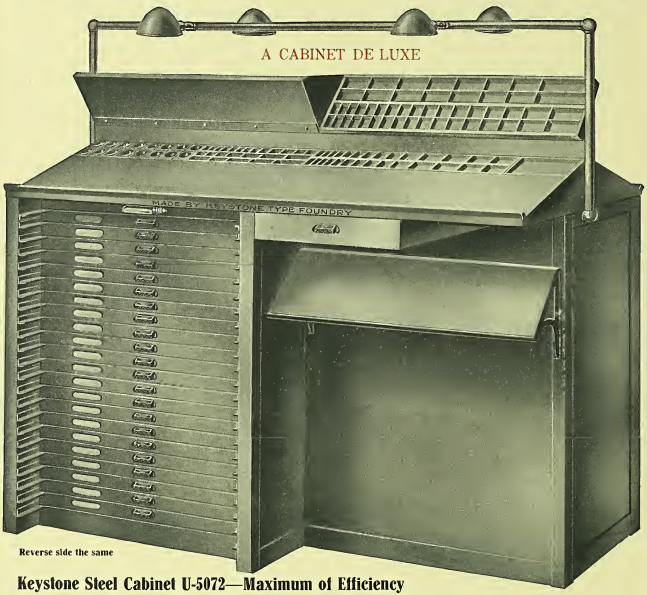
Would it interest you if we should suggest a working system that would effect a saving of from 10 to 25 per cent. in cost of operating your plant, and insure a larger output in a reduced floor space? We would like to submit proofs of what our service has done for others. Put us on the job at once.

Philadelphia
New York
Chicago

Keystone Type Foundry

Detroit
Atlanta
San Francisco

Composing Room Efficiency



Reverse side the same

Keystone Steel Cabinet U-5072—Maximum of Efficiency

BOTH sides of this Cabinet are exactly alike and the arrangement of the Equipment is such that when two compositors are working, one on each side of the cabinet, either has his own individual equipment—a double-depth lead and slug rack on top; a slanting work-bank the full length of the cabinet with a sunken section containing auxiliary boxes for holding half measures, justifiers or rule, and sixteen round bottom boxes for copper and brass spaces; a drawer under the work-bank of ample proportions for copy, sticks, etc., and a man's small personal belongings. There is also a shelf below the drawer large enough to hold two quarter size cases or a dumping galley.

Such an arrangement as the above should make every compositor take a personal pride in preserving this material and keeping his equipment clean and in good order. By so doing he would concentrate adequate working material of the right kind within easy reach, save many useless steps, add to his efficiency, decrease cost of production and increase profits. A composing room equipped with these cabinets presents a fine appearance, combines efficiency and cleanliness and promotes health and good order.

The cabinet contains twenty-two extra-depth cases on each side and occupies a floor space of 71½x33½ inches. The electric lighting is excellent; four top lights and shades are so placed that the banks on both sides are well and evenly lighted and that no direct rays reach the compositor's eyes; a light is also placed over each tier of cases under work-bank.

Philadelphia
New York
Chicago

Keystone Type Foundry

Detroit
Atlanta
San Francisco

This insert set in John Hancock Condensed and Harris Roman

YOU HAVE READ OUR CLAIMS—WE HAVE THE PROOF

COME AND SEE

WE GUARANTEE DOUBLE THE PRODUCT, PLATE FOR PLATE

The Duplex Printing Press Company will have an extensive exhibit in Booth 2 of the Printing Trades' Exposition, Grand Central Palace, New York, April 19-26. All publishers and other interested parties are invited to make the booth their headquarters in the building and to freely examine our machines—the machines which are leading the world to-day and which caused the following comment from one of our chief competitors:

"THE OLD COMPANIES ARE IN A RUT. THE SURPRISES ALL COME FROM BATTLE CREEK"

"OUR CUSTOMERS WRITE OUR ADS." Do we need anything more than the following list to demonstrate to you that an inspection of the DUPLEX PRESSES is next in order?

A Few of Our Recent Customers

NEW YORK: New York *Tribune*. Complete press and stereotype room equipment.

NEW YORK: Bronx Publishing Company. 20-page Tubular Plate Press and stereotype equipment.

LANCASTER, PA.: *New Era*. 20-page Tubular Plate Press and stereotype equipment. (Third purchase.)

CINCINNATI, OHIO: *American*. 12-page Tubular Plate Press and stereotype equipment.

CHICAGO, ILL.: *News* and *Record-Herald*. Duplex Mechanical Compressor Steam Table Equipment.

COLUMBIA, S. C.: *Daily Record*. 20-page Tubular Plate Press and stereotype equipment. (Third purchase.)

COLUMBIA, S. C.: *Daily Press*. 12-page Tubular Plate Press and stereotype equipment.

CLEVELAND, OHIO: Central Press Association. Duplex Mechanical Compressor Steam Table, etc.

CLEVELAND, OHIO: *Leader*. Stereotyping Machinery.

ITHACA, N. Y.: *Journal*. 16-page Tubular Plate Press and stereotype equipment. (Second purchase.)

LANSING, MICH.: *State Republican*. Quadruple Press, with complete stereotyping equipment. (Third purchase.)

MUSKEGON, MICH.: *Chronicle-News*. 16-page Tubular Plate Press and stereotype equipment. (Second purchase.)

RICHMOND, VA.: *News-Leader*. Sextuple Press and stereotyping equipment.

RICHMOND, VA.: *Times-Dispatch*. Sextuple Press and Color Supplement Quad with stereotype equipment. (Second purchase.)

STAMFORD, CONN.: *Bulletin*. Duplex Flat-bed Press.

MIDDLETOWN, CONN.: *Sun*. Duplex Flat-bed Press.

BRATTLEBORO, VT.: *Reformer*. Duplex Flat-bed Press.

FRANKFORT, KY.: *Journal*. 10-page Duplex Flat-bed Press.

HIAWATHA, KAN.: *World*. Duplex Flat-bed Press.

MARSHALL, MO.: *Democrat-News*. Duplex Flat-bed Press.

ST. LOUIS, MO.: *World*. Duplex Flat-bed Press.

GLOBE, ARIZ.: Globe *Record*. Duplex Flat-bed Press.

SANTA BARBARA, CAL.: C. A. Storke. 10-page Duplex Flat-bed Press.

MUSCATINE, IOWA: *News*. 12-page Duplex Flat-bed Press.

LONG BRANCH, N. J.: New paper. 12-page Duplex Flat-bed Press.

LOWVILLE, N. Y.: *Herald*. Duplex Flat-bed Press.

PHOENIXVILLE, PA.: *Republican*. Duplex Flat-bed Press.

JUNCTION CITY, KAN.: *Union*. Duplex Flat-bed Press.

LIMA, PERU: Duplex Flat-bed Press.

PERNAMBUCO, BRAZIL: Duplex Flat-bed Press.

BAHIA, BRAZIL: Duplex Flat-bed Press.

MONTEREY, MEXICO: Duplex Flat-bed Press.

Send to us to-day for catalogs and illustrations —and remember to call at our Exposition Booth

THE DUPLEX PRINTING PRESS CO.

BATTLE CREEK, MICH., U. S. A.
World Building, New York

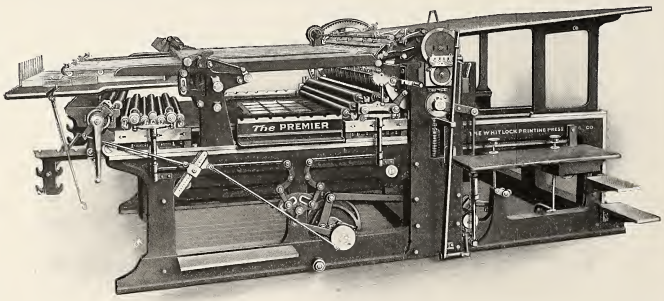
LONDON
LINOTYPE & MACHINERY, LTD.
188 Fleet St., E. C.

MILLER & RICHARD, General Canadian Agents

PARIS
LINOTYPE & MACHINERY, LTD.
10 Rue de Valois

THE PREMIER is no imitation. If it were it would be a worse press than the others. It is so much better a press than all others for the reason that, knowing both their merits and demerits, we were able to wholly eliminate the latter and simplify and enhance the former, carrying these to the very highest point of accuracy and efficiency.

We court the most critical examination and measurement of—firstly, each individual part; secondly, of each assembled device with relation to its function; and, finally, to the press as a whole. We invite the severest tests that can be put upon it. We know the result—it would be merely an additional confirmation of our oft asserted claim that



The PREMIER

Is the BEST of All Two-Revolution Presses

Let Us Tell You About It

AGENCIES

Chicago, St. Louis, Cleveland, Cincinnati, Detroit, Minneapolis, Kansas City, Denver, Los Angeles, San Francisco, Spokane, Seattle, Dallas—AMERICAN TYPE FOUNDERS CO.

Atlanta, Ga.—Messrs. J. H. SCHROETER & BRO., 133 Central Ave.

Toronto, Ont.—Messrs. MANTON BROS., 105 Elizabeth St., Canada West.

Montreal, P. Q.—GEO. M. STEWART, 92 McGill St., Canada East.

Halifax, N. S.—PRINTERS' SUPPLIES, Ltd., 27 Bedford Row, Maritime Provinces.

London, Eng.—Messrs. T. W. & C. B. SHERIDAN, 65-69 Mt. Pleasant, E. C.

The WHITLOCK PRINTING-PRESS MANUFACTURING COMPANY

DERBY, CONN.

NEW YORK, 23d Street and Broadway
Fuller (Flatiron) Building

BOSTON, 510 Weld Building, 176 Federal Street



THE PEERLESS CARBON BLACK COMPANY
PITTSBURG, U. S. A.

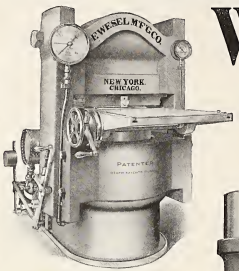
BINNEY & SMITH COMPANY, *Sole Selling Agents*
81-83 FULTON STREET, NEW YORK, U. S. A.

BRANCH OFFICES IN EUROPE:
63 Farringdon Street, London, E. C. Kaufmannshaus, 179 Hamburg 90 Rue Amelot, Paris

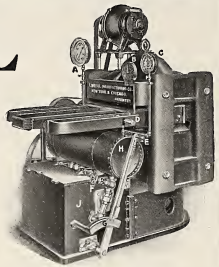
Look for the Biggest of These at the National Exposition This Month

WESEL

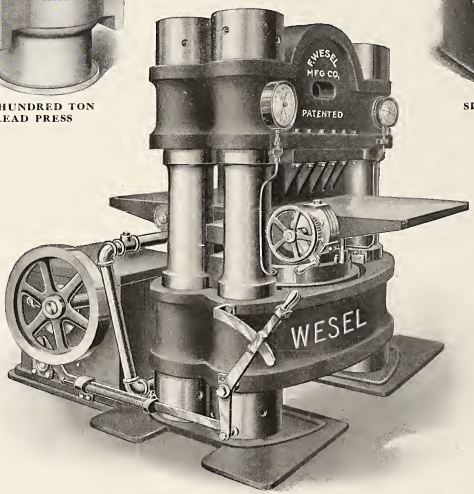
HYDRAULIC MOULDING PRESSES



SIX HUNDRED TON LEAD PRESS



SIX HUNDRED TON WAX PRESS



TWO THOUSAND TON (4,000,000 LB.) LEAD PRESS

"What will each of these do?" 'Twill be an interesting question for visiting electrotypers to ask our representative at the Exposition.

Whether you think your own shop is too small or otherwise unsuited to the installation of one of our big Hydraulic Lead Presses, or whether you think it *may* fit your needs, it is worth while to be fully posted. The big one applies its pressure over 540 square inches of platen surface, and will mould a half-tone 30 inches wide by any length. It operates so smoothly and rapidly that its tremendous power is scarcely noted. Ask us about it.

F. WESEL MANUFACTURING COMPANY

Printers' and Platemakers' Equipment

Main Office and Works, 70-80 CRANBERRY ST., BROOKLYN, N. Y.

NEW YORK, 10 SPRUCE STREET **CHICAGO, 431 SOUTH DEARBORN STREET**

Three Million New York Telephone Books

Covered in One Year on

Sheridan 16½ in. Circular Covering Machines

One and Three-Quarter Million "Ladies' Home Journal"

Bound and Gathered Every Month on

Sheridan 16½ in. Combination Binders and Gatherers

Over a Million "Cosmopolitan Magazines"

Covered Every Month on

Sheridan 12 in. Horizontal Coverers

Five Million Sears, Roebuck Mail-Order Catalogues

Bound in One Year on

Sheridan 14½ in. "Perfect Binders"

With practically no exceptions, all large magazines, mail-order catalogues and telephone books are bound or covered on SHERIDAN machines. The names of a few users are given above. Write to-day for catalogue on SHERIDAN "PERFECT BINDERS," COVERERS AND GATHERING MACHINES.

T. W. & C. B. SHERIDAN CO.

Established 1835

OFFICES AND SALESROOMS

56 and 58 Duane Street, NEW YORK 607 and 609 So. Clark Street, CHICAGO

63-69 Mount Pleasant, LONDON, E. C., ENGLAND

ART CAXTON PRESSES

Will Be on Exhibition During the

National Printers' Exposition, New York

Grand Central Palace, April 19-26

H. Hinze Machinery Company, Inc.

Sole American Agents

New York Office: Tribune Building — Philadelphia Office: 210 South 11th Street

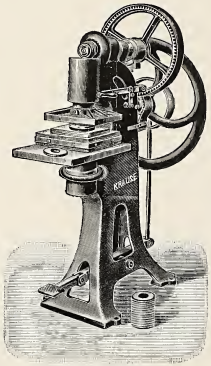
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ANNOUNCEMENT!

We have also secured the Sole American Agency for the KRAUSE line machinery, made by Karl Krause, Leipzig, Germany.

Comprising:

Embossing Presses — Stamping Presses
Trimmers — Creasers
Round Cornering Machines
Die Cutters — Roughing Machines
Punching Machines, Etc.



Small Die Cutter

H. Hinze Machinery Company
Incorporated
Tribune Building, New York



NOW

SUPPOSING we take one of your human feeders, an essential and very expensive adjunct to your old-style, clam-shell platen presses known as "jobbers" and transform him into a powerful factor for cost reduction—



THEN

SUPPOSING he gives you an output equivalent to three or four of the hand-fed machines with printing quality of cylinder press character. Would you not be willing, out of the savings thereby effected, to pay for an AUTOPRESS, the machine that makes this possible?

Important—Brief, and to the Point

THE business of The Autopress Company for 1912 shows an increase of 50% over 1911.

IT was about 400% over 1909.

NEARLY 800 AUTOPRESSES have been sold and shipped to all parts of the world. Among these users, how many were disappointed?

THINK IT OVER!

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LONDON, ENG., 85 Fleet St.
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BOSTON, 176 Federal St.
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West Virginia Book Papers

IN CASE OR TON LOTS IN CHICAGO

Printers can secure our Velvo-Enamel and our Marquette Enamel Papers at almost a moment's notice, for we have extensively stocked them in standard sizes in our warehouses. A printer can secure a case or a ton of a standard size of either of these papers at short notice.

The convenience of this arrangement can not but be apparent to the printer. It is merely one evidence of the service extended by the West Virginia Pulp & Paper Company.

Printers no longer have to endure the inconvenience of exasperating delays in the matter of book paper delivered in large lots.

On your next hurry-up catalogue it would be well to remember where to secure immediately the paper for the job.

WEST VIRGINIA PULP & PAPER COMPANY (Inc.)

General Offices: 200 Fifth Avenue, New York

Western Sales Office:

Printers' Building, Sherman and Polk Sts., Chicago

Mills at Tyrone, Pa.; Piedmont, W. Va.; Luke, Md.; Davis, W. Va.; Covington, Va.; Duncan Mills, Mechanicsville, N. Y.; Williamsburg, Pa.

Cable Address: "Pulpmont, New York." A. I. and A. B. C. Codes Used.

EFFICIENCY on the Press

If it takes 300 overlays of various sizes to bring up a certain form on one make of press, and only 150 overlays are required to obtain the same result on a similar form on another make of press, it is evident

FIRST

That a due regard for efficiency will demand the press requiring the least labor in obtaining the desired results; and

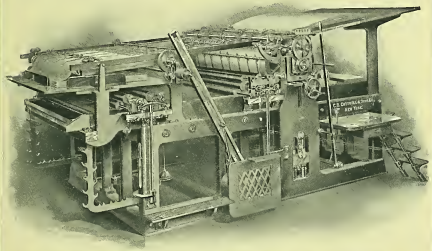
SECOND

That the extra 150 overlays that were required on the first press is necessary to make up for the mechanical deficiencies of the press.

We know of a case where a **ten hour** make-ready on a New Series Cottrell was sufficient to pass a form that had previously been made ready by the same pressman on another make of press and on which he spent **twenty-four hours** before it was O. K. This shows

A Gain of 14 Hours

for the Cottrell, which, at an ordinary speed of 1600 per hour would give a net output of at least 20,000 copies **before the other machine got started.**



New Series High Speed Four Roller Convertible Delivery Two-Revolution Cottrell

As a master printer you should investigate the efficiency of your presses first along these lines—a very easy thing to do because overlays are easily counted. Send for booklet.

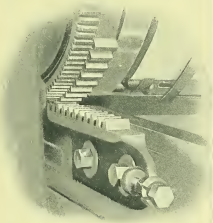
IN DETAIL

Some of the Mechanical Features in the

NEW SERIES COTTRELL

that make for this Efficiency are:

Perfect bed movement; accessibility of parts requiring changing in make-ready;



Large and Heavy Register Segments

rigidity of impression; patented register controlling device; powerful toggle joints operated by a rocking lever to bring down and hold the cylinder on the impression; six vibrating rollers; all compositon rollers, except the fountain roller, are interchangeable; convertible sheet delivery which can be changed in three to five minutes, and many other profit-making features which we should be pleased to tell you about. May we?

KEYSTONE TYPE FOUNDRY
General Selling Agents

Philadelphia · New York · Chicago
Detroit · Atlanta · San Francisco

C. B. COTTRELL & SONS CO.
Manufacturers

Works: Westerly, R. I.
25 Madison Square, N., New York
343 S. Dearborn Street, Chicago

Set in Keystone's John Hancock, John Hancock Condensed and Harris Roman. Printed on a No. 5 Cottrell

Keystone Semi-Steel Imposing Surfaces

DURABLE, ACCURATE, SATISFACTORY

They grow better with age, never wear out, and will be more valuable after ten years' service than when they were first installed. Keystone semi-steel surfaces are as much superior to marble surfaces as electric light is to candle light. Semi-steel surfaces are finished smooth and true and stay so, while marble surfaces are seldom accurate and are liable to be scratched and marred by the first form imposed. Marble surfaces in almost any composing room will show this better than it can be told.

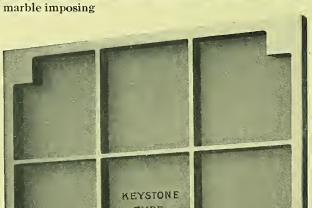


Keystone semi-steel surfaces are made as accurate as the bed of a press; less time is required in locking up and no expense is incurred, as on marble, by type, rules, etc., catching in any soft or uneven portions. It has been said that as much type and rules have been spoiled on marble imposing surfaces as by actual use on the press. For these reasons, and because they are always a permanent investment, up-to-date printers everywhere are using Keystone semi-steel imposing surfaces, and through their use are saving money every day.

Keystone semi-steel surfaces are made 1¼ inches in thickness and double ribbed on bottom with a ½-inch rabbet on the four sides of the tops to support the end of galleys in sliding matter on or off the surface. This rabbet may be omitted if desired.

As no coffin is necessary, there are nearly 400 more square inches in a semi-steel surface than in the corresponding size in marble. For example:—A frame built for a marble slab 36 x 60 inches would take a semi-steel surface 39¼ x 63¼ inches, a difference of 3¼ inches each way, and still occupy no more floor space.

Keystone semi-steel imposing surfaces can be furnished any size from 12 inches square up to 84 x 264 inches in one casting, at the regular price of three cents per square inch. The table below gives the sizes of semi-steel surfaces compared with marble, using standard size frames.



Bottom view showing crossed-ribbed construction

STANDARD SIZE MARBLE TOPS INCHES	STANDARD SIZE SEMI-STEEL TOPS INCHES	LIST PRICE FOR SEMI-STEEL TOPS ONLY	STANDARD SIZE MARBLE TOPS INCHES	STANDARD SIZE SEMI-STEEL TOPS INCHES	LIST PRICE FOR SEMI-STEEL TOPS ONLY	STANDARD SIZE MARBLE TOPS INCHES	STANDARD SIZE SEMI-STEEL TOPS INCHES	LIST PRICE FOR SEMI-STEEL TOPS ONLY
24 x 36	27¼ x 39¼	$32 10	26 x 76	29¼ x 79¼	$69 57	30 x 90	33¼ x 93¼	$ 93 03
26 x 44	29¼ x 47¼	41 46	36 x 60	39¼ x 63¼	74 49	48 x 72	51¼ x 75¼	115 71
28 x 50	31¼ x 53¼	49 92	28 x 80	31¼ x 83¼	78 06	40 x 80	43¼ x 83¼	108 03
36 x 48	39¼ x 51¼	60 36	48 x 60	51¼ x 63¼	97 26	48 x 96	51¼ x 99¼	152 61
32 x 60	35¼ x 63¼	66 90						

Coffins are Not Required or Supplied with Semi-Steel Tops

Keystone Type Foundry

Type, Material and Steel Printing Plant Equipment

Philadelphia New York Chicago Detroit Atlanta San Francisco

Set in Keystone's Caslon Bold Extended and Caslon Lightface, with 12 Point Panel Border No. 7

Buckeye Covers
Single and Double Thick

THE AUTOMOBILE INDUSTRY used more Buckeye Covers this year than it used of any three other cover papers combined.

Price does not ordinarily cut much figure in determining the make-up of an automobile catalogue, and it is therefore a fair inference that Buckeye Covers owe their predominance in this field to their goodness rather than to their cheapness.

The makers of fine automobile catalogues have discovered that Buckeye Covers, in spite of their moderate cost, are *best, regardless of price,* for most catalogue and booklet jobs. Shall we send you the "proofs"?

IF YOU HAVE NOT YET SEEN samples of the new *Double Thick* Buckeye Covers, it will pay you to call up your jobber *now* and ask for them.



Made in all the popular Buckeye colors, in both antique and ripple finishes, the double-thick items can be depended upon to match the single-thick weights perfectly when the two are used together.

There are few cover requirements that can not now be met by one of the 16 colors, 4 finishes and 4 weights in which Buckeye Covers are made; there is none that can be met so effectively and satisfactorily by any other stock at anywhere near the Buckeye price.

"Proofs" sent free by express if requested on your business letter-head.

THE BECKETT PAPER CO.

MAKERS OF GOOD PAPER
IN HAMILTON, OHIO, SINCE 1848

THERE'S A DEALER NEAR YOU:

BALTIMORE.....Dobler & Mudge.
BOSTON.....The Arnold-Roberts Co.
BUFFALO.....The Alling & Cory Co.
CALGARY.....John Martin Paper Co.
CHATTANOOGA...Archer Paper Co.
CHICAGO.....James White Paper Co.
J. W. Butler Paper Co.
CINCINNATI.....The Chatfield & Woods Co.
The Diem & Wing Paper Co.
The Whitaker Paper Co.
The Cin'ti Cordage & Pa. Co.
CLEVELAND.....The Union Paper & Twine Co.
The Central Ohio Paper Co.
COLUMBUS.....The Central Ohio Paper Co.
DALLAS, TEX.....Southwestern Paper Co.
DAYTON, OHIO....The Keogh & Rike Paper Co.
DETROIT.....The Union Paper & Twine Co.
DES MOINES.....The Carpenter Paper Co.
DENVER.....The Peters Paper Co.
GRAND RAPIDS..Central Michigan Paper Co.
HOUSTON, TEX...Southwestern Paper Co.
INDIANAPOLIS...C. P. Lesh Paper Co.
Indiana Paper Co.
KANSAS CITY.....Graham Paper Co.
LOS ANGELES.....Zellerbach Paper Co.
MEMPHIS.....Taylor Paper Co.
MIDDLETOWN, O. The Sabin-Robbins Paper Co.
MILWAUKEE...The E. A. Bauer Co.
Standard Paper Co.
MINNEAPOLIS....McClellan Paper Co.
MONTREAL.....Howard Smith Paper Co., Ltd.
NASHVILLE.....Graham Paper Co.
NEW ORLEANS....E. C. Palmer & Co.
NEW YORK.....Henry Lindenmeyr & Sons,
32-34-36 Bleecker Street.
OAKLAND, CAL...Zellerbach Paper Co.
OKLAHOMA CITY.Western Newspaper Union
OMAHA.....The Carpenter Paper Co.
PHILADELPHIA..Garrett-Buchanan Co.
PITTSBURGH....The Alling & Cory Co.
The Chatfield & Woods Co.
PORTLAND, ORE. Pacific Paper Co.
RICHMOND, VA..Richmond Paper Mfg. Co.
ROCHESTER.....The Alling & Cory Co.
ST. LOUIS.....Graham Paper Co.
ST. PAUL.....Wright, Barrett & Stilwell Co.
SALT LAKE CITY.Carpenter Paper Co. of Utah.
SAN FRANCISCO.Zellerbach Paper Co.
SEATTLE.....Richmond Paper Co.
SPOKANE.....American Type Founders Co.
TORONTO.....The Wilson-Munroe Co., Ltd.
WINNIPEG.....John Martin Paper Co.

FOREIGN SELLING AGENTS
Henry Lindenmeyr & Sons, London, England

READ!

Gather the knowledge of thy
life's vocation
Where'er thou find'st a glean-
ing ne'er so poor:
Read thou! Thy lesson shall, in
Time's probation,
Ripen thy mind, which, fruiting,
shall secure
Thy place in honor, peaceful
and assured.
This day is thine, but night
comes quickly on:
Though pleasure must have
way, be not allured
From Wisdom's pages ere thy
day be done.



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Vol. 51 APRIL, 1913 No. 1

An Unrequited Service

By A. H. M.

Illustrations by John T. Nolf

MR. WILLIAM GOODFER — "Bill" Goodfer — leaned back in his swivel chair, tapped his upper teeth with his lead-pencil, while maintaining one of those facial contortions which the business man is wont to assume in moments of deep and solitary consideration. Mr. Goodfer was contemplating a cost sheet, and the problem before him, ever old and ever new, was how it came about that the estimated selling price fell short of the actual cost price.



"Bill" Goodfer

Mr. Goodfer was, and is, a printer — "in a fair way of trade" — taking an active and intelligent interest in organized efforts to determine the principles of business, the period of his adolescence having been spent in a printing-office. The supplementary academic instruction of a business college "Bill" never thought of, and if he had thought of it, he would have "guessed it was a good thing," and let it go at that. Thus it came about that when some elementary principles of business were enunciated with oratorical vehemence at the weekly meetings of the organized printers, Mr. Goodfer was swept with enthusiasm and became a little tedious to his contemporaries in relations regarding how he ran his machines — he had one composing machine — but pluralized it to "make a better story," as the newspaper boys say.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

"Bill" Goodfer was a good printer, and like many men who have acquired skill along one channel, he was slightly but perceptibly "swelled." The savage who found the sail-ring cast upon the shore, and sticking this handsome ornament in his nose henceforth disdained his less fortunate neighbors as beings of lower intelligence, is cited as a "type" quite common among those who dwell amid the blessings of civilization. And with such types in the case, who can blame the printer for being proud of his skill and impressing his sense of that pride by such hauteur as he may care to assume, for it is harmless, and like the lightly clad gentleman with the ring in his nose, if it amuses him it amuses his neighbors very much more—so everybody should be satisfied.



"Proos—P-r-o-u-l-x—Proos"

Mr. Goodfer, as we have said, tapping his teeth in his cogitations—tooth-tapping and head-scratching being supposedly stimulating to cerebral activity, or an excuse for it—was roused to a change of attitude by the approach of one who gave unmistakable evidences of being a prospective customer.

If a heavily breathing gentleman, of portly presence, in a fur-lined overcoat, displaying the glitter of gems in his scarf and the blue gleam of a big diamond on a pudgy hand, and that hand is fumbling out a roll of papers as he advances—if such a man is not a prospective customer, when seen advancing on the desk of the mainbrace of a printery, then all indications fail.

This pleasing presence awakened Mr. Goodfer from his meditation. He did not rise from his chair, but, catching the visitor's eye, he nodded and inquired colorlessly:

"How do?"

And the visitor, drawing a chair into convenient position, threw back his overcoat, sat down and replied like an echo, heavily and huskily:

"How do?"

The visitor offered the suggestion that it was a fine day. Mr. Goodfer agreed. The visitor intimated that it was a pretty cold day. Mr. Goodfer assented. The visitor was of opinion that there would be a change soon, and Mr. Goodfer considered such a possibility not remote. These preliminaries giving the visitor a chance to get his papers in a still more muddled condition than they were in before, he

unfolded them as he advised Mr. Goodfer that he was "thinking of getting a little printing done," adding abruptly:

"*My* name is Proos."

"Proos?" answered Mr. Goodfer inquiringly.

"Yes, Proos — P-r-o-u-l-x — Proos."

"H—l of a name," thought Mr. Goodfer, but answered amiably, "Ah, yes; glad to know you, Mr. Proos. My name is Goodfer."

Proulx explained that he and "his company" had acquired a valuable manufacturing right, and the possibilities of business looming largely on their imagination, they were desirous of advertising the virtues of the article and at the same time stimulate those who might have a surplus of capital to carry the financial load. The article and process of manufacture were fully patented in every land where folks wore clothes, according to Mr. Proulx, who, though frequently obscure and irrelevant in his narration, never showed any lowering of pressure in his steam gage.

"You want a prospectus?" said Goodfer in a tone between an assertion and a question.

"No—not what you would call a prospectus. You see, we are not just quite sure yet, and we want something that can be sent out, and at the same time be used in various ways, as well as for a prospectus."

"I see," said Mr. Goodfer. In fact he did not see—yet,—but did a little stalling to give himself time to think.

He succeeded, after a little difficulty, in getting the papers regarding the subject matter from Mr. Proulx, whose gabble and ineffectual pawing for lost scraps of writing or print gritted on Mr. Goodfer's nerves.



"We fix up stuff every day. Part of our business."

Hurriedly looking over the heterogenous collection of manuscript, typewriting, reprint and prints from line and half-tone engravings, Mr. Goodfer asked a leading question:

"What size do you want this — how many pages and how many do you want printed?"

"Well, now," said Proulx, "You see I don't quite know. I just wanted to get an idea. This is a big thing and we are sort of feeling our way."

"All right," said Goodfer, briskly. "Tell you what we'd better do. Let me put this stuff in shape for what it will make, and then you can look over it and decide what you want to run and what you want to cut out or change. We'll get it in form, you see; then you can decide how many you want to run, and then we can make you a price."



His mind was busy and his soul was filled with wrath.

"To be sure — to be sure; very kind of you, indeed," said Proulx, "but I don't want to put you to so much trouble. I just want a general idea, you know, and ——"

"Oh, that's all right; we fix up stuff every day. Part of our business," laughed Goodfer, glancing at the disorderly pile of data.

"Well, of course, if that is the case, I shall be very much obliged. This is a big thing and we will use a lot of printing, but we are — feeling our way, you know, f-e-e-l-i-n-g our way. My address — I have no office down town as yet — is 2315 Blank street. Yes, J. F. Proos — P-r-o-u-l-x — That's right."

Mr. Goodfer marked the name and address on the corner of one of the sheets of manuscript, under the eye and dictation of his prospective customer, and said "All right, Mr. Proos; we'll send you the dope and you can let us know about the job when you make up your mind what you want."

"Thank you — thank you," effused Proulx, and, shaking hands with his new guide, counselor and friend, went upon his way.

Mr. Goodfer carefully and gingerly sorted the manuscript, etc., left with him, and with a thick blue pencil numbered the sheets all and sundry from 1 up to 36. A few newspaper clippings and typewritten slips he pasted on larger sheets to bring the whole mass to uniform size. The prints of line cuts and other engravings he treated in the same way, first making sure that there was no memorandum on the backs of these, for as I have said, Bill Goodfer knew his business.

Having the "proposition" in orderly array for examination, Mr. Goodfer settled himself to the task of analyzing the subject, getting the essence of the argument, and placing it clearly, convincingly and succinctly in typographic form — just like a lawyer preparing a brief, an architect drawing a plan, or any other professional worker bringing years of training, extensively intimate experience and special knowledge to bear upon a specific problem.

A sixteen-page pamphlet and cover would be about the thing, he reasoned, if all the matter was "played up," but it would stand reducing to eight pages without a cover, by re-writing and condensing. He came to these conclusions after two or three hours' consideration, more or less interrupted by other business duties.

By the afternoon of the following day, Mr. Goodfer had the ideas which he hoped would meet the views of Mr. Proulx, in concrete form — which is to say, he had prepared a neat "dummy," pencil lined and lettered, with the places for the illustrations marked and numbered, and with an attractive cover-paper on which was neatly drawn the legend

Proulx's
I-K-O-L-I-K-E
or
Liquid Iron
Enamel Coating or Sheathing
For All Purposes.

And Mr. Goodfer, looking upon the work of his hands, declared that it was good and dispatched the fruit of his labors to Mr. J. F. Proulx at his address, 2315 Blank street, with the lively expectation of both honor and profit therefrom in the course of time.

The days went on, however, and the days extended into weeks, and no word came from the Ikolike job, though letters of inquiry were dispatched to Mr. Proulx, and so it chanced that on a day when Mr. Goodfer was in the office of one of his steady customers, the said steady customer tossed before him a neatly printed pamphlet with the remark: "There is something with get-up to it. Why don't you hump yourself and get out stuff like that?"

But to this taunt Mr. Goodfer replied not; his mind was busy and his soul was filled with wrath, for before him were *his* ideas, *his* dummy, worked out, of course, but *his*, and the title thereof was

Proulx's
I-K-O-L-I-K-E

Out of this it came about that the afternoon mail carried a missive to Mr. Proulx, which read:

Sir,—We have written to you the 10th of last month and on the 2d of the present month, inquiring as to the disposition of the matters we prepared to your order for printing the pamphlet or booklet on Ikolike, but have had no reply to our inquiries. We are informed, and have been supplied with a copy of the pamphlet which you have had printed, using the plans we supplied you with on the understanding you were to have this work done in our establishment.

Enclosed please find bill for services rendered on account said job, for which we will request you to remit by return mail.

Yours truly,

W. Goodfer Printing Co.

per W. G.

Two or three days thereafter the answer came:

W. Goodfer Printing Co.:

Gentlemen,—Replying to your letter of the 20th, I have not replied to your previous communications because I have been out of town and because of these communications intimating or tending to show by inference that some form of contract, oral or otherwise, exists between your company and myself. The work you "planned," as you term it, for me, and for which you send a bill, you distinctly stated to be entirely voluntary, and whatever business we should do together would be an after consideration. A member of our company happening to have a certain amount owing him by a printer in this city asked me to let him have the handling of this little job of work by which to secure a settlement.

You will please recollect that I was indisposed to allow you to go to the trouble of making up these sheets for me, but your Mr. Goodfer insisted. Under the circumstances I am sorry that I can not recognize your claim upon me and return your bill herewith.

Respectfully yours,

J. F. Proulx.

With a lowering face Mr. Goodfer read. Action — action — stirred him, and a few minutes found him in the office of his confidential legal adviser, who listened to the story of his wrongs with as much interest as a legal adviser can who is tired struggling to keep his clients out of court. And the sum and substance of his advice to the choleric Mr. Goodfer was "Nothing doing — unless you want to spend a little money for the fun of annoying — which is poor business."

BY-PRODUCTS

Science has an awful sound; so serious, sage, wise and profound. By it we're always jolted off on some new track: take Metchnikoff, for instance, now; he says that milk, if drunk when sour, grim death will bilk for many a year, and you can jig on what you used to feed the pig. We never knew just what to do with sawdust. In the lake we threw the stuff in tons to clear it out and suffocated all the trout; so when I think of Classen — well, I'm moved to rise and ramp and yell, because *he* says that that ground wood would make prime whisky, just as good as ever trickled down a throat, and that's a stunt that gets my goat. Ah, blessed blessings that we've passed, or missed and stood around and gassed and never minded them at all; alas, it turns our blood to gall; good liquor in that sawdust bank, heaved in the lake, and there it sank; and that life-savin' sour milk to keep us young and fine as silk, we passed it up for squeals and groans from hardening pipes and creaking bones. And so it goes, we give away the things we need most, every day. We throw ideas here and there as if we had cartloads to spare, and then some nut collects this ore, assumes the center of the floor, making a splash that drowns our cries, and echo answers, "Aw, get wise."

Printers of Note—John Baptist Bodoni

By Walter C. Bleloch

TO JOHN BAPTIST (GIAMBATTISTA) BODONI, who is described by one writer as "the king of early printers," must be given credit for a very material advancement of "The Art Preservative of All Arts." Few, if any, of those identified with the early days of the craft had a career as interesting as that of Bodoni, and his strength of purpose is revealed throughout its entire course.

Born in Saluzzo, in 1740, Bodoni apparently inherited his taste from his father, a printer of Italy who, it seems, has never been credited with any remarkable achievements in the history of the craft. That the information and instructions given by the father did not fall upon barren ground is quite evident from the progress of the son. Historians agree that at an early age Bodoni displayed remarkable ability in designing and engraving upon wood. At the age of eighteen he and a friend left Saluzzo to seek their fortune in other climes, and finally, after days of hardships, reached Rome, where an uncle of his companion advised them both to return to Saluzzo. A chance visit to the printing office of the *Propaganda* brought results which changed the plans of the discouraged Bodoni and affected his entire after life.

The superintendent of the *Propaganda* printing-office was greatly pleased with the engravings shown by Bodoni as samples of his work, and he at once arranged to secure his services. While engaged in his daily work, his unusual intelligence attracted the attention of the head of the *Propaganda*, with the result that Bodoni's education was continued in the higher studies and he became a very proficient student of what at that time was known as the "Oriental languages." His success in that line brought him the entire charge of the printing of the "*Arab-Copht Missal*" and the "*Alphabetum Tibetanum*" in 1762. The work was such an exceptionally good piece of printing, and so well edited, that the head of the *Propaganda* gave instructions for Bodoni's name to be placed on the volume as a slight token of appreciation of the services rendered.

Six years later we find Bodoni in Parma, where he remained for twenty years in the one office. His ability had made him famous in the printing world, and he was urged to return to Rome and take entire charge of printing the Italian, Latin and Greek classics. In order to keep Bodoni in Parma, the Duke of Parma is reported to have fitted

up a printing-office in his palace and to have turned the office over to Bodoni. During the years he was in this last mentioned office, Bodoni printed the works which have made his name famous and brought him credit that endures to this day. His Homer of 1808, containing a dedication in Italian, French and Latin, to Napoleon, is generally considered by authorities as his most beautiful work. It is said that when the French army invaded Italy, Napoleon personally issued orders that Bodoni and his office were not to be disturbed. Later he bestowed upon Bodoni a pension of three thousand francs and received from him a copy of the Homer printed upon vellum.

In 1811 Bodoni began work upon a series of French classics in imitation of the renowned Delphine editions. To assist the production of these classics, Napoleon subscribed eighteen thousand francs and created Bodoni a "chevalier de la Reunion." Unfortunately for the printing art, Bodoni was taken ill and died in 1813, before the work could be completed. His widow continued the business for a number of years, and while the product continued good, authorities say it lacks "the hand of the master" evident in the earlier productions.

While *not* one of the "early printers," when compared with Caxton and Manutius, Bodoni stands out in bold relief when excellence of production is considered, and, like other printers of note, "his works live after him."

The Literature of Typography

III.—Text-books

By Henry Lewis Bullen

THE PRINTER who does not own a text-book of typography will either be one who is indifferent to success in his occupation, or one who is laboring under more than the average burden of conceited self-sufficiency inherent in the self-styled "practical" man. "A workman is known by his tools." The more thorough the mechanic, the more varied and perfect the contents of his tool chest. The more profound the learning of a teacher or of an author, the more extensive are his collections of works of reference. Men who habitually and correctly use a great range of words fortify themselves with all manner of dictionaries. In brief, it will be found that those whose studies and observation and experience have made them masters in their callings

are invariably the most eager to avail themselves of the knowledge accumulated in books, and those who have acquired superior deftness in mechanics are constantly searching for better tools; characteristics that demonstrate the basic humility which inspires all really successful workers.

The printer's occupation is the only one among the mechanic trades which requires, and should employ, the general range of information required by the so-called professional occupations. The printer is called upon to visualize ideas; therefore, he should be capable of understanding and of evolving ideas. His calling is semiliterary at least; consequently books are as necessary to his success as the saw, chisel and hammer to the carpenter. It is the disuse of the literary quality that has degraded the printer's occupation in the public estimation, and which gives point to the opinion of Cecil T. Bagnall, printer, of Turner's Falls, Massachusetts, when he wrote: "We have few proofreaders, because we are raising few real printers. Few know anything of the fundamental principles of the art or of the literature the trade was created to conserve. Looking for proofreaders, forsooth, among a lot of printers to whom Shakespeare is a sealed book!"

Dr. Samuel Johnson, the most learned man of his great time, said: "Knowledge is of two kinds: we know a subject ourselves, or we know where we can find information upon it." This discloses the purpose of works of reference. No printer is expected to carry in his memory all information pertinent to his occupation, but his information should be broad enough to enable him to know where to look for the knowledge when he requires it. When the occasion arises, the printer will find it inconvenient to run to a library; therefore, better buy than borrow your works of reference.

And here a word to the aspiring student printer. This is the age of printed salesmanship, yet, as a body, the master printers' chief failing as business men is lack of selling ability and of the capacity to employ printed salesmanship for their own benefit. You will find it very profitable to study advertising, not only for your own use, but for the benefit of your customers. The printer who combines typographic skill with advertising ability is in a position to greatly increase his wages or his profits. To such aspirants, the most complete dictionary his means allow is recommended, not for use as a mere guide to spelling, but for the study of the meanings of words. Conciseness and accuracy are all important qualities in advertising, and these depend upon the proper choice of words, most of them having various meanings, and some, like two-edged swords, are frequently dangerous to the advertiser.

If you have not the dictionary habit, just examine carefully a volume of the Century, the complete Standard, or Webster's dictionaries, and learn how fascinating as well as useful is the study of words. Strange advice to give a printer, but "'tis true 'tis pity, and pity 'tis 'tis true" that to the majority of printers the dictionary is merely a larger sort of spelling-book. Do not be like the man who knew everything up to the letter M, and nothing beyond, because that was as far as he had read in the encyclopedia. Dictionaries and other reference books are not recommended for cursory reading, but to be kept for emergencies, on the shelf, close at hand. Nevertheless, when you buy such books, *study them carefully* so that you will know how to use them to advantage in the emergency.

The best and only thorough text-books of typography now in print in our language are the four volumes by Theodore L. De Vinne, published under the general title of "The Practice of Typography," in the years 1902 and 1904. The titles are: "A Treatise on the Processes of Type Making, the Point System, the Names, Sizes, Styles and Prices of Plain Printing Types" (403 pages, second edition); "Modern Methods of Book Composition, a Treatise on Type-setting by Hand and by Machine, and on the Proper Arrangement and Imposition of Pages" (477 pages); "A Treatise on Title Pages, with Numerous Illustrations in Facsimile and Some Observations on the Early and Recent Printing of Books" (485 pages); and "Correct Composition, a Treatise on Spelling, Abbreviations, the Compounding and Division of Words, the Proper Use of Figures and Numerals, Italic, Capital Letters, Notes," etc. (476 pages, second edition). These cost $2.10 each, postpaid. While the contents are authoritative, each book is a beautiful example of correct, refined and restrained book-printing. To read, mark and understand these treatises is to acquire the foundation for a liberal typographical education. Study the make-up and margins of these books, and compare with other current text-books of typography, and note the difference between books printed by a famous book-printer and many books printed by commercial printers. There are probably less than twenty-five establishments in the United States in which a book will be printed properly, and yet the knowledge of good and evil in book-printing is the basis of the knowledge of what constitutes good printing of all kinds. Mr. De Vinne's text-books do not treat of commercial or "job" typography, and therefore need to be supplanted in that important particular by other books.

To supplement Mr. De Vinne's text-books, buy or study Trezise's "Design and Color in Printing" (83 pages, $1.00), and Gress' "The Art

and Practice of Typography" (160 pages, and numerous inserts, $5.00). Mr. Trezise's work is illuminative and inspiring, and Mr. Gress' is full of well-selected models of great range in style. Mr. Trezise is the most successful and most practical instructor of printers in the whole history of the craft. He numbers his enrolled paying pupils by the thousands, while others, like this writer, are firing in the air more or less, or teaching a few dozens here and there. His instruction has added greatly to the earning capacity of his pupils. Those who are benefited indirectly by Mr. Trezise's articles and books are also very numerous. By all means read everything Mr. Trezise writes, because he has the inborn faculty of teaching. With his whole heart in the work, a graduate himself from the type-case, modest and diligent, this young man who acquired his advanced knowledge in the night art and technical classes of Chicago — one of those who, "while their companions slept, were toiling upward in the night" — is laying the foundation of a great fame for himself in the histories of printing and of industrial education. Follow Trezise, and you will be headed forward!

In England *The British Printer* publishes four admirable text-books, edited by the late John Southward, under the general title "Modern Printing": (1) "The Composing Room" (268 pages); (2) "Book, Job and Machine Composition" (194 pages); (3) "Press and Machine Work and Color Printing" (230 pages); and (4) "Arts Auxiliary to Printing, Business Management, etc." (165 pages). The price of each is, with duty and postage added, about $1.50 each.

There is a demand for a good text-book for the apprentices; for use, also, in the printing classes in public schools. The few current attempts toward such a book have been quite inadequate. W. E. Stevens, assistant to Mr. Trezise, has been printing a series of progressive lesson papers in the "Apprentice Printers' Technical Club" section of THE INLAND PRINTER, which are thorough and easy to understand. These will be issued in book form, and master printers will do themselves a good turn by putting the book into the hands of every apprentice who is looking for instruction.

(To be continued.)

THE TASK

A task I set me to faithfully pursue:
My daily doings, at eventide's review,
To copy out in letters clear and fair,
That afterwhiles I thereto could repair
To mark the progress of my thought and work,
Thus mend my failings lest my spirit shirk.
By such small buildings buttressed I my soul
To wholesome living, striving toward the goal
Of making of the little that possessed me then
A greater little for my fellow men.

From Ad-man to Pastor

By W. J. H.

IN TWO previous numbers of THE INLAND PRINTER mention has been made of men who have been advanced from the print-shop to the pulpit. Another striking instance in addition to those mentioned is that of the Rev. Joseph S. Morris, pastor of Grace Congregational Church of Two Rivers, Wisconsin.

Reverend Morris is strictly a product of the printing trades and is a splendid example of the results of the training therein afforded. He was formerly a member of New York Typographical Union, No. 6, and holds an honorable withdrawal card from that organization. He was employed for fourteen years in the composing-rooms of the *New York Times*, serving his apprenticeship under some of the best "admen" of the newspaper trade.



Rev. Joseph S. Morris

After receiving his journeyman printer's card in 1902, he served as general utility man on the *Times* — ad-compositor, proofreader, make-up, etc. Aside from his work as a printer, he took a great interest in general religious work, serving in official capacity in one of the largest churches of Brooklyn, New York.

Coming to Wisconsin in the spring of 1908 he served as pastor in several of the smaller charges in the western part of the State, being later called and ordained into the pastorate of Grace Congregational Church, in the manufacturing city of Two Rivers, "the Home of Printers' Furniture and Wood Type," the large plant of the Hamilton Manufacturing Company being located there.

Reverend Morris is a man of splendid personality, and is accomplishing a great work. His sincere and earnest appeals from the pulpit

have placed him in an enviable position as a pulpit orator. His business and organizing ability has effected a complete reorganization of his parish and has brought to his support the keenest and most capable business men in the community. By vitalizing the spiritual work of the church he has increased the membership of the Ecclesiastical Society from about four hundred to nearly eight hundred. His Bible School has advanced from an average attendance of eighty to over two hundred.

When Mr. Morris entered upon his charge in Two Rivers, one of his parishioners, learning that he was a printer, loaned him an amateur printing outfit, somewhat out of repair. This equipment Mr. Morris put in shape and housed in his church, and has been using it to print church announcements and programs for each Sunday, which his skill enables him to make striking and effective and a source of much convenience and satisfaction to the church membership.

Personally, Reverend Morris attributes much of his success in the ministry to the broadening effect of his contact with men in the newspaper office. Having had a wide and varied experience, he is a firm believer in the power inherent in humanity which enables man to achieve success in a new and untried field of action.

Engravings—A Suggestion

By James F. Tobin

THE tendency to centralize responsibility for finished results is leading some buyers of printing to place orders for catalogues, booklets, etc., with houses that handle the entire proposition, including whatever may be needed in the way of designs and engravings.

Some printers "sidestep" the handling of engravings wherever possible, on the ground that they are more trouble than they are worth. In so doing they throw away opportunities to cater to a very desirable class of trade.

In every city of size there are many printers turning out good printing. Types and paper are judiciously adapted to the subject-matter and given careful presswork. In the face of the consequent keen competition the almost inevitable result is suicidal price-cutting.

Let any printer so situated take a number of pieces of printed matter turned out by his competitors and himself and compare them. All are good, but have the same commonplace monotony. Where

illustrations appear they are straight half-tones, some slight variation in effect being produced by the finish — vignettes, square finish with line, etc.

Doesn't this indicate that they have all succumbed to the almost universal human trait of getting in a rut and staying there? If engravings are a potential factor in beautifying printed matter, wouldn't it seem the part of wisdom for the printer, whose success depends on results produced, to keep in touch with every advance made in engravings and be posted on every new method or process, so as to make them all contributory factors in his success?

Even at this day, incredible though it may seem, such orders are received at engraving houses as "Make us a three-inch electrotype from the enclosed photograph." Assuming that this request indicates the measure of the printer's knowledge of engraving methods, is it to be wondered at that he derives no benefit from them?

It is not enough that the printer should know the primary methods—the limitations of half-tones, the adaptability of certain "screens" to given papers, etc. He should know the newer processes that are constantly being developed. It might possibly be worth our while to briefly review some of them.

Where the printer is limited to the use of one color, the "high light" can be used very effectively. This is a half-tone made in such a way as to give delicate gray tones from a solid black copy. All subjects can not be so reproduced. But where the subject is suitable, the high light can be printed with type or other illustrations and give in one impression a two-toned effect otherwise only possible with two printings. As one illustration of its utility — a heavy black border could be set up by the compositor, reproduced in high light and printed with the type. The gray tone would add to the beauty of the page and not overweight it as would be the case if the original black border were used.

Another simple expedient for obtaining an unusual result would be to have the type-page, title-page or advertisement set up and a line-negative made, double-printed on the copper with a print from a half-tone screen. This gives a gray background for the type, at the same time allowing the type-faces to remain solid black, and not cut up by the screen as in an ordinary half-tone reproduction.

For work warranting the expense it is possible to combine linework, half-tones, Ben Day work, etc., in one plate in an endless variety. There is practically no limit to what can be done in producing unique effects if intelligent effort is made by the printer to cooperate with the engraver.

Where the use of more than one color is possible there is no limit except that of cost. Where price is secondary to results, it goes without saying that the four-color process is the last word in producing exquisite colorwork. It may be news to some to learn that copy in color is no longer necessary for this work, that the ingenious and indefatigable engravers are now making sets of plates to print in full color from copy in one color — photographs, prints, etc.

Other methods are at hand, however, where the cost of four-color half-tones would be prohibitive. A half-tone or line key-plate may be used with Ben Day tint-blocks to produce very pleasing and artistic results. If used with line key-plate, coated paper is not necessary, which makes these tint-blocks very suitable for covers.

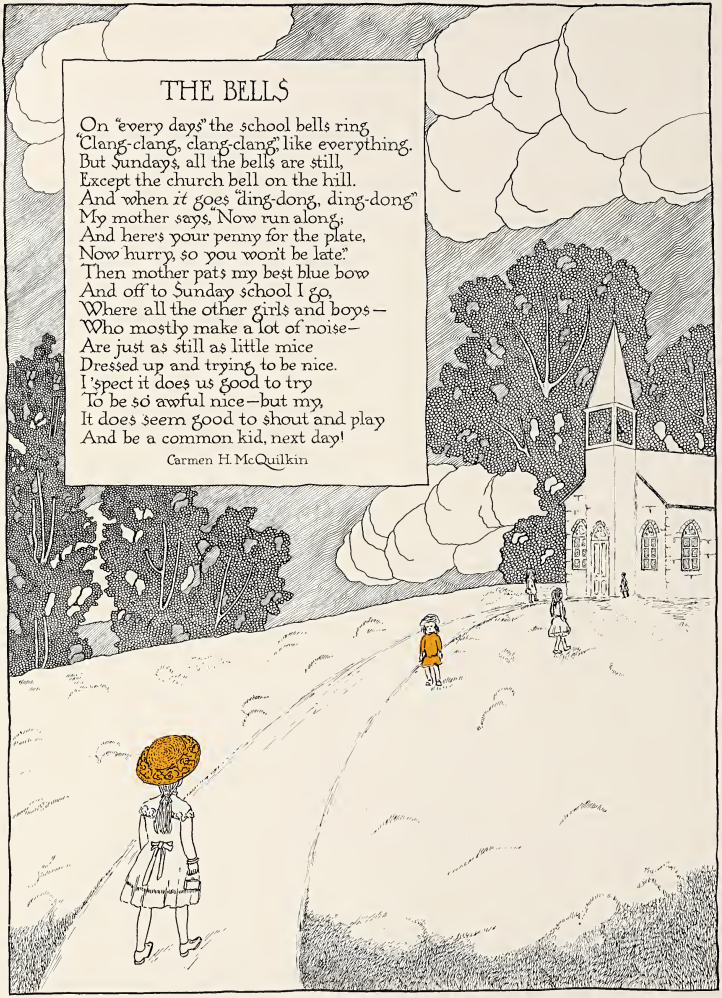
Outline pen-drawings, with tint-blocks for flat tones, can be used to give the effect of an outline filled in by hand with water-colors. These are dainty, delicate and beautiful, and very suitable for booklets appealing to the gentler sex.

There is also a renaissance of line-work, both pen-drawings and woodcuts. Many of these can be produced at little expense, and, as they print equally well on all kinds of paper, can, when used with judgment, be made very effective aids in producing "classy" work at very moderate prices.

So it is apparent that there is no lack of processes and methods to limit the printer who is ambitious to do work out of the ordinary. There is no combination of paper or printing requirements for which an engraving is not available to give entirely satisfactory results. It is up to the printer to win out by utilizing engravings intelligently rather than to go after orders on the basis of supplying commonplace work at competitive prices.

"This One Thing I Do"

Yea, this one thing I do; to do it well
And make each work my previous work excel
I search the sources of all art to find
What may enlarge my view and train this mind
To give to this one thing that now I do
Full grace and power that it therethrough
May its true mission amply well fulfil
And prove the virtue of my taste and skill.



THE BELLS

On "every days" the school bells ring
"Clang-clang, clang-clang" like everything.
But Sundays, all the bells are still,
Except the church bell on the hill.
And when *it* goes "ding-dong, ding-dong"
My mother says, Now run along;
And here's your penny for the plate,
Now hurry, so you won't be late."
Then mother pats my best blue bow
And off to Sunday school I go,
Where all the other girls and boys—
Who mostly make a lot of noise—
Are just as still as little mice
Dressed up and trying to be nice.
I 'spect it does us good to try
To be so awful nice—but my,
It does seem good to shout and play
And be a common kid, next day!

Carmen H. McQuilkin

EDITORIAL

No more favorable indication of the meritorious and efficient work that employing printers' organizations are doing is shown than the pronounced encouragement of the paper trade. The Western Pennsylvania Paper Company, of Pittsburgh, on its own initiative has sent out to its customers a circular letter discussing the advantages of membership in the United Typothetæ. The Inland Printer sees in this and in other indications the healthful state of mind toward which the printing trades are coming—a realization of the truth that economic problems in which many distinct industries are interested can be adjusted satisfactorily only by a complete understanding of the conditions that weigh upon these integers, and this conception must necessarily include the vexing and complex labor problems.

The relation of wages to immorality is the text of an investigation being conducted by a commission of the Illinois Senate. The popular idea is that women and girls go wrong because they are in want. Many of the merchants concede that they could pay higher wages out of their profits, and many aver that they can pay higher wages by increasing prices. It is fair to assume that the merchants who state that they can afford to pay higher wages without increasing prices will eventually increase the prices. Wherever the price of service is increased the cost of that increase comes back upon the public. The solution of the vice problem lies more in the inculcation of higher ideals, true conceptions of the duties of life, and direction toward the way in which enduring happiness lies; and the inculcation of these principles is no more needed by the victims of society than by the merchant princes.

Jury Service.

The methods of our justice-mill are now under discussion, and anomalies are being exposed with each monthly crop of publications from the press. It looks as though there was going to be a house-cleaning. The steps forward will not all be taken by the courts and their attaches, either. Jury service is a duty every citizen should be willing to discharge, and for obvious reasons it is service for which a government should not be expected to pay anything like adequate compensation. Adherence to the principles of democracy in government make it undesirable to compensate the magnate for his time and pay a different rate to the wage-earner. This practice of modest compensation for all has resulted in fairly well-paid citizens evading jury duty because they can not afford to lose the time and money. So we come to that familiar feature of many criticisms of the justice machine in which it is put under suspicion because wage-earners are seldom found serving as jurors. This is not in keeping with the democratic genesis or traditions of trial by jury, which presupposes a man facing his peers. In a general way, the fault is not with the court machinery, but with the workers, as they will not serve. They do not because they feel they can not bear the financial strain. Some rational mind in one of the Chicago unions has solved this problem by having members of his union put on its pay-roll while they are doing duty as jurors. If there be no objection on the part of the courts themselves, this would seem to be an excellent solution of the problem. It is also an excellent illustration of the value of doing the positive and constructive thing, for this one act is more illuminating than a volume of trite complainings.

Do You Know that You Know Your Costs?

Among the various movements and agitations that have helped in lifting the printing industry to its present position in the industrial world, the cost movement undoubtedly stands preeminent. It is due to the cost agitation that the printer of to-day is getting, or at least beginning to get, a fair return for his product. The question "Do you know your costs?" has been echoed and reechoed. It will stand being reechoed for some time to come. Unless the printer knows what it actually costs him to produce his work it is impossible for him to get a fair return for his labor.

But he must be sure he knows his costs. He must not only know them; he must *know* that he knows them. If he has this added knowledge he can go out with increased confidence and demand

a fair return, and he can also command more respect from those with whom he deals. This applies not only to the man with a large business but to the man with the small business as well.

By operating your plant on a systematic basis, knowing where you stand and your actual cost of operation, you not only increase your own confidence and self-respect, but you will find your customer placing greater confidence in you and having more respect for you. Until you can show him a definite statement of operating costs he will insist on holding out for his own price. Therefore, know your costs and *know* that you know them.

The Presidential Inauguration.

Of course it is a little late in the day to say anything about the presidential inauguration, but we can not withhold the word of praise for President Wilson's address on that occasion.

It was a new note in presidential utterances. Its main significance is that the titular head of the party which has especially exploited the *laissez-faire* doctrine in politics tells us that "laws determining conditions of labor which individuals are powerless to determine for themselves are intimate parts of the very business of justice and legal efficiency."

That indicates the abandonment of many pet theories by the judiciary, who will either, to use the phrase of a State Supreme Court, cease "to deny as judges what we know to be true as men," or the legislature will exercise its authority.

It appears to us that the country is to be congratulated that a man of Mr. Wilson's temperament and experience should take the helm at this time, when a storm is imminent.

Until a few years ago the President probably held what he now regards as old-fashioned views. When he stepped from the classroom into the political arena of the intensely industrial State of New Jersey he found many things that were vastly different from what he had imagined them.

Being the happy possessor of an open and growing mind, Mr. Wilson revised his views to conform with the facts. Even were he of a more caloric temperament he would approach these burning questions with less rancor and feeling than though he had actually been involved as a partisan in the incidental controversy all his life. In his appeal for social justice there is a "sweet reasonableness" that is almost novel in American political literature — and by the way, Mr. Wilson's writings and speeches are literary productions. Such leadership augurs the institution of reforms with the minimum amount of disturbance. There will be convincing argument instead of frantic appeals to faction or party prejudice. That is of immense advantage to business in a period when we appear to be on the threshold of a new alignment of forces.

Parcel Post and the Printer.

Out of the fulness of his experience, W. J. Krehbiel, proprietor of the McPherson *Republican*, McPherson, Kansas, submits to THE INLAND PRINTER an analysis of the relations of the printer and the parcel post, which offers a rational way out of the difficulties that seem to befog the printer. Mr. Krehbiel and his printing-office are manufacturing both for the catalogue houses and the commercial trade. We give his statement without quotation-marks:

There need be no clash between printers in extending the parcel post to include the third-class postage classification, provided fundamental principles are preserved.

The first and foremost function of the Post-office Department is to facilitate the spread of intelligence. Without such facility the Republic can not endure. In all postal legislation until in recent years this has been deemed a cardinal principle — to be attained even at the cost of an annual deficit in the finances of the Department.

The fundamental distinction between third and fourth class matter has been this: The third class has been the people's means of sending printed intelligence; the fourth class, merchandise. That difference should still receive recognition, if third-class matter is added to the parcel-post classification. Catalogues, circulars, posters, advertising cards, form-letters and the like should be considered as advertising matter (intelligence) when mailed to individual addresses and should be mailable at the present third-class rates. When mailed in bulk, these articles should be considered as merchandise mailable under parcel-post rates.

To illustrate: A printer has printed five thousand copies of an advertising folder for a customer and wishes to mail them to him. The printer is the manufacturer and the folders are purely merchandise until they get into the hands of the customer. If merchandise, the parcel-post rates should apply. When the customer sends these folders out to individuals, they become advertising matter and should be mailable at the cheaper rate of the third class. Should the customer wish to send some of these folders in bulk to his agents he would pay no more than now when he can send them under parcel post as "supplies."

Such a classification would give to the catalogue-issuing house the means of making its product known to the greatest number of people. If it conducts a nation-wide business, the people will

gain by learning what is going on in zones far away, the catalogue printer will gain, and the Government will also gain by increased business from the sales of stamps both on a greater quantity of catalogues and on goods sent out by the catalogue house. The classification would likewise give relief to those printers who now find it a hardship not to be able to use the parcel post for shipping to their customers.

The classification is natural and equitable; easily understood and easily enforced.

Get Your Money's Worth.

"Give and it shall be given unto thee" is as true a statement as was ever made. Granted, it does not apply in every instance, but it still remains that in the majority of cases it is as true as truth itself.

Did you ever attend a meeting in which you took no part in the discussion and derive any benefit? Of course you have. But, how about those meetings in which you took an active part in the discussion? Did you get any more benefit than from the others? Without a doubt. A good instance of where you received in proportion to what you gave.

A good organization is a necessity in any craft. A good organization can only be maintained by the hearty cooperation of each member. A chain is no stronger than its weakest link; and the true measure of any organization can only be taken by including each individual member.

At a conference held recently the statement was made that out of over fifty letters which had been sent out requesting figures from which to compile statistics two replies were received; the second too late to be used. The statistics would have been of great value to each individual. How many received any benefit? Get the point?

Boost your organization; give your assistance to those at the head; help the other fellow. You will receive benefit yourself in proportion to what you give out. Get your money's worth.

The Minimum-wage Law.

There is a growing feeling in favor of a minimum-wage law for women, and in Chicago the great loop merchants seem to be capable of paying it; indeed, they appear to think it inevitable. The head of one of the large mail-order houses told an investigating committee that he was willing the State should determine a rate, below which women could not be hired. His concern, however, had a surplus of seven million dollars during its last fiscal year. The question of proper compensation for female labor is a difficult one to solve, but for obvious reasons a solution must be found. When the legislature interferes it passes a law which is general in terms and in its application, and it is usually more irksome to comply with than the average scale provision, for nowadays that is usually the outcome of conferences between two groups which understand more or less the needs of the particular trade to which the scale applies.

It may be great merchants can look with equanimity on the establishment of a living-wage scale for women, but the manufacturer and producer will find it a more difficult problem, as the woman or girl employed in manufacturing does not produce as much a day or a week as a saleswoman will sell in a similar period. The first mentioned works with an expensive machine and the concomitants of manufacturing that makes her "carry" a heavier overhead than the saleswoman.

Wages in graphic arts are high, probably as high as any in the industrial field, the weak spot being in the bindery. Here the ruling wage is paid for female labor. From a social point of view in many instances the emoluments are not satisfactory, and probably a majority of employers would be glad to put them on a higher plane, but the obstacles are numerous.

If the legislators are to take a hand in such matters — which seems to be the legislative trend throughout the world — business managements will be put under considerable strain. Not being an alarmist, THE INLAND PRINTER does not predict ruin or think the new method will be calamitous. It does believe that the chief end of man is to make manly men and womanly women, but it regrets that a better way can not be found than through the enactment of laws, for there is a better way to handle such matters. Each trade or business should work toward the ultimate end along lines that best suits its conditions. This, of course, implies the getting together on even footing of the employers and employees. It involves much vexation of spirit and loss of time, but the regulation that permits of overtime at a rate which discourages the practice is much more reasonable and workable than a statute that draws the line at a certain number of hours, and imposes a penalty irrespective of emergency.

In the graphic arts the great bulk of employees work under approximately such conditions, but if the people get the lawmaking fever, they will not separate the sheep from the goats. Those who have dealt as fairly as they could — who paid for and restricted overtime, for instance — will be compelled to suffer for the sins of those who worked women excessive hours or piled up millions of profit yearly and handed their employees pay-envelopes that made a mock of their necessities.



THE TIMES BUILDING, NEW YORK.

From "The Edison Monthly."

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CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

JAMES OVERTON, ENGRAVER, OR HIS HEIRS.

To the Editor: HARTFORD, CONN., March 4, 1913.

We would like to get some information concerning James Overton, an engraver who was employed in Washington, D. C., in 1862, and who has not been heard from for a great many years. He left an estate of considerable value, but we are unable to find his heirs.

Please publish this letter and no doubt it will come to the notice of some one who remembers him and who can give us some assistance. Information should be sent to John J. Dwyer, Attorney at Law, 2 State street, Hartford, Connecticut, at once. JOHN J. DWYER.

RELIGION AS A BUSINESS ASSET.

To the Editor: BALTIMORE, MD., March 6, 1913.

On Saturday, February 22, a half-page religious advertisement appeared in the Philadelphia *North American*. Speaking of this advertising editorially, the *North American* said:

"The ideas of the page did not in any sense originate with the *North American*. It came to us as a proposal from a committee representing the Protestant denominations; a business arrangement in which discounts were neither asked nor granted. The citizens operating as the committee on publicity of the associated churches of Philadelphia are widely known business men and clergymen, with active interest in church matters.

"In placing this advertisement they inaugurate a movement which they hope will extend to other newspapers and other communities. They have started it with the *North American*, and the intention is to call on other newspapers to aid in this campaign as the plan develops. We state all these facts clearly in order that there may be no misapprehension as to the exact meaning of the new project."

But our contemporary is laboring under a mistake. We believe the first religious advertising of this character appeared in the Baltimore *News* of Saturday, January 4, and since that time a half-page advertisement of the same character has been printed in each issue of the Saturday *News*. We must claim the credit for the new departure for Baltimore. The *North American* says further:

"As to the success of the new movement, we have the highest hopes. The Church begins it with the obvious advantage of being recognized, even by nonattendants, as a tremendous force for good in the world. There is no violent prejudice to overcome—only a habit of indifference and a consequent misunderstanding of purposes.

"The lack of general support is due to an imperfect realization of what the Church can do for the individual, the family and the community. To forge anew the link of sympathy and cooperation, there is nothing which will equal sustained, practical publicity. These men are applying to the problem methods which fit modern conditions and habits of mind, yet which are in harmony with the loftiest conceptions of true religion."

This expectation and the hope of success of the new plan of arousing interest in the work of the Church, the Baltimore *News* thoroughly indorses, the more sincerely because its inauguration was due to the prompt appreciation of Baltimore business men interested in the Church of its possibilities. ARTHUR G. TURNER.

A SUGGESTION FOR THE PRINTING SALESMAN.

To the Editor: MILWAUKEE, WIS., March 6, 1913.

A printing salesman should endeavor to learn just when his customer must have delivery to avoid inconvenience or loss, and if the time seems too short, either refuse the order or try to persuade the customer to allow more time. It will often result to the financial advantage of the printer to refuse a rush job, on account of the extra expense involved in handling it, and the almost inevitable losses due to the confusion which it causes. Much of the spoiled and defective work, lost trade, damaged material, and diminished profits are directly due to the too frequent use of the word "rush" on shop tickets.

Naturally, prompt delivery is essential in the case of all commercial printing. It is a big factor in the success of many plants. It is part of the service which the printer is assumed to sell. But unusual speed requires unusual facilities and a superior organization—things which few plants possess.

If you demand excessive speed in communication or transportation you have to pay for it. Partly because it costs more, and sometimes for no other reason than because it is worth more. The buyer of printing should be educated to the fact that a "rush" order costs more to produce and should bear a higher price. This is the only remedy for the evil. The buyer will place his order earlier when he finds that he can save money by it.

It is the salesman's duty to ascertain whether the customer's demand for "rush delivery" is based on real or imaginary needs. It is equally important to fix a definite date when a customer states that there is no particular hurry but to "put the job through as soon as possible."

The hurried workman is usually an inefficient workman. Not one man in twenty can produce high-grade work under pressure. If the plant is not turning out work within reasonable time limits there is something radically wrong with the equipment or management, or both. In either case, the rush order will not overcome the difficulty; more likely it will aggravate it.

Avoid the use of the term "rush." It is indefinite. If

your customer must have his work by Saturday noon at the latest, mark the ticket, "Saturday, 11 A.M. *sure*." This means something. It relieves the superintendent or foremen from the necessity of guessing or asking questions, and it also relieves the salesman from responsibility if the plant fails to make delivery on time.

B. F. MARSHALL.

LINOTYPE EFFICIENCY

To the Editor: OMAHA, NEB., Feb. 19, 1913.

Much has been said in the columns of your magnificent journal about efficiency, but I have failed to note an expression regarding the upkeep of linotypes; and this is a subject that would interest many of your readers, if properly discussed.

If efficiency is what is sought in the linotype-room would it not be in keeping with sound judgment to first see that the machines are capable of producing the maximum, both as to quality and quantity of work?

No department is better than its head — that is to say, a bookkeeper with no composing-room experience would hardly be expected to be a shining light as a composing-room foreman; and if this is true how can a printer foreman expect to get satisfactory results from a machinist if he insists that his judgment shall supersede that of the machinist?

In no well-regulated print-shop would a business manager assume the responsibility of issuing orders directly to men employed in the composing-room, but if he so far forgot himself the foreman or superintendent would be the first to complain, yet this same superintendent or foreman does not hesitate to assume authority over a branch of the work which he usually knows less about than any other employee of the room.

I do not wish to convey the impression that a machinist could not do just as good work under the jurisdiction of the foreman as he could if his commission came straight from the front office, but I do say that if a machinist is charged with the responsibility of the upkeep of a plant of linotypes it should be his right to say who his assistants should be and what they should do.

It should be conceded that a machinist who has served his time learning the rudiments of his trade, has built linotypes in the factory and taken care of a plant successfully for a long term of years knows more of what is best for a linotype than the foreman, superintendent, manager or the proprietor himself; and it ought to be recognized that the competent, conscientious machinist will, for his own protection as well as for the protection of the proprietor, be ever on the alert to "take that stitch in time that saves nine" if he is given the authority to exercise the judgment that the manager admits he himself lacks when he condescends to consult the machinist on what he considers vital questions.

But what the manager or superintendent considers important questions are as naught compared to what the machinist has to contend with every day and which has more to do with efficiency than any other one thing in connection with the machines. For instance: the management may have implicit confidence in the ability of their machinist, yet they compel him to use an inferior quality of metal, because they think they are saving $2 a ton, when in reality poor metal is dear at any price.

Although the linotype has been in use about twenty years the day has not yet arrived when it can be truthfully said that linotypes wear out. True, many small inexpensive parts wear and must be replaced to insure best results, but the main parts, which are the most expensive, will wear indefinitely; yet there are several instances where some of the largest offices in the country have thrown out their old machines and replaced them with new ones; and with the result that the new machines are not producing one line more of type in a day than were the old ones.

What is the reason for this? I claim inefficiency on the part of the management; and the many old machines that are running to-day, turning out just as much and just as good type as ever, bear out my statement. Some would lay the blame on the machinist, but the management are at fault if they employ an incompetent machinist, or if they employ a competent man, paying him top wages, and then tie his hands so he can not exercise his experience and judgment for the good of the plant.

It would be an easy matter to cite instances where fine mechanics are employed as linotype machinists, still the machines are in a deplorable condition. It is hard for the ordinary person to see wherein this is the fault of anybody except the machinist, yet this same machinist would gladly welcome the advent of a thoroughly competent efficiency expert, who would fairly and impartially examine the plant and all the conditions under which the machinist is working and conscientiously report his findings to the owner of the plant. I say report to the owner of the plant because managers, superintendents and foremen are the people who deter the machinist from exercising his judgment, and the sooner the owner realizes this fact and will give the man the authority whose training and experience qualify him to accept the responsibility of the position, the sooner will the owner reap the benefit of that efficiency which can only come from machines that are thoroughly and systematically cared for. A. M. ACHINIST.

TIME-QUANTITY INVOLVED IN PRODUCTION.

To the Editor: SEATTLE, WASH., Feb. 26, 1913.

With all the meritorious work that has been done during the past three or four years by the several associations of contracting printers for the advancement of cost-finding methods, and to impress upon the owners of printing plants — big, little and between — the necessity of knowing production costs and of obtaining for finished work the prices that may be justly based upon them, it seems to me there is one aspect of the subject that has *not* had the discussion it merits nor the collective effort for its development that it should have.

The finding of hour-costs for the used hour, and the burden it must bear in proportioning nonchargeable time and general and departmental expenses to it, has been pretty well worked out in many offices, and fairly representative averages for some cities — perhaps valid for the average of cities — have been tabulated.

As applied to any particular piece of work, that is one factor of the cost. Time used, multiplied by the hour-rate so determined, plus materials, is the cost of the finished work.

No doubt the many concerns which have determined with reasonable degree of accuracy by this time what the hour-rate is in each department, have also built up experience tables — or the data for doing so — by which they are able to determine, for their own use, the *quantity* as well as the value of the time expended upon the several operations in various classes of work and subdivisions thereof. If averages, and the average of averages, are a good basis from which to start in determining the hour-rate of cost, then it would seem that they would also be good for getting the time-quantity involved in production,

and that discussion of this side of the subject, and publicity as to the experiences already gained, would be the thing most promotive of the work now so well started — an effort to secure fair prices for finished printing work.

Of course, the results in different offices will vary widely, influenced by size of equipment, its adaptability to the class of work handled, organization, management, etc. But, comparing different concerns and the averages of one city with those of another, a basic average would result from which could be worked out on converging lines the time-quantity factor as well as has been done that of time cost.

Surely, the enthusiastic spirit with which these associations of contracting printers took up the problems of the betterment of returns for the printer in reaching knowledge of the first factor of cost will also be applied in bringing out and spreading light upon the equally important one of time-quantity. CHARLES J. SCHOTT.

THE PROGRESS OF SIMPLIFIED SPELLING.

To the Editor: ST. LOUIS, MO., March 6, 1913.

Recognizing the futility of bandying words with colleague Teall, over the subject of simplified spelling, since he will insist on being contrary despite all good arguments that may be offered, I shall not reply to his last effusion. I would rather offer you something that is of more effective value than our contentions, and therefore hope you may find enough space to reprint a communication printed in the New York *Times*, written by Mr. Brander Matthews, the noted writer and dramatic critic, and professor of dramatic literature in Columbia University. I would suggest to also show the spellings he uses, which are those recommended by the Simplified Spelling Board.

N. J. WERNER.

To the Editor of the New York Times:

From a casual paragraf in your editorial colums I infer that you hav a certain curiosity as to the present condition of the movement on behalf of Simplified Spelling.

It is now seven years since the Simplified Spelling Board was organized, and the question may well be askt: "What has it achievd?" The answer to this is that it has accomplisht more than its most sanguin members dared to hope for when the work began. Of course, the victory is not won in this seven years' war with well-meaning ignorance and aggressiv prejudis. The public has not accepted all or most of the orthografic simplifications recommended; but this acceptance was not expected by any member of the Board. We had taken to heart Lord Morley's shrewd remark (in his "Voltaire") that "nearly all lovers of improvement are apt in the heat of a generous enthusiasm to forget that if all the world were ready to embrace their cause their improvement could hardly be needed."

As a matter of fact, many of the simpler spellings we hav urged hav been adopted by more publications than we had anticipated — by far more than can be known to anybody who has not taken the trouble to investigate. Certain of our briefer orthografies are stelthily creeping into more general use, especially in business correspondence, in catalogs, and in advertisements. As they become less strange, they become less abhorrent; familiarity breeds toleration, to say the least. In fact, the old violence of opposition to any and all change in spelling seems to be dying down. Many of those who still object strenuously to our specific simplifications are ready to admit that orthografy is not all that it should be and that it will profit by some sort of improvement which will better fit English for its future use as a world-language.

We are told that in seven years men change their bodies; and the efforts of the Simplified Spelling Board in its seven years of activity hav led many men to change their minds. As Professor Lounsbury put it pithily, one of our main purposes is "the gradual diffusion of intelligence among the educated classes." We hav pretty well broken down the superstition that the dictionary is divinely inspired; and we hav disestablisht the twin belief that there is now and has always been a fixt and final standard of English spelling, to depart from which is to sin against light. A more general knowledge now exists that our orthografy has never been uniform, and that it has always been changing, either for the better or for the worse, ever since the language first began to be written. No more do we listen to the shrill shriek that our simplifications will "destroy the language." Very rarely do we hear the outworn argument that any attempt to better spelling will bring confusion and conceal etymology.

Indeed, the most of our opponents hav relinquisht argument. They take refuge now in a frank declaration of prejudis in favor of the spellings they happen individually to prefer. And, of course, this makes our task only the harder; we can overcome argument — but prejudis will yield only to enlightenment, and inertia can be conquerd only by time. But we can not fail to feel encouraged when we note how quickly the atmosfere of arrogant hostility has been dissipated and how much more open-minded the discussion has become. And we are still more encouraged when we call the roll of the prominent educators who hav been won over and who are seeing to it that the rising generation shall not harden into the prejudis which may hav possest their parents. It is in the schools that we hav done our best work; and it is among the teachers that we hav our strongest allies. This might hav been expected, since the cumbrous and illogical spelling taught in our schools is responsible for an immense waste of time — and also for the pupil's injurious reliance on rule and rote rather than on observation and deduction. The City Superintendent of New York, Doctor Maxwell, personally abominates *thru* for *through* and dislikes *past* for *passed;* but he is broad-minded enough to sink individual prejudis, "to advocate that which is for the welfare of all." He holds that the loss of time in teaching spelling is not the worst feature of the accepted orthografy. "The result of falling into ridiculous mistakes by depending upon reasoning or analogy in spelling is to make the child timorous about reasoning in arithmetic, geografy, history, and grammar"; and "the habits of depending upon memory exclusively in spelling engenders the habit of depending upon memory in every other study, and so retards progress in teaching children to think for themselves."

This, then, is what the Simplified Spelling Board has accomplisht: It has brought up again the necessity for considering the urgent need of making our spelling at least as simple as the spelling of French and German.

BRANDER MATTHEWS.

THOUGHTS FOR WORKERS.

Do not be discouraged if you are serving a long hard apprenticeship; it all means a strong foundation.

However able you are, you will only earn half your desserts unless you make yourself an efficient worker.

It may seem foolish to know more about your work than your position calls for. It would be, were it not for the fact that good men are scarce and there is always a great demand for them.—*John Trainor, in Modern Methods.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE London County Council now officially recognizes the fifty-hour week in the printing and binding trades of the city, and uses it for basing purposes in figuring on contracts for work in these lines.

IN 1912, 5,225 persons engaged in the printing and allied trades in England had their wages increased by a gross total of £361 ($1,756) per week as against 4,904 persons and a gross increase of £456 ($2,218) per week in 1911.

IN giving evidence before a Committee on Patent Medicines, in January last, Sir Joseph Beecham, of pill fame, stated that he had spent over $500,000 yearly in advertising all over the world, which brought in business to the extent of about $1,800,000 a year. No wonder the medicine men believe in advertising.

AS SHOWING the betterments achieved in the course of time in wages and working conditions in Scotland, we copy a "carefully checked table," prepared for the *Scottish Typographical Journal*. In this table four periods are contrasted in book, jobbing and weekly shops. We translate the wage rates into their American equivalents:

BRANCH OR DISTRICT.	1868.		1873..		1892.		1912.	
	Hours.	Wages.	Hours.	Wages.	Hours.	Wages.	Hours.	Wages.
Aberdeen	60	85.59	51	85.59	51	87.05	50	$8.39
Airdrie			54	6.32	54	7.30	52	8.39
Alloa	60	5.35	60	5.35			50	7.30
Arbroath					54	6.56	50	7.30
Ardrossan					52	6.32	49½	7.30
Ayr	60	5.35	54	5.84	52	6.93	50	7.66
Banff	60	5.59	57	5.59	54	6.56	51	7.03
Bathgate							50	7.30
Buchan					54½	5.84	51	6.81
Dumbarton	60	6.08	51	6.56	52½	7.66	52½	8.27
Dumfries	60	5.59	54	5.84	53–54	6.32	50	7.30
Dundee	60	5.35	51	6.08	51	7.30	49	8.51
St. Andrews and Cupar Sections	60	5.35	57	5.72	56	6.08	50	7.30
Dunfermline	60	5.59	54	5.59	56½	6.08	50	7.54
Cowdenbeath Section							50	7.09
Edinburgh (C.)	57	6.69	54	7.30	52½	7.78	50	7.78
Edinburgh (M.)	57	6.69	54	7.30	52	7.91	50	8.03
Elgin					54	6.08	50	7.05
Falkirk	60	5.35	54	6.08	54	6.56	50	7.30
Forfar					54	6.08	50	6.56
Galashiels					57	6.08	54	6.56
Glasgow	60	6.69	54	7.30	52½	8.27	50	8.75
Greenock	60	6.08	54	7.30	52½	8.27	50	8.75
Hamilton	60	6.08	56	6.69	54	7.30	50	7.91
Hawick	60	5.35	57	6.08	54	6.08	54	6.08
Inverness			54	5.84	54	6.32	50	7.30
Irvine							50	7.30
Jedburgh	60		57	5.59				
Kelso	60	4.86	54	5.11	53	6.08	53	6.08
Kilmarnock	60	5.35	56	5.84	52½	6.83	49	8.15
Kirkcaldy	60	5.35	57	5.35	54	6.08	50	7.54
Laugholm	60		57	4.86				
Loudoun							52	7.30
Montrose	60	4.86	56	5.35	56	6.08		
Oban					54	6.09	52	6.69
Paisley	60	6.08	57	6.69	52½	8.27	50	8.75
Perth	60	5.35	51	5.59	51	7.30	50	7.91
Rothesay					54	6.08	51	6.56
Saltcoats	60	5.11	57	6.08				
Selkirk	60	5.35	57	6.08				
Stirling	60	5.35	54	5.84	54	6.56	50	7.30
Stranraer	60		57	5.72	53	6.08	51	6.81
Wick							51	6.08

IN January a contention arose between masters and men in the printing-offices in Glasgow, which at present writing is not reported as settled. It seems the employers threatened to lock out their men, by notices to be dated February 15, if the new union rules limiting overtime to nine hours per week were not withdrawn; but the men refused to do this, and have put in a counter claim for much better conditions of employment than have been in vogue. About two thousand workers are affected.

GERMANY.

A FIRM at Marburg in Hessen is preparing to exploit a patented process for producing poster-types of linoleum instead of wood.

A RECENT strike of the bookbinders in Mayence was ended by an increase in wages. About two-thirds of the bindery employees here are women.

THE publisher of the *Kreis Ahauser Zeitung* was recently fined 10 marks for establishing an illegal lottery, in having published a rebus, to the solvers of which he offered prizes.

A PATENT has been issued to a Berlin paper-dealer for a process of cleansing printed paper of the ink, etc., and rendering it usable for reproducing fresh paper of the same quality.

A RESOLUTION introduced in the Reichstag by the Conservative party, to make picketing during strikes unlawful, was recently lost by a vote of 52 for and 282 against, 5 members not voting.

BECAUSE of its increased bulk the Berlin city directory for 1913 appeared in three volumes, instead of two as in past years. It lists 810 printeries, 163 lithographic concerns and 12 typefoundries.

ACCORDING to the *Landshuter Zeitung*, the J. F. Rietsch printing-office at Landshut, in Bavaria, traces its origin back to 1513, when it was started by a Jesuit priest. It is therefore now four centuries old.

NEARLY two hundred and fifty entries were made in a recent contest for prizes offered for the best poster for the twelfth German National Turnfest. The first prize was 700 marks ($167), and the second and third 600 marks ($143) each.

THE time of the Paper Industries Exposition, to be held in the Philharmonic building in Berlin, is now definitely fixed at from May 3 to 14 next. Various processes of manufacturing will be shown in actual operation, including a printing-office.

A KINEMATOGRAPHIC film company had a corps of operators in the edition bindery of Lüderitz & Bauer, in Berlin, for a number of days taking motion pictures of the various operations required in the binding of books, from folding up to marbling, stamping and gilding.

PROTESTS are being made against the practice of having priests act as secretaries of Catholic labor unions. In an article on the subject, the *Kölnische Zeitung* (of Cologne) says the final responsibility for all actions of such a union, in being carried by the priest, throws back upon the Church whatever odium may be evolved.

THE Trades Chamber of Stuttgart has given notice that the next examinations for masters (in various trades, including printing) will be the last ones to which any person will be admitted who has not previously passed an examination as journeyman at his trade. Some real sense in that. There are about as many "blacksmiths" at managerial desks in the printing business as there are in the composing-room.

DER Deutsche Buchdrucker-Verein (the German Master Printers' Association) has issued from its headquarters at Leipsic a new edition of its price-list of printing, for the guidance of its members in quoting prices to customers. It is now accompanied by a pasteboard case, holding five classified portfolios, each containing specimens of printed matter in a variety of styles and forms, which may be shown to customers and thus assist in the determining of their wants. The price-list itself is in two separate

sections — one giving the prices to be quoted to the public, and the other giving the printer (for his own use) the estimates of cost of all the items entering into the matter upon which prices are quoted. The case weighs about 14 pounds, and the whole is sold to the members at 3 marks (72 cents), and to nonmembers at 5 marks ($1.20).

It may be interesting to the members of the International Typographical Union, which issues a *monthly* journal from its headquarters, to learn that the *Korrespondent für Deutschlands Buchdrucker und Schriftgiesser*, the organ of the German printers' and typefounders' unions, is issued *three times a week*. On January 1 last this publication celebrated its fiftieth birthday. It enjoys an immense circulation.

Anent the Balkan troubles, a provincial newspaper in Saxony publishes the following as a reminder to its readers that they renew their subscriptions. We translate the original as faithfully as possible:

To-day the world displays its ○ ○
As made of quite discordant things.

All folks have lost their wonted ( ),
Which makes us moan and feel our nerves.

The Turks have seen their fatal M
And fled with haste from shadows dark.

The ℭ sank, Bulgaria's *
Is bright and looms above the war.

The prospects of the Turks are 0.
Nor hope for him John Bull has brought.

They take the Sultan's crown and land;
For him no one uplifts a ☭.

What each will get to make them laugh
Soon shows a peace-pact †.

When comes the time to make selection
Each victor'll get an ample §.

Yet what the news as peace-pledge notes
In truth is only peace in " ".

We see to-day in all directions
A myriad mooted . . and ? ?.

If further knowledge you desire
Not your subscription let expire.

FRANCE.

A Parisian press manufactory is applying ball-bearings in certain of its platen presses. It is claimed that they save much power, and are therefore specially desirable in presses worked by treadle.

Late statistics give the gross production of paper in France during 1910 as 867,000 tons, as against 450,000 tons in 1900. Despite this large increase in production, this country imported paper to the value of 38,035,000 francs ($7,340,755) in 1911, as against a value of 13,795,000 francs ($2,662,435) in 1905.

As consequences of a strike in the noted Foucher typefoundry, at Paris, which lasted over a month, changes have occurred in managerial officers. Director de Quillacq resigned his position to M. Sauvée, the son of the Marinoni press agent in England, and the brothers Clément have retired from the business. As to the outcome for the workmen and their demands no information is at hand.

A contributor to the *Journal des Imprimeurs* (M. A. Bisile) gives a simple rule for converting metric measures into Didot points and vice versa, as follows: Multiplying millimeters by 5/4 gives their equivalent in Didot points; multiplying Didot points by 3/4 gives their equivalent in millimeters. As 2,660 Didot points are equal to 1 meter (1,000 millimeters), the approximation to correctness, for ordinary practice, in the above rule is so near that the slight difference is negligible. It may be added that 14 Didot points are nearly equal to 15 American points. More precisely, 1 Didot point equals 1.06966828069+ American points. The last eight figures of this are repetants of a repeating decimal.

The recent strike of the Parisian printers for an increase of wages is reported as being eminently successful, though there still are a few firms who refuse to accede to their demands. The movement seems not to have been entirely a union affair, as among the 407 strikers who were still out on December 23 last there were 101 nonunion workers and 12 apprentices. The new minimum scale is as follows: Compositors, 8.10 francs ($1.56) per day of nine hours; piece work, 85 centimes (16½ cents) per thousand [ems or ens?]; overtime, 30 centimes (5.8 cents) per hour extra till 9 P.M.; from 9 to 12 P.M., 50 centimes (9.6 cents), and after midnight, 75 centimes (14½ cents) per hour extra. For machine men the scale varies according to machine and work, between 9 and 16 francs ($1.74 and $3.09) per day. Other employees also secured appreciable increases in a fixed scale.

ITALY.

The printers at Como and Palermo have recently secured raises in wages. In the latter city the nine-hour day was also established.

Following an amicable consideration of the desire for higher wages, by the masters and workmen in the printing trades at Turin, a satisfactory conclusion was reached and the temptation to strike averted. Advances of from seven to twenty per cent in wages were established. The new scale is to be in force till the end of 1917.

The third printing-trade school in Italy was started at Florence at the end of last November. The Chamber of Commerce donated 2,000 lire ($386) to the undertaking and the municipality also gives a small sum, which may soon be increased. For a beginning there are classes for teaching the Italian and French languages and typographic designing. To arouse interest the school issues a small monthly, *La Scuola Florentina del Libro*.

CHINA.

There are published over twenty English, French and German periodicals in China.

Though not in typographic lines, it is of interest to note the establishment of the first trade union in China. Recently the gold, silver and jewelry workers, numbering above three thousand, struck to enforce a demand for an eleven-hour day, two hours' interval for meals and forty per cent increase in wage. The employers gave in and granted these demands. Elated by their success, the workers then organized a union and informed the employers that hereafter they would permit none but union members to be employed. Thus, as the London *Daily Telegraph* says, "under the republican régime China's adoption of Western institutions proceeds apace."

DENMARK.

Gottfried Eickhoff, a prominent printing-machinery manufacturer of this country, on the recent attainment of his seventieth birthday, donated 1,000 crowns ($268) to the mutual benefit fund of the Copenhagen printers' union.

A third printing-office has been started in Iceland, at Seydisfjördur. It is the sole one outside of Reykjavik, and is called the Prentsmidja Austra. ("Prentsmidja" is literally "printsmithy," which may sound all right in

Danish, though with the meaning as taken in the United States it might well be applied to thousands of American print-shops.) A new enterprise is also the *Haukur*, the sole illustrated family paper of the island, published at Reykjavik.

A FOLLOWER of William Morris has arisen in Denmark in the person of Kristian Kongstad, who, in a self-designed villa at Fredensburg, has established a print-shop, in which he does all the work of setting, printing, illustrating, coloring and binding the books he issues. He produces, for book-lovers, in limited editions, and of course at high prices. His reprints of Stuckenborg's poems, Aarestrup's ritornellos and Kirchengaard's aphorisms have elicited very appreciative comment.

PALESTINE.

THE first Socialist paper to be published in the Holy Land has made its appearance in Jerusalem. It is in Hebrew and its name is *Haachduth*, meaning "Solidarity."

BRAZIL.

THERE are a large number of Germans engaged in the graphic industries of Brazil. Those at Sao Paulo have now organized a German Graphic Association, whose field is intended to be the entire country. The association is to give assistance to members out of work, or when sick or on strike, and in case of death will assist in the burial of the member.

RUSSIA.

ACCORDING to the *Nowoje Wremja* (this is a German transliteration of the name of this prominent journal), Russia supplies one-half of the wood used by the paper manufacturers of Germany. Because of this the price of wood has increased one hundred per cent in Russia in the last ten years.

NORWAY.

AS THE present wage-scales in some fifty places in Norway terminated on March 31, a movement has been started to attain a uniform and advanced wage-scale for the printing industry. The employers have declared their willingness to confer with the workmen on this matter.



Vignette by Klingspor Bros., in *Schweizer Graphische Mitteilunger.*

On its editorial staff are Mr. K. Karmar, the well-known American Jewish journalist, who has edited several papers in the United States, and Dr. N. Sirkin, a noted Yiddish writer. Thus Jerusalem, whose streets were recently "desecrated" by an up-to-date line of street cars, now has another sign of the modern spirit — a Socialist newspaper.

MONGOLIA.

THE first printing-office in Mongolia was opened at Urga, on November 22 last, in the presence of the Mongolian minister, the plenipotentiary of the Russian government (Korostowetz) and the Russian general consul (Ljubu). This office has been started for printing books of instruction and with the view of later on also issuing a newspaper in the Mongolian language.

AUSTRIA.

THE eighth International Congress of Lithographers and Allied Industries will be held at Vienna, September 3 to 6 next. This international coalition embraces nineteen national organizations, with a total membership of 34,266. The strongest of these is the Central Union of the Lithographers and Allied Tradesmen of Germany, with 16,837 members.

HOLLAND.

THE duration of the Graphic Arts' Exposition to be held this year in Amsterdam is now definitely fixed as from July 16 to September 15, with a possible extension to October 15. It will be held in the Palace of Industries.

SWEDEN.

THE bank-note printing-office in Sweden's national bank at Stockholm being crowded for room, a commission has been appointed to effect a removal to larger, more commodious quarters.

BELGIUM.

THE strike of the workmen in the Vanderborght & Dumont typefoundry at Brussells, reported in these items, has been satisfactorily settled by arbitration.

BOHEMIA.

THE Graphic Bank, started recently at Prague by a number of printers, has a capital of 2,000,000 crowns ($410,000).

JOAQUIN MILLER.

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A YEAR ago, the National Institute of Arts and Letters bestowed its gold medal for poetry upon James Whitcomb Riley, thereby expressing the opinion that he was the most distinguished of American poets then living. We might comment upon this grotesque award in considerable detail, instituting "odorous" comparisons with quite a number of men who have better realized the high seriousness of the poet's calling, and have avowed themselves servants of the muse to such effect that they have made no bid for vulgar applause, and have been content with the small but fit audience of "them that know." But at present we will do no more than call attention to the fact that the award in question overlooked the fairly obvious title of another son of Indiana, whose place in the poetical firmament was fixed long before Hoosier dialect "had the cry" in our literature, and whose light reached to the far places of the earth at a time when the number of American poets whose names had ever been heard of abroad might be counted on the fingers of one hand.

The famous American poet who died on the seventeenth of February was born in Wabash District, Indiana, on November 10, 1841. It is with something of a surprise that we realize that his years were no more than seventy-one, so long has he figured in our imagination as a venerable and almost legendary figure and so far back seems the time when his "Songs of the Sierras" took the English-speaking world by storm. We have somehow acquired the habit of associating him with the other "good gray poet" whom he resembled in his amazing intellectual energy and his defiance of conventionality, and who was really more than a score of years his senior. He lived a hermit for so many years of his later life that his figure gradually assumed heroic proportions, and mention of his name recalled the distant past rather than the pulsating present of the world of men.

Cincinnatus Hiner (sometimes spelled Heine) Miller was the name with which his misguided parents did their best to handicap his career, and for which he substituted the more melodious and fitting "Joaquin" when he commenced poet in the sense of publication. When a boy of tender years, he was taken by his family to Oregon, which was his home until 1870, except for the periods during which he became a wanderer and an adventurer. The settled years of his Oregon sojourn found him a student of Columbia College, Portland, from which he was graduated in 1858 as valedictorian, then a student and practitioner of law, then the editor of a Democratic paper suppressed for sedition during the Civil War, then a county judge for four years. His vagrant years found him playing many parts — California gold-miner, Indian sachem, and Spanish *vaquero*. It is reported, although we believe upon uncertain authority, that he was with Walker on his filibustering expedition into Nicaragua. At all events, he made Walker the subject of one of his most striking poems.

It was in 1870-71 that "Joaquin Miller" became a name to conjure with wherever the English tongue was spoken. That was the year of his apotheosis, when he visited England, was welcomed by Tennyson, Browning, Swinburne, and Rossetti as one of their company, and published in London his "Songs of the Sierras." No American poet (except possibly Longfellow) has ever enjoyed such a vogue in England, or received such tributes of admiration from those most competent to appraise a poet. The day of Whitman was to come later, and Poe had long been in his grave before his extraordinary European fame had come to fruition. But the recognition accorded Miller was immediate and unstinted, and no American has better savored the sweets of appreciation in a foreign land, or been made more fully conscious of the verdict of his "contemporaneous posterity." When his volume was soon thereafter republished in America, his name was on every lip from Cape Cod to the Golden Gate, and his country rejoiced in the possession of a new and what seemed to be an authentic poet.



JOAQUIN MILLER.
Photograph by Major Lee Moorhouse, Portland, Oregon.

Miller was thus fairly plunged into the literary career, and, making his home in Washington after his return to the United States, became a prolific writer. Some of the works of the following years were "Songs of the Sunlands" (1873), "Songs of the Desert" (1875), "Songs of Italy" (1878), and "Songs of the Mexican Seas" (1887). Besides these poems, there were two novels, "The Baroness of New York" (1877), and "The Danites in the Sierras" (1881). In its dramatized form, this novel became "The Danites," a very successful stage play. Thus for nearly a score of years, Miller was constantly before the public, was widely read, and known to all his countrymen. His transition to California in 1887 marked the decline of his vogue, a decline that left him in the closing years of his life little more than a legendary figure belonging to the tradition of the past. For this there are two chief reasons. The first

is that his work deteriorated in quality, owing to the journalistic facility with which most of it was produced. The proportion of dross to pure metal grew steadily larger, and his verse tended to become more and more diffuse and unrestrained. The other reason is that his burst into fame resulted largely from the English recognition accorded him in 1870-71. This was in part fictitious, resulting not so much from the feeling that he was a great poet on the absolute terms of poetry as from the fact that he lived up to the preconceived idea of what an American poet ought to be. As "The Nation" says: "It is the volcanic or eccentric elements in our literature that Europe prefers to accept as typically American — Poe and Whitman in the spirit of their works, Bret Harte in his picturesque material, and Joaquin Miller in his own picturesque personality of flowing mane, flannel shirt and boots." In this country, we know enough to take such things at their worth, and to understand that they are anything but essential to the embodiment of the American spirit in literature. Raciness is a literary quality not to be undervalued, but it is not enough alone to save a man's work from oblivion.

When Miller went to California in 1887 to establish his permanent home, he built a sort of communal dwelling on the heights above Oakland, near San Francisco. There were several small houses erected on the hillside for himself, the members of his family, and the guests who sought out his retreat — for his hospitality was as generous and inclusive as that of Björnson at Aulestad. Here he made a garden spot on the ungrateful soil, and lived out his last years in patriarchal retirement. Such a home had been the dream of his earlier years, and he had foreshadowed it in these verses:

I know a grassy slope above the sea,
The utmost limit of the western land.
. . . . . .
Here I shall sit in sunlit life's decline
Beneath my vine and somber verdant tree.
Some tawny maids in other tongues than mine
Shall minister. Some memories shall be
Before me. I shall sit and I shall see
That last, vast day that dawn shall reinspire,
The sun fall down upon the farther sea,
Fall wearied down to rest, and so retire,
A splendid sinking isle of far-off fading fire.

F. W. Halsey, who visited him shortly after the poet had retreated from his visit to the Klondike in the year of the great stampede, thus describes the poet as he then appeared:

"Imagine a man of tall, athletic build, with fine, dome-shaped brow; long, tawny hair streaked with gray; a tangle of yellow mustache and beard; a strong, large nose, sunburned like his cheeks, and clear, flashing gray-blue eyes that look out from under heavy, bushy eyebrows with the quickness and the eagerness of a boy's. He looked as one fancies Kit Carson looked when he guided Frémont the Pathfinder through the hostile Indian country out to the Western sea. Miller was dressed in a corduroy coat, trousers in boots, pongee shirt, with loose Japanese neck-scarf, and broad sombrero. The whole appearance of the man suggested his revolt against any restraint of costume, just as his talk suggests his warfare on conventionality and his delight in what is free and spontaneous in nature and life."

Miller was by no means idle during the quarter century of his hermit life in California, and, although the poetic fire was somewhat slackened, the output of verse did not cease. Some of his noblest poems, such as the Tennyson tribute and the Columbus song, date from this period of his life. Several years ago, he built for himself a funeral cairn of black flint, with hollowed top filled with logs, to serve as his funeral pyre, and there it was that the other day his ashes were returned to the elements. His third wife and their daughter Juanita were with him to the end. Nothing in his life became him better than the leaving of it thus. Of his poetical gospel, the following quotations may give illustrative evidence: "Exalt your theme rather than ask your theme to exalt you. Braver and better to celebrate the lowly and forgiving grasses under foot than the stately cedars and sequoias overhead. They can speak for themselves. Be loyal to your craft, to your fellow scribes. I plead for something more than the individual hero. I plead for the entire republic. Not to have a glorious literature of our own is to be another Nineveh, Babylon, Turkey. Nothing ever has paid, nothing ever will pay a nation like poetry." Of Miller's outlook upon life, and his appraisal of its values, the following exquisite poem gives an idea:

Ah, there be souls none understand,
Like clouds, they can not touch the land,
Drive as they may by field or town,
Then we look wise at this, and frown,
And we cry "Fool!" and cry "Take hold
Of earth, and fashion gods of gold!"

Unanchored ships, that blow and blow,
Sail to and fro, and then go down
In unknown seas that none shall know,
Without one ripple of renown;
Poor drifting dreamers, sailing by,
That seem to only live to die.

Call these not fools, the test of worth
Is not the hold you have of earth;
Lo, there be gentlest souls, sea-blown,
That know not any harbor known;
And it may be the reason is
They touch on fairer shores than this.

BURLESON STRATEGY.

Albert Sidney Burleson, the new Postmaster-General, can tell a good story when he wants to. Now and then he wants to. On one of his visits to Sea Girt during the campaign he told the newspaper correspondents there of a perilous adventure.

"I always liked to hunt," said Mr. Burleson. "Once I was climbing up the rock wall of a Texas canyon. When I got near the top I found that the last ten feet was too steep for me to negotiate easily. I pitched my hat to the top. Then I crawled up, an inch at a time, and just as I peeked over the edge of the wall I found myself looking into the eyes of an angry rattler. He was buzzing away furiously. My hat had fallen on him and angered him."

The rattler's fangs were not six inches away from Burleson's cheekbone. The snake was folding and unfolding them as only frantic rattlers do.

"I knew that if I moved he would strike me," said Mr. Burleson. "I dared not reach for my six-shooter. I might let go all holds and leap backward. But it was fifty feet to the bottom of the canyon, and a fall meant a broken back. My only hope was to be diplomatic — force him to move of his own accord."

"And what did you do?" asked the breathless correspondents.

"I blew in his ear," said Mr. Burleson, simply.— *Chicago Evening News.*

PREMATURE SPRING IN KANSAS.

The weather has been so mild lately that the sap is rising in Gomer Davies's wooden leg.— *Emporia Gazette.*

APPRENTICE PRINTERS' TECHNICAL CLUB

NO. XXIX.— BY W. E. STEVENS,
Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

The Evolution, Invention and Progress of Printing.

(Continued.)

It is a curious thing that printing, the medium through which is recorded the history of every other invention, should tell us so little of its own story. We may perhaps never positively know just when, where or by whom printing from movable metal types was first accomplished. The first books printed by this new method bore no imprints, which fact led several European countries to claim the honor of being the home of the invention. All but two, however, have been disproved. These are the claims of Holland and Germany: Hollanders ascribe the invention to Lourens Janszoon Coster, of Haarlem, and apparently have many substantiating arguments; Germany's claims, which are recognized by most historians as being indisputable, award the honor of this invention to John Gutenberg, of Mainz.

There is no record of the birth of Gutenberg, but it is supposed that he was born about the year 1399, at Mainz. His parents, who belonged to the nobility, were Frielo Gensfleisch and Else Gutenberg. In accordance with a German custom prevailing at that time John was permitted to take his mother's family name in order that the name would not become extinct.

In 1420 the burghers of Mainz drove the noblemen out of that city, and it is probable that the Gutenberg family took refuge in the city of Strasburg. Ten years later full amnesty was granted to many of the exiled families, they being summoned to return, but Gutenberg did not avail himself of the privilege. The first proof of his residence in Strasburg is in court records which show that in 1434 he caused the arrest of the town clerk of Mainz for a debt due him by the corporation of that city, but released him upon the urgent request of the magistrates of Strasburg who feared that the arrest of the clerk in their city would cause trouble with Mainz.

In 1436 Gutenberg was sued by Anne Zur Isernen Thur (Anne of the Iron Gate) for breach of promise of marriage, and it is believed that the case was settled by him making her his wife.

In the year 1439 he again appears as defendant in law proceedings started by George and Claus Dritzehen, brothers of Andrew Dritzehen who was at one time his partner — and this takes us back to Gutenberg's earlier days: At the age of twenty-five he discovered a new and improved method of manufacturing looking-glasses. Finding the needs for more money to carry on this work than he was able to secure at home, he induced Andrew Dritzehen to become security for him so that he could borrow the money. In this way a partnership was formed and later on Anthony and Andrew Heilmann, friends of Gutenberg, were admitted into the company. For years the business was prosperous, but in the summer of 1439 an unfortunate incident happened. There was to be a great pilgrimage to Aix-la-Chapelle and the partners had counted on selling a great many looking-glasses; but the pilgrimage was postponed and the large stock remained unsold. Shortly after this Andrew Dritzehen died, and it was then that his brothers brought court proceedings on Gutenberg, as heretofore spoken of, claiming that he should receive them in the company in the place of their late brother, or return the money



JOHN GUTENBERG.

that Andrew had invested. The decision was in favor of Gutenberg, but the company was dissolved.

All this time it seems that Gutenberg had in mind the idea of movable metal types, which probably occurred to him while pouring melted lead or tin over a glass plate — the process by which early German mirrors were made. After the lawsuit he had no money left, but by borrowing money and mortgaging some property was able to carry on his experiments.

Between the years 1442 and 1448 nothing is known of Gutenberg's life. Some time during that period he returned

to his native city, Mainz, for a legal contract drawn up in October, 1448, shows that he borrowed 150 guilders from his kinsman Arnold Gelthus and established himself in the house *Zum Jungen*, one of the family possessions. Here he made great progress in his work and showed such solid and substantial results with the new invention that he was able to borrow 1,600 guilders from a shrewd goldsmith named



Part of a page from the "Psalter of 1457," published by Fust and Schoeffer.

John Fust, giving as security a mortgage on nearly all his tools and materials. In 1455 Fust decided to dissolve his connections with Gutenberg, and demanded payment on his advances, knowing that Gutenberg could not refund the money. The matter was taken to court and a decision was made in Fust's favor, nearly all the types, presses and materials being turned over to him. It is through the records of this lawsuit we find that Gutenberg first printed from movable metal types some time during the years 1450-1455. His greatest works were two editions of the Holy Bible, in Latin. One is known as the "Bible of 42 Lines," or "Mazarin Bible"; the others as the "Bible of 36 Lines," or "Bamberg Bible." The first-mentioned Bible, of which several copies are in existence, contains about 1,300 pages, two columns to the page, and for the most part 42 lines to a column — from which its name is derived. The type size is equivalent to our twenty-point.

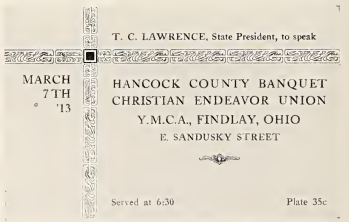
Although Gutenberg lost nearly everything to Fust he at once determined to set up another establishment. With a few tools and material which Fust's mortgage did not cover, and with the financial assistance of Dr. Conrad Humery, a physician of Mainz, he gained a fresh start in the world, but never afterward did he produce the equal of his first Bibles. In 1465 he was made a courtier at the court of Archbishop Adolph II., and received annually a suit of livery and a fixed allowance of corn and wine. In February, 1468, Gutenberg died, poor, childless and almost friendless.

When John Fust, through his clever but contemptible scheming, took over Gutenberg's materials he was prepared to put a competent man at the head of his printing establishment. This man was Peter Schoeffer, one of Gutenberg's workmen, who later on married Fust's daughter Christina. Having previously copied books while a student at the University of Paris, and being qualified to read and correct Latin, Schoeffer was well able to superintend the work. The first book published by Fust was the now famous "Psalter of 1457," of which seven copies have been found, each containing 175 leaves of vellum and bearing colophons dated August 14, 1457. A reproduction of a part of the first page of this "Psalter" is shown herewith. In the original the large initial is in red and blue, and the missal initials are in solid red.

In the year 1462 Archbishops Diether and Adolph II. contended for the office of elector of Mainz. The majority of the citizens favored Diether, but Adolph had the support of Pope Pius II. One night in October, 1462, the followers of Adolph arose in arms, and after murdering hundreds of the inhabitants of Mainz they set it afire. The establishment of Fust & Schoeffer was burned and their workmen fled from the city and took up residence in various parts of Europe. Thus the knowledge of the invention of printing from movable metal types spread through Europe, and the great and wondrous secret became common knowledge. After the conflict of the electorate was over Fust built up another establishment, but business did not flourish in Mainz as it had before.

In 1458 Charles VII., King of France, commissioned Nicholas Jenson, an engraver of the royal mint at Tours, to go to Mainz and learn the secrets of the practice of typography, of which so much was said and so little known. Having learned Jenson's mission, and knowing that there would be a demand for printing in Paris, Fust immediately went to that city, opened a book store and met with great success in selling his Bibles. In 1461 Jenson returned to Paris with a full knowledge of the practice of typography, but in the meantime Charles VII. had died. While Fust was distributing his Bibles Jenson was vainly soliciting the new king, who apparently was not interested in the work, to aid him.

In October, 1466, Fust died, presumably a victim of a plague which swept through Paris, greatly depopulating it. Peter Schoeffer was his successor as head of the printing establishment. After Gutenberg died (1468) Schoeffer proclaimed himself superior to both Fust and Gutenberg,



An interesting ticket by J. Glenn Holman.

and stated that it was he who perfected the art. After Fust's death he produced many books, his last being the fourth edition of the "Psalter of 1457."

When Nicholas Jenson found that he could not persuade the successor of King Charles VII. to establish him in the printing business he went to Venice, Italy, and there began to print in 1470. He made his name immortal by introducing the Roman type-face, and it is said that his books were the highest attainment in the art of printing. For eleven years he practiced the art and when death overtook him in 1481 he was an honored and wealthy man.

Many conflicting stories and dates have been advanced

by historians relating to the introduction of printing in various countries, but the table shown below is, we believe, about correct.

WHERE	WHEN	BY WHOM
Mainz.....Germany.....	1450	John Gutenberg.
Rome.....Italy..... (Subiaco)	1465.	Conrad Schweinheim, Arnold Pannartz.
Basel.....Switzerland.....	1468	Bertold Ruppel.
Paris.....France.....	1470	Ulrich Gering, Martin Crantz, Michael Friburger.
Utrecht.....Netherlands.....	1473	Nicholas Ketelaer, Gerard de Leempt.
London.....England..... (Westminster)	1477	William Caxton.
Barcelona.....Spain.....	1478	Nicholas Spindeler.
Vienna.....Austria.....	1482	John Winterberger.
Stockholm.....Sweden.....	1483	John Snell.
Haarlem.....Holland.....	1483	Johannes Andriesson.
Copenhagen.....Denmark.....	1493	Gothofredus de Ghemen.
Edinburgh.....Scotland.....	1507	Andrew Myllar.
Mexico City.....Mexico.....	1540	Juan Cromberger.
Dublin.....Ireland.....	1551	Humphrey Powell.
Cambridge, Mass. U. S. A.....	1639	Stephen Daye.

Contributions.

During the month of February no contributions were received. This is rather a discouraging start for our new subdepartment, but we still believe that it is a good idea,



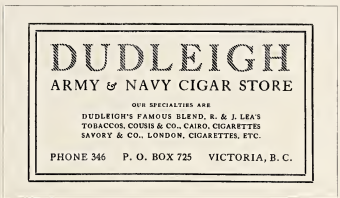
Card submitted by Claud Hall.



Resetting of above card.

and that eventually apprentices will get into the habit of exchanging ideas and suggestions through our columns. For the benefit of those who did not see the announcement of this subdepartment in our January issue, and as a gentle reminder to those who did, we reprint it herewith:

Many of you boys have, we are sure, good ideas that would be well worth reading. Perhaps your foreman or employer has given you some excellent advice or suggestions. Perhaps you have ideas as to labor-saving methods, or have aided in solving some difficult problems in connection with printing. If so, just write out these thoughts and send them in, addressed to the "Apprentice Printers' Technical Club, 624-632 South Sherman street, Chicago, Illinois." In preparing these articles we want you to employ the best English at your command, to be careful in spelling, punctuation and capitalization, and to watch your grammar closely. Make a second copy for yourself, so that you may compare it with the printed article. We will, of





Two excellent business cards, by Thos. J. Pascoe.

course, expect to make changes, and it is in these changes from copy that you will get valuable suggestions in the construction of good English.

The articles will be signed in print by the names of the apprentices who send them in.

Criticisms.

Specimens submitted for February are herewith acknowledged and briefly criticized in accordance with the scheme of this new subdepartment. Apprentices should remember that aside from being acknowledged in these columns, all specimens are criticized in full by personal letters.

WALTER WALLICK, with *The News*, Cerro Gordo, Illinois.— Your booklet, "The Changing Type of Wooer," is very neatly and attractively gotten up. An improvement could be made on the title-page by raising the lower group to a position which would show more of an equality to the margins at the sides and bottom.

HYMAN B. RUBIN, Troy, New York.— Your work is quite pleasing. An improvement would have been made in the "Foley" cover had you underscored the main lines with rules more in harmony with the tone of the type, and omitted all rulework below the upper group.

E. S. MURRAY, with the Penticton Herald Printing & Publishing Company, Penticton, British Columbia, Canada.— Your work is very commendable. More pains should be taken in lining up the rules and leaders with the bottom of the type lines. Avoid too wide spacing between words.

HARRY McDONNELL, with Louis Fink & Sons, Philadelphia, Pennsylvania.— Be more careful to judiciously select contrasting type sizes to bring out the lines in the order of their relative importance. Your letter-heads are well balanced and harmonious.

REINHARD F. VOELKER, with the Grit Publishing Company, Williamsport, Pennsylvania.— No criticisms to make. The letter-head could hardly be improved.

WM. H. HARVEY, with the American Pin Company, Waterbury, Connecticut.— The menu is neat, but the cover could be improved by allowing less space between lines and above and below the ornament, and placing more space in the top and bottom margins. The single "spot" in the fourth page would look better were it raised so that its center would be on the third line were this page divided crosswise in eight equal parts — this is called "placing a group on the three-to-five line."

Certificates were issued to the following for the best specimens submitted for the month of February:

Thomas J. Pascoe, with the *Acme Press*, Victoria, B. C., Canada.

Reinhard F. Voelker, with the Grit Publishing Company, Williamsport, Pennsylvania.



A winning letter-head by John Coursey.

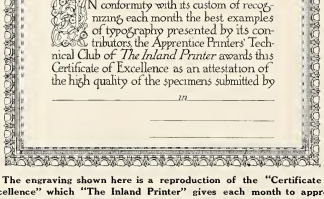
CLAUD L. HALL, proprietor of the Claud Hall Printery, Webb City, Missouri.— Our book, "Design and Color in Printing," written by F. J. Trezise, would be very valuable to you for a study of proper methods of display. You should group your lines together better, show more contrast between type sizes used and avoid irregular margins. A reproduction of your card, together with a resetting, is shown herewith.

WILLIAM METZ, with Smith & Thomson, New York city.— Letterspacing the word "Fiction" to the measure of the word above would, we believe, improve the title-page design. It is very attractive.

CHAS. SCHWOERER, with H. H. Hoffman & Co., Chicago, Illinois. — We do not believe six hours is an unreasonable amount of time for the program, had copy considered. We much prefer your arrangement on the cover to the customer's changes.

THOMAS J. PASCOE, with The Acme Press, Victoria, British Columbia, Canada.— Your specimens are the best we received for February. They are above criticism, and would do credit to any journeyman printer. Two of your cards are reproduced herewith.

J. GLENN HOLMAN, with the A. B. Doerty Printery, Findlay, Ohio.— Same as usual — no criticisms to make. Your banquet ticket is herewith reproduced. Glad you were so pleased with the "Certificate of Excellence" sent you last month.


CERTIFICATE OF EXCELLENCE

IN conformity with its custom of recognizing each month the best examples of typography presented by its contributors the Apprentice Printers' Technical Club of *The Inland Printer* awards this Certificate of Excellence as an attestation of the high quality of the specimens submitted by

_____ IN _____

The engraving shown here is a reproduction of the "Certificate of Excellence" which "The Inland Printer" gives each month to apprentices submitting the best typographical specimens of their own work. The certificates are 5 by 8 inches in size, printed in black, red and gold on Japan vellum. Each winner's name and the month of issue of the certificate is hand-lettered in all cases. This authoritative and tangible evidence of an apprentice's diligence and ability is intended to encourage a true spirit of emulation in good craftsmanship, and to be helpful to the recipients and a source of gratification to them in after years.

The Denver Monthly Contest.

The results of the regular monthly contest held for apprentice members of Denver Typographical Union, No. 49, were as follows:

First Place — John Coursey, with the Carson-Harper Printing Company.

Second Place — William Sobule, apprentice in the Denver School of Trades.

Third Place — Rudolph E. Tyarks, with the Great Western Publishing Company.

The first-place entry is reproduced herewith.

ILLNESS OF W. E. STEVENS.

At the time that this section of THE INLAND PRINTER goes to press, W. E. Stevens is seriously ill and has been removed from his home to the hospital. The members of the apprentice printers' clubs, whose interests Mr. Stevens has fostered so faithfully and well, may doubtless be deprived for a time of his stimulating and informing letters, and this announcement is made to anticipate any inquiries that may be made in that regard.

SIMPLE MATHEMATICS.

"Hoo is it, Jeemes, that ye mak' sic an enairmous profit aff yer pataties? Yer price is lower than ony ither in the toon and ye mak' extra reductions for yer freends."

"Weel, ye see, I knock aff twa shillin's a ton because a customer is a freend o' mine, an' then I jist tak' twa hundert-weight aff the ton because I'm a freend o' his." — *Punch.*

SCIENTIFIC MANAGEMENT.

"We hear without surprise in these days of waste utilization that soap is made from garbage, perfumery and medicine from coal tar and sealskin from rat fur. Yet we must take off our hats to the Cinnaminson Gas Company, which for a year has been making light of our wife's complaints." — *Cinnaminson Scimitar.*



MENUS

HART COLLEGE CELEBRATION

MENU



Blue Points Olives

Celery

Broiled Whitefish

Green Peas Bisque of Lobster Radishes

Chicken Halibut au Gratin

String Beans

Browned Sweet Potatoes

Roast Philadelphia Capon Roman Punch

Currant Jelly

Lettuce Salad

Ice Cream Coffee Assorted Cakes

FIRST ANNUAL BANQUET of YORK BEN FRANKLIN CLUB



MENU



Cape Cod Oysters

Bisque of Tomatoes, Americaine

Assorted Relishes

Filets of Striped Bass a l'Ostande

Potato Dauphine

Medaillons of Spring Lamb a la Peruvienne

Mushroom Sauce

Quenelles of Capon a la Nicoise

Green Peas

Abricotine Sherbet

Roast Royal Squabs au Cresson

Salade Panachee

Frozen Plum Pudding

Cafe Noir

CHICAGO ARCHITECTS' ASSOCIATION DINNER

OCTOBER TWENTY-SECOND, NINETEEN THIRTEEN

MENU

✣

CONSOMME

✣

QUEEN OLIVES CELERY SWEET PICKLES

✣

ROAST TURKEY

CELERY DRESSING CRANBERRY SAUCE

✣

SPICED HAM

✣

CREAMED ASPARAGUS ON TOAST

GREEN PEAS MASHED POTATO

✣

ENGLISH PLUM PUDDING HARD SAUCE

MINCE MEAT PIE

✣

ORANGES MIXED NUTS BANANAS

✣

COCOA

MENU

He who is always drinkin' and stuffin'
Will soon become a ragamuffin.

SOUP JULIENNE CHICKEN BROTH

ROAST SIRLOIN OF BEEF

ROAST LAMB AND MINT SAUCE

ROAST PORK CORNED BEEF PICKLED PORK

BOILED CHICKEN AND PARSLEY SAUCE

ROAST FOWL ROAST DUCK ROAST GOOSE

PLUM PUDDING AND BRANDY SAUCE

APPLE PIE AND CREAM

BAKED CUSTARD BLANC-MANGE AND JELLY

ALL FRUITS IN SEASON TEA AND COFFEE

MENU

Oyster Cocktail

Olives Wafers

Borden's Buttermilk

Hot Turkey with Dressing, Cranberry Sauce

Potatoes Celery Peas

Michigan Cider

Cold Rare Roast Beef

Shrimp Salad French Bread

Michigan Apples

Plum Pudding Nuts and Raisins

Coffee

Havana Cigars

Goldman's Orchestra

Menu

Oysters on Shell

Roast Stuffed Turkey and York Ham

Roast Lamb and Mint Sauce

Ox Tongue

Spiced Beef

Tomato Salad Dressed Salad

Hot Vegetables

Charlotte Russe

Apple Tart Fruit Salad and Cream

Cheese Straws

Deviled Almonds Biscuits

Coffee

ANNUAL DINNER
OF THE
BELLVILLE PRINTING CRAFTS ASSOCIATION

APRIL 29, 1913, AT SHERMAN HOUSE

MENU

Deep Sea Cape Cods	Amontillado
Green Turtle Soup	
Boiled Salmon, Hollandaise	Haut Sauterne
Potatoes Persilade	
Lamb Chops au Sauce	
Oyster Bay Asparagus	
Roast Breast of Chicken	Pontet Canet
Salade de Saison	
Cheese	
Demi Tasse	Cigars

JOB COMPOSITION

BY F. J. TRÉZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

At various times this department has suggested that the compositor, in placing groups of type-matter on a page, and also in various other space divisions, bring into play a rule of proportion, which has been found of exceptional value to artists and designers. This rule, applied to the simplest problem — that of dividing a page into two parts — is, briefly stated, as follows:

"The small part shall be to the large part as the latter is to the whole."

A good rule — and one that will stand repetition.

Now let us see what this means as applied to the simplest possible problem of the printer. It means that if we divide a page into two panels, the small one shall be in proportion to the large one as the large one is in proportion to the whole page.

That simplifies matters immensely. It gives us, mathematically — without any question of taste or any application of our "artistic" ability — the point at which to get the most pleasing division of the page.

To further simplify this proposition, and to eliminate fractions, we say that, approximately, three is to five as five is to eight. We then divide our page into eight equal parts and give five of these parts to one panel and three to the other.

This gives us what is known as the center of balance. If we put one line or group of lines on the page we place

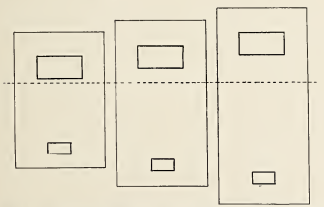
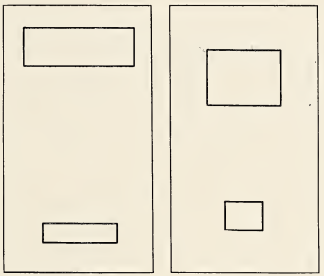


FIG. 1.— A question of balance. Although the two groups are in each instance balanced upon the same line, the distance between them must necessarily be governed by the length of the page upon which they are placed.

it at the center of balance. If we put two groups on the page we place them in such positions that the center of balance between the two — ascertained by drawing a line from the center of one group to the center of the other and then dividing the line at such point as will give to each group a part in inverse ratio to the size of the group — coincides with the center of balance of the page.

But here the mathematical part ends and the personal element enters — the rule will carry us no further. By referring to the diagram shown in Fig. 1 it will be readily seen that although two groups may be balanced upon a certain point or line, the distance between them must



A B

FIG. 2.— A consideration of the margins must enter into the question of balance. In A, the upper group, being of a wider measure, must be placed close to the top in order to harmonize the margins at top and sides. In B the group, being narrower, should be placed lower on the page.

necessarily be governed by the length of the page on which they are placed.

The length of the line between the groups can not be definitely stated. It must depend largely upon personal taste, influenced by a consideration for good margins around the groups. The groups may be placed either close to the point of balance or far from it, and still be in perfect balance, and the question confronting the printer is not only to place them so that they will preserve the proper balance of the page, but also to have them in such position that the margins are satisfactory.

No definite rule can be laid down as to the proper margins around the groups — this will depend largely upon their widths. If, for example, the upper group is set in a fairly wide measure, allowing but little margin at the sides, it would be necessary to place it closer to the top of the page than would be required if the group were not so

wide. This is illustrated in Fig. 2. In A, the upper group is of a wide measure and is therefore placed fairly close to the top of the page in order that there shall not be too great a difference between the margins at top and sides. In B, the group being narrower, it must be placed a trifle lower on the page, for if it were placed as high as the group in A it would be altogether too close to the top of the text-matter. In addition to the fact that the rules are heavy in tone and overshadow to a certain extent the type, the panel arrangement, necessitating unpleasantly wide letter-spacing and the unnecessary repetition of part of the matter, is not desirable. A plain letter-head, without any panels whatever, would be infinitely more pleasing, to say nothing of the expense saved in composition. Fig. 4

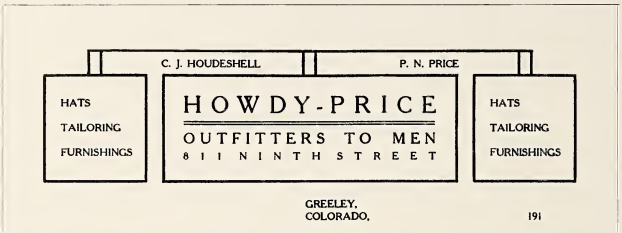


Fig. 3.— Illustrating an attempt to make a small amount of reading-matter fill a number of panels. A plain heading is more in keeping with this amount of copy. See Fig. 4.

the page. Generally speaking it may be said that the margin at the top of the page should be a trifle more than at the sides, but the exact amount for each case can not be definitely stated. As a usual thing, however, following out the rule of proportion above referred to, and allowing the wide margins to equal three parts as compared with five parts for the top margin, will give excellent results.

* * *

Do you " put the cart before the horse " in your type-designing? Do you make a design to fit the reading-matter, or do you try to make the reading-matter fit a certain design? These questions, when put in black and white, may sound absurd, and you would, of course, protest against the insinuation that you may possibly do your work backward. But that is just what some printers frequently do, and an excellent illustration of the results of this method is found in Fig. 3. This letter-head shows every evidence of having been arranged along these lines, and indicates that the compositor had in mind the use of this particular panel design rather than the best display shows a resetting along the lines suggested. It is a most simple arrangement, and yet is more dignified and in keeping with the requirements than is the original.

* * *

A New Job-composition Contest.

On another page will be found the announcement of a new job-composition contest — to open April 1 and close May 15. The subject is a cover-page for a local telephone directory, a problem that has confronted and puzzled many printers, and one which has several times been suggested as fitting for a contest of this character.

The awards, as previously, are large — $25 for the first prize, $15 for second prize, $10 for third prize, with ten prizes of $3 each, the latter in subscription or books — a total of $80. Inasmuch as the copy for this contest is of a nature susceptible of a wide variety of treatment, and the subject an interesting one to compositors, we are confident that the number of participants will be correspondingly large. Send your entries in early.

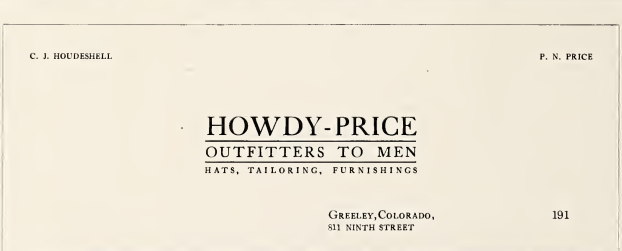


Fig. 4.— A simple design which is more in keeping with the amount of copy than is the panel design shown in Fig. 3.

COVER-PAGE CONTEST

A COVER-PAGE FOR A LOCAL TELEPHONE DIRECTORY

Conducted by the Job Composition Department of The Inland Printer

OPENS APRIL 1 CLOSES MAY 15

THE COPY

Eastern Michigan Telephone Company. Belleville Exchange Directory. January 1, 1914. Charles Emory, Manager.

THE RULES

The size of the page is to be 5 x 8¾ inches, but the size of the form may vary according to the taste of compositor. Seven proofs are to be submitted, mailed flat. Six of the proofs should be upon whatever stock the compositor may select for the job, with one proof on white paper, for reproductive purposes, all of them printed in black ink. The contestants may arrange the copy as they see fit, but no words are to be omitted, and none added. The reading matter must be printed from type, but any stock ornaments or other decoration may be used. The contest is open to all, and each contestant may submit as many designs as he sees fit.

All entries must be addressed to Job Composition Department, The Inland Printer, 632 South Sherman Street, Chicago, Illinois.

THE AWARDS

First place, Twenty-five dollars.
Second place, Fifteen dollars.
Third place, Ten dollars.

Fourth place, Three dollars in subscription or books.
Fifth place, the same.
Sixth place, the same.
Seventh place, the same.
Eighth place, the same.
Ninth place, the same.
Tenth place, the same.
Eleventh place, the same.
Twelfth place, the same.
Thirteenth place, the same.

The Three-dollar awards consist of either a year's subscription to The Inland Printer or books amounting to $3 from the following list:

Vest-Pocket Manual of Printing, 50c.
Design and Color in Printing, $1.
Imposition, a Handbook for Printers, $1.
Impressions of Modern Type Designs, 25c.
Letters and Letter Construction, $2.
The Principles of Design, $3.
Specimen Books: Bill-heads, 25c; Covers and Title-pages, 75; Envelope Corner Cards, 25c; Letterheads, 50c; Cards and Tickets, 25c; Menus and Programs, 50c.

SPECIMENS

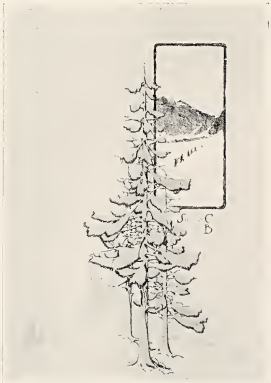
BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat; if rolled they will not be criticized.

WALTER S. JOHNSON, New Albany, Indiana.— The envelope corner-card is unusual in design and pleasing, both in arrangement and colors.

KAY HANSEN, New York city.— The specimens are very striking, both in design and color, the use of the geometric ornamentation being especially pleasing.

E. O. DAVIS, Dinuba, California.— All of the specimens are good, although we note that in some cases you have used rules for underscoring and panels which do not harmonize in tone with the type.



A striking cover-design by The Fred S. Lang Company, Los Angeles, California.

N. P. EBY, Fresno, California.— All of the work is nicely gotten up and we find nothing to criticize in any of it. The color combinations are especially good.

FROM the Corey Press, Enid, Oklahoma, has come an attractive folder printed in colors on brown stock, with the trade-mark printed on white stock and tipped on.

THE Advertisers Printing Company, of New York, has recently issued a series of attractive folders. The ideas are original and the work is well carried out.

"AS YOU LIKE IT" is the title of a portfolio of excellent examples of printing, lithographing, steel-plate engraving and embossing, recently gotten out for the Courier-Journal Job Printing Company, Louisville, Kentucky, by Frank T. Buerck, sales manager. The examples shown are all carefully handled and form a comprehensive display of the varieties of work done by this company.

P. D. CREW, Creighton, Nebraska.— The arrangement of the cover-page is satisfactory, but we would prefer to see it printed in green or black rather than in gold.

ELLIS COLEMAN, Shreveport, Louisiana.— Your specimens are all excellent, and we would especially compliment you upon the appearance of your personal stationery.

RARELY does one enjoy the opportunity of reviewing such attractive specimens of high-grade printing as those recently received from The Fred S. Lang Company, Los Angeles, California. From the original conception to the completed work nothing has been left undone which



An attractive cover by The Fred S. Lang Company, Los Angeles, California.

would add to its attractiveness. In design, platemaking, presswork and typography the product of this company ranks high. Each piece of work, from the smallest to the largest, bears evidences of careful handling and discriminating taste. The reproductions shown herewith will

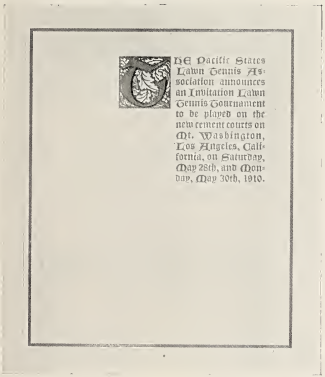
convey some idea of the beauty of design which characterizes this work, although the charm gained by the pleasing use of colors is necessarily missing.

LAWSON FIELDS, Marietta, Georgia.— Although the blotter is rather crowded, the text is very interesting and convincing, and it should prove of excellent advertising value.

FOLDERS recently issued by The Smith-Brooks Printing Company, Denver, Colorado, are attractively designed and printed in colors, the work throughout being above criticism.

LEE WHITE, Norman, Oklahoma.— All of the work has been handled in an able manner, and the results are very pleasing. The letter-head for *The Norman Transcript* is especially good.

THEODORE MOORE, Lodi, California.— Of the two labels, we prefer the one printed in black and green. The other contains too much of the red. The other specimens are very satisfactory.



An interesting page by The Fred S. Lang Company, Los Angeles, California.

A RECENT folder from the John T. Palmer Company, Philadelphia, is artistically printed in green and brown on gray stock, with enclosure to match. It is an exceptionally attractive piece of work.

FROM A. H. Cote, Springfield, Massachusetts, we have received a copy of a handsome booklet gotten out for the Turners Falls Company. The chief feature is the cover, which is heavily embossed in gold.

A PACKAGE of commercial specimens from J. L. Frazier, Lawrence, Kansas, contains excellent designs and harmonious color combinations. All of the work is fully up to Mr. Frazier's usual high standard.

FROM H. J. Meyer, Louisville, Kentucky, we have received a menu and program of the recent dinner of the Louisville Ben Franklin Club. The menu is an especially simple and pleasing piece of type-design.

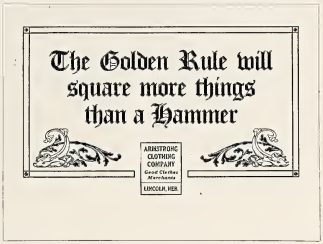
BLOTTERS gotten out recently by the Anchor Printing Company, Indianapolis, are good in design and well printed, although there is hardly enough difference in the two colors to warrant a second impression.

AN exceptionally attractive folder in green and gold announces the merging of The Orozco Press and the Blair-Murdock Company, both of San Francisco. Mr. R. J. Orozco will have charge of the artwork for the new firm.

COMMERCIAL specimens from R. J. McAnally, Omaha, Nebraska, are of the same high standard that has characterized his previous work. Among other examples, a letter-head in black and red on white stock is exceptionally good.

CHAS. J. BANGERT, Du Bois, Pennsylvania.— An opinion as to whether or not the border should be omitted from the letter-head is purely a question of personal taste. No rule of good typography is broken by its use. We would, however, prefer to see the type matter placed in the center of the heading without a border, but arranged in such manner that the longest line would be at the top instead of at the bottom.

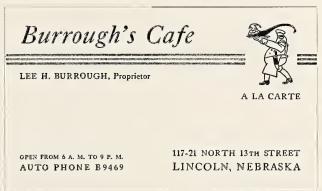
JOSEPH P. SOBCZAK, Alpena, Michigan.— The addition of a small amount of red to the yellow used on the menu cover, making a yellow-orange, would be an improvement, as the yellow is a trifle weak. The work as a whole is well handled.

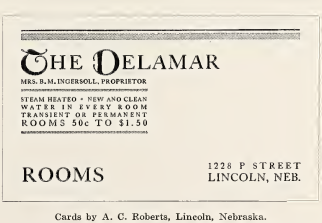


A motto-card by A. C. Roberts, Lincoln, Nebraska.

FROM A. C. Roberts, Lincoln, Nebraska, has come a package of recent commercial specimens, all handled in an excellent manner. The designs are neat and tasty, and the colors are carefully chosen. We show reproductions of some of the examples.

JOHN R. GALYON, Chattanooga, Tennessee.— While the arrangement of the folder is very pleasing, the choice of stock is not so satisfactory, and the small type does not present the readable appearance which it would on more appropriate paper.





Cards by A. C. Roberts, Lincoln, Nebraska.

M. E. MILLER, of Fairmont, West Virginia, sends in unusually good commercial work. A recent package contains attractive specimens of high-grade printing and embossing, a careful regard for simplicity of design being apparent throughout the work.

SPECIMENS from the Denrich Press, Chula Vista, California, are invariably original in treatment and carefully executed, and the latest

work from this house is no exception. The work throughout shows pleasing designs and harmonious color combinations.

J. W. SMITH, Lenoir, North Carolina.— While the specimens are very satisfactory in their arrangement, we note that on some of the very nicely gotten up and bears the imprint of the Southwestern Publishing Company, of Dallas.

FROM The Keim Print Shop, Meadville, Pennsylvania, we have received a package of high-class commercial work. Among the exam-

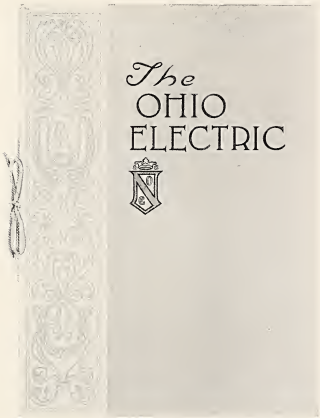


Attractive letter-head design by A. C. Roberts, Lincoln, Nebraska.

work, particularly the letter-head for the bank, you have used rather large type, and would suggest slightly smaller sizes.

R. E. NEWBILL, Clarkston, Washington.— A better grade of ink, especially the black, would greatly improve the appearance of the card. We would also suggest that the type be set in a narrower measure, with more margin at the sides and less space between lines.

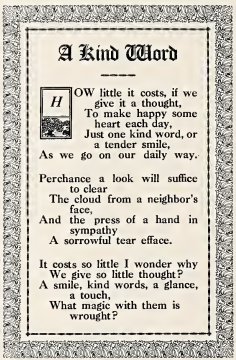
WE show herewith a reproduction of the cover of a handsome catalogue recently issued by The Express Publishing & Printing Company, of Toledo, Ohio, for The Ohio Electric Car Company. The original is printed and embossed in blue and white on blue stock.



Cover of a handsome catalogue by The Express Publishing & Printing Company, Toledo, Ohio.

A BOOKLET entitled "The Men You Meet at Hann & Kendall's" contains an illustrated description of the personnel of the above-named firm, which is a real-estate concern of Dallas, Texas. The booklet is

ples, however, is one which, while very pleasing in its general arrangement, comes short of perfection through a lack of care in regard to details. It is a motto card, entitled "A Kind Word," and we show herewith a reproduction. In the first place, a consideration for the

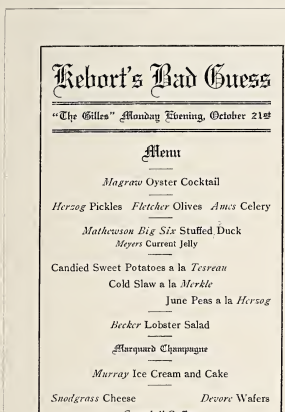


While pleasing in its general arrangement, this example falls short of perfection through a lack of care in regard to details. By The Keim Print Shop. (See criticism.)

nicties of shape harmony would suggest that the initial letter proper be roman instead of italic, inasmuch as it is placed in a small, rectangular panel. The diagonal lines of the italic are not so pleasing in a panel of this nature as would be the straight lines of the roman letter. Then there is too much space between the initial and the type which follows it, especially in view of the fact that there is so little space between the initial and the border at the left. Some of the lines show

rather wide spacing between words, and this, together with the fact that the lines are close together, detracts from the legibility of the text. In cases of this kind, where the text is verse, it is better to space evenly between words, leaving the lines irregular at the right side, than to attempt to square up all of the lines by spacing them out to the full measure. We show also a reproduction of an attractive menu from The Keim Print Shop.

SPECIMENS from Frederick J. Barton, Farmington, Maine, show a careful handling and an appreciation of simplicity in type-design. Like many other successful printers of to-day, Mr. Barton confines his work almost exclusively to plain roman type with italic to match.



An attractive menu by The Keim Print Shop, Meadville, Pennsylvania.

VESTA PRINTING COMPANY, Chicago, Illinois.— The folder is interesting in text and design, although we would prefer some face other than the heavy italic for the reading-matter, and would suggest that it be squared up rather than follow the curve of the initial letter.

ALBERT SEBIRE, Gisborne, New Zealand.— Except for the fact that some of the specimens contain a rather large amount of decoration, and that there is a noticeable lack of tone harmony between type and rules in some of the work, the specimens are very satisfactory.

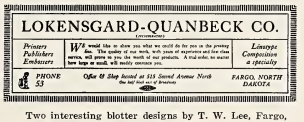
J. C. PERRINE, Meadville, Pennsylvania.— There is little, if any, choice between the covers. Both are good, although perhaps the blue shows the roughness of the stock more than does the gold. The inner pages are printed rather heavily, but are otherwise very satisfactory.

A BOOKLET issued by *The Berlin Courant*, Berlin, Wisconsin, deals in an entertaining and effective manner with the question of advertising. The booklet is well printed in colors, and our only suggestion as to arrangement would be that the words on the cover be placed in one line and centered, rather than in two lines at one side of the page.

TWO folders recently printed by the Smith & Porter Press, Boston, Massachusetts, for the Hutchings Organ Company, are excellent examples of the value of appropriateness in decoration and arrangement as applied to type-design. Both of the circulars follow what might be termed the ecclesiastical style of typography, and both are printed in the combination of black and red-orange peculiarly appropriate for this class of work. Needless to say, the work throughout is above criticism.

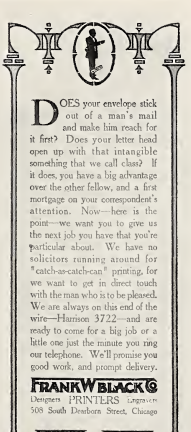
A PACKAGE of commercial printing from T. W. Lee, Fargo, North Dakota, contains many excellent type-designs. Perhaps the most interesting are two blotter arrangements, reproductions of which we show herewith.





Two interesting blotter designs by T. W. Lee, Fargo, North Dakota.

FROM the Frank W. Black Company, Chicago, we have received some exceptionally pleasing examples of commercial work. Among others, a booklet stands out prominently. It is an interesting piece of advertising literature and is gotten up in a very tasty manner, being printed and embossed in colors. We show herewith a reproduction of one of the pages.



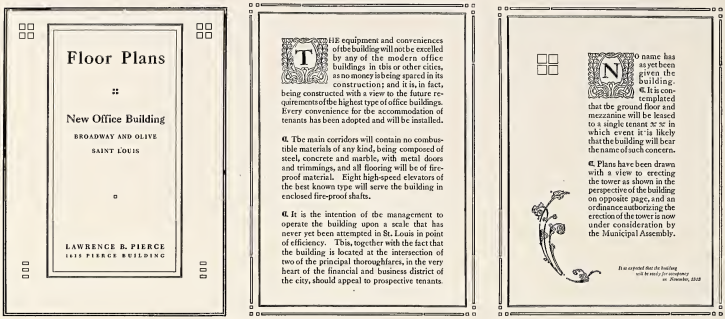
Page of an attractive booklet by the Frank W. Black Company, Chicago.

W. DICKSON, Uvalde, Texas.— The specimens are all well handled and call for little criticism. The inner panels on the bank-statement

pages are a trifle strong in tone, and we would suggest that the rules be of a lighter weight. The letter-head for the City Printing Office is unusual and pleasing.

We show herewith reproductions of three pages from a booklet received from E. W. Jobe, of St. Louis, Missouri. While this work, as well as other specimens received in the same package, contains a large stronger display would have been desirable. We would also suggest that the printing of the inner pages in black ink, instead of brown, would have given better results, as the black ink would have been easier to work.

From C. F. Skelly, of the Mirror Printing Company, Altoona, Pennsylvania, we have received a package containing commercial work and



Three interesting pages from a booklet by E. W. Jobe, St. Louis, Missouri.

amount of rule and panel work, the decoration has been subordinated to the text in all cases, and the results are uniformly pleasing.

The Beckett Paper Company, of Hamilton, Ohio, periodically sends out portfolios of proofs printed on Buckeye covers. We show herewith



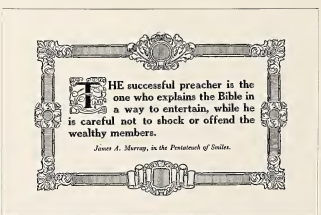
The attractive cover of the late portfolio of The Beckett Paper Company, of Hamilton, Ohio.

a reproduction of the cover of the latest portfolio. The original is printed in black, orange and white, on blue stock, and is very effective.

The Battleford Press, Battleford, Canada.— The type used on the cover of the booklet is rather small for a page of this size, and a examples of newspaper advertisements, the latter both written and set by Mr. Skelly. The work is all of excellent quality, the advertisements being especially well written.

From James A. Murray, Chicago, we have received examples of job printing, among them being a motto card which we show herewith. The original is in two colors on a tinted card.

A booklet from A. Hoyt Levy & Co., New York city, is attractively arranged and printed. The text is well written, and is entertaining and convincing, while the numerous reproductions of the work of this successful advertising concern show a wide range of ability to create and execute high-class publicity matter.



An interesting motto by James A. Murray, Chicago.

In a booklet, entitled "Getting the Inquiries for You," C. S. Baur, advertising manager for *The Iron Age*, points out the advantages of good typography as an aid to successful selling. The examples shown to illustrate the arguments are excellent specimens of simple typographical design and are very convincing.

E. S. Pearce, La Junta, Colorado.— The gathering of the reading-matter on the title-page into two or three groups, instead of spreading it over the entire page, would add materially to the appearance of the work. It would give a more simple design and a more legible page. We would also suggest that the date be set in a smaller size, especially as it is at the bottom of the page and we feel that the strongest display should be in the upper part.

From E. W. Stutes, Spokane, Washington, we have received one of the late cards of the Stutes Printing Concern, and show herewith a reproduction of it.

J. Cecil Miller, Wilmington, Delaware.— We would suggest that you place the word "Printing" directly over the firm name on the business-card, instead of running it diagonally across one corner. A brighter red ink would also improve the appearance of the work. The composition on the other specimens is very good.

Eureka Specialty Printing Company, Scranton, Pennsylvania.— We would suggest that you either place the border around the entire cover-page or omit it altogether. The page as now arranged is "lop-sided" and lacks the pleasing symmetry which is gained when the various forces of attraction are balanced on a central axis.

From F. Wonser we have received a copy of a catalogue of steel filing sections recently issued by the Baker-Vawter Company. It is an especially attractive piece of work throughout. The cover was designed by The Etheridge Company, of New York, and the printing and embossing were done by the Manz Engraving Company, of Chicago.

STUTES
PRINTING CONCERN
PRINTING ARCHITECTS
First Prize Commercial Printers
Main Line Phone 2060
MAIN AVENUE 815
SPOKANE

The latest Stutes card.

Hoeflich Printing House, Philadelphia, Pennsylvania.— The house organ, "Lucas News," is nicely gotten up, and leaves but little opportunity for criticism. We would, however, suggest that inasmuch as there is little difference, either in size or color, between the text and headings, a little more white space, or perhaps small dashes, should separate the articles.

Billings Printing Company, Paducah, Kentucky.— The announcement is very effective, although we would prefer to see the text matter, which is now on the first page, placed on one of the inner pages, leaving the first page less crowded. Of the two colors of stock, we prefer the one with the gray tint, as it does not conflict with the colors used in the printing.

J. T. Tarbant, Elgin, Illinois.— While the work is quite satisfactory, there are one or two points to which we would call your attention. On the letter-head for the Brethren Publishing House we would suggest that the text matter in the center panel, with the exception of the last line, be raised. As it is now there is too much space at the top of the panel. The rule underneath the word "Association" in the by-laws title-page is too heavy. Its use not only results in a violation of the principle of tone harmony, but it detracts from the forcefulness of the type display.

J. W. Archibald, Salem, Ohio.— Except for the fact that the first page of the leaflet for The Deming Company is a trifle crowded, the work is very satisfactory. One should not overlook the fact that display is not altogether a matter of large, bold type. It is a question of contrast, and frequently a line is better displayed by being put in smaller type. In the page in question the lines underneath the panel containing the cuts would be more effective if set in type a size or two smaller than that which has been used and surrounded by the white space which would be gained by this change of type.

Wm. J. Lenihan, St. Louis, Missouri.— Inasmuch as the letter used on the cover of the booklet is a condensed one, we would suggest that you avoid letter-spacing it. We would also suggest that as the decoration underneath the type lines is stronger and stands out more prominently than does the type itself, it should be omitted, especially as the nature of the decoration has no bearing whatever on the subject. Where decorative material suggests the subject discussed in the text, it is permissible to have it as strong, or even stronger, than the text, but where the decoration suggests in no manner the text, it is not desirable that it be the strongest force of attraction on the page.

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

Would Take Charge of Small Plant.

(1507) First-class pressman, possessing several years' experience on high-class catalogue and color work, and a year's experience on a Harris offset press, now operating three cylinders and three jobbers, would like to take charge of a small plant that is just starting in the offset lithographic printing and look after both the offset and flat-bed presses. Married. Sober. Twenty years of age. Excellent references.

Seeks Superintendency of Large Printing Plant.

(1508) Man of thirty-seven years of age, thoroughly familiar with all the phases of printing, would like to secure position as superintendent of some large plant where efficiency counts and the thorough knowledge of every department may be of value. At present foreman of a plant employing two hundred people, doing a business of $40,000 a month. Familiar with every point in the line of buying stock, estimating from the various cost systems and a thorough manager of a large working force. Married. Sober and reliable.

Competent and Experienced Foreman Seeks Advancement.

(1509) Thoroughly competent foreman, with twelve years' experience in the handling of men in hand, linotype and monotype book and job work and at present employed in one of America's largest plants, seeks chance for advancement. Thoroughly familiar with estimating and stock; good organizer and diplomatic; experienced in editorial and creative work. Married. Thirty-seven years of age; strictly temperate and industrious. Very best references. Prefers New York city or established city plant in East or Middle West. Union.

General Manager.

(1510) Situation wanted as general manager of first-class printing, engraving and lithographing establishment. Practical printer, now occupying position as general manager. Desires to change on account of lack of harmony among directors. Have been successful in obtaining trade, building it up, and developing efficiency in plant. Desire connection with concern out for noncompetitive quality printing, etc.

Opportunity for Commercial Artist.

(1511) Large engraving company in Canada is seeking the services of a capable commercial artist; one who can take charge of its art department and develop it. The company employs from twelve to twenty artists and there is a good opportunity for an energetic commercial artist to

create a remunerative position. Applicant must have a thorough knowledge of all branches and be capable of directing the efforts of others. Salary $3,000 per annum for the right man.

Seeks Position as Compositor or Linotype Operator.

(1512) Compositor, writes and speaks five different languages and understands others. Good on make-up and mathematical work. Operates linotype with a speed of 2,000-2,500 ems an hour. Union. Would like a steady position where this knowledge and experience can be used to advantage.

Openings for a Stoneman, a Pressman, and an All-around Printer.

(1513) A large manufacturing company in Central Illinois having its own printing plant is seeking the services of a stoneman, a pressman, and an all-around printer. Stoneman must have experience locking forms for Gordon and cylinder presses and laying plates on patent blocks. Pressman must be capable of running two small Miehle cylinders and turning out good work. All-around printer must be energetic and have experience in all branches of the trade and capable of assisting superintendent. Pleasant location. Applicants are requested to state wages desired and to give a brief outline of their experience in first letter.

Man with Executive and Advertising Experience Open for Position.

(1514) A man of wide experience in the handling of business details, follow-up schemes, development of prospects — both circulation and advertising — and the supervision of mechanical departments is open for a position requiring initiative, resourcefulness and a capacity for hard work. Has held positions as personal secretary, business manager, as well as other executive positions. Has a comprehensive knowledge of advertising, particularly newspaper advertising in all its branches. Is an excellent auditor, systematizer and watcher of details. Prefers to remain in Chicago, but will consider going West. Well acquainted with the Spokane, Washington, territory. Will consider any proposition regardless of former salary, provided hard work, experience and ability will make the position permanent. References submitted give the highest praise of his ability and experience. All letters will be promptly forwarded.

Foreman for Suburban Weekly Newspaper and Job Office.

(1515) A position is open for a foreman who can take some responsibility, in an up-to-date weekly newspaper and job office, located in one of Chicago's finest suburbs. Good salary.

First-class Printer Seeks New Field.

(1516) Young man of thirty-five years would like to connect with a firm in the trading stamp and premium users' supplies line. Has had several years' experience in that class of work, having charge of composing-room of such a plant, and can follow work from start to finish. Experience in newspaper composing-rooms. Some ability as a designer. Original ideas on job and ad. composition. Can handle men to best advantage. A systematizer and producer. Union. Married. Sober and reliable in every way. Prefers East, but will consider Middle West or South.

Thorough Compositor Seeks Change.

(1517) Young man twenty-nine years of age, capable of taking charge of any medium-size shop, good education and with modern ideas, fairly good hand-letterer and commercial designer, would take position as foreman of composing-room. Good knowledge of estimating time on composition, general knowledge of the linotype and other branches of the business. Union. Married. References.

Linotype Operator Seeks Change.

(1518) Linotype operator with five years' experience on German and English book and news work, desires position in vicinity of New York city. Speed between 5,000 and 6,000 ems eight-point an hour. Eleven years in present situation. Union. Sober and reliable.

Finisher Foreman.

(1519) Finisher with twelve years' experience in large electrotype plants would like position as finisher foreman in Northwest or Canada. Fully experienced on all kinds of flat and curved electros, magazine, job and book work. Expert finisher in all branches. Union. Married. Thirty years of age.

Newspaper Foreman Seeks Change.

(1520) Foreman of a semiweekly newspaper and job office would like to secure foremanship of a ten-page daily, or good modern country office. Or will consider position as ad.-man or job compositor in modern well-equipped shop. Age thirty-seven. Union. Sober. Would go anywhere east of Salt Lake City.

Well-equipped Job-office for Sale.

(1521) New and up-to-date job-office in growing western county-seat town of four thousand is for sale. Business increasing. Will invoice between $1,100 and $1,200. Seven hundred dollars cash will handle the proposition. Good opportunity. Other business interests reason for selling. Located in State of Washington.

Seeks Foremanship of Newspaper Pressroom.

(1522) Young man twenty-eight years of age would like to secure a position as foreman of newspaper pressroom. Thirteen years' experience on web newspaper presses in New York. Splendid references, including present employer.

Proofreader Seeks Change.

(1523) Young man with five years' practical experience at the case and in the proofroom is anxious to make a change to get away from New York city. At present assistant instructor of proofreading in the New York public schools. Also employed as reader by public printer of the State of New Jersey. Capable of reading from first to final. Experience reading law, book, job, newspaper, magazine, etc. Will only consider New York job scale.

Seeks Situation as Printing Instructor in Eastern School or College.

(1524) An all-around printer with experience on cylinder and job presses, typography, paper, binding, etc., for seventeen years with some of the best concerns in the East would like to secure a position as printing instructor in one of the schools or colleges in the East. Has edited a small weekly; written about three hundred practical articles on printing in best printers' journals; can write and lay out advertising, and has been foreman for ten years. Married. Age thirty-two; clean habits. Dresses neatly and has studied for trade-school position for eight years.

Job Compositor—I. T. U. Course Graduate.

(1525) Job compositor possessing wide and varied experience in the best offices of New York, Philadelphia and Chicago would like to secure a position in a smaller

city — a progressive up-to-date office in a medium-size city preferred. Accustomed to handling work requiring discrimination — agency, ad., high-class booklet and catalogue, street-car card, stationery and general jobwork. I. T. U. Course graduate. Age twenty-four. Excellent character and very rapid worker.

Seeks Position as Job Pressman.

(1526) Young man, twenty-four years of age, would like position as job pressman. Served five years' apprenticeship and two years as journeyman with one firm in England in the platen department. An efficient machine man, exceptionally good on colorwork, and has a thorough knowledge of the business. Steady, reliable. For the past year in charge of six presses on a wide variety of work with a firm in New York, giving full satisfaction. Prefers a smaller city, preferably in the Middle or Northwestern States.

Seeks Position as Superintendent.

(1527) Manager-superintendent desires to connect with high-class publication house. Seventeen years of practical and efficient service in all branches of the business. Extensive experience on high-class work. Possesses a system of laying out work for the composing-room and pressroom which will keep a plant continually running. Not an *office* superintendent, but a *shop* superintendent.

Proofreader Seeks Situation in Chicago.

(1528) Thoroughly experienced and practical proofreader desires to secure a situation in Chicago. Above the average as to speed, and has an exceptionally well-rounded knowledge of all phases of proofreading work. Not a "straight" matter reader alone, but capable of handling anything that comes into the proofroom from first proof to press sheet. At present employed by largest job-office in New York city. Can take charge of a proofroom and get results without friction. Sober and always on the job.

Salesman to Printing Trade Wants Specialty as Side-line.

(1529) Young salesman calling on the printing trade in most all the principal cities from Kansas City west to the coast would like to secure a good side-line that would appeal to the trade, a specialty preferred. Has had seven years' experience in the mechanical end of the printing business and has had considerable selling experience.

Paper-ruler.

(1530) A paper-ruler, fourteen years' experience at the ruling trade, would like to secure a position; thoroughly familiar with all blank-book, loose-leaf and commercial forms of ruling.

Job Foreman Wanted.

(1531) Union shop in a western town of eighteen thousand is seeking the services of a good job foreman. He must be a young man, fairly fast and artistic. Shop handles a fair volume of business, some of which is two and three color work, and most of it to be set from original manuscript. Applications solicited. Good working conditions.

Ad.-Man Seeks Location.

(1532) First-class ad.-man of ten years' experience at the printing trade would like to secure a remunerative position. Can also handle Chandler & Price presses. Will go anywhere.

Bookbinder Would Change.

(1533) First-class bookbinder on all kinds of work would like to locate somewhere outside of Chicago where he is at present employed. Can set and operate wire stitchers, perforators, punching machines, and run cutters; can also do a little finishing. Age thirty-two years. Would like to get together with a printer and install a bindery.

Ruler Wanted.

(1534) Well-equipped printing-office in Pennsylvania is in need of an all-around man for its bindery who is a first-class ruler, but as it does not have enough work to run ruling machine steadily, would like him to be able to cut stock and help out generally. Steady position. Non-union office.

Seeks Superintendency of Bindery.

(1535) Man with wide experience in bindery work, past four years superintendent of a binding department employing over one hundred people, would accept position as head of the binding department with any concern, regardless of location. Thoroughly familiar with pamphlet, catalogue, edition, blank-book and job-binding work. Well acquainted with mechanical end and can estimate accurately on all classes of work. Good knowledge of printing as well as binding, and would accept a position as salesman for a reliable firm making a specialty of catalogue work, catering to New England and New York trade. Wide acquaintance among users of this class of work in this territory.

Two Printing Salesmen Wanted.

(1536) The services of two first-class printing salesmen are sought by a firm in Chicago. Men who have had thorough experience in selling printing, able to go to the customer and tell him in a convincing manner the style of printing best suited for his particular business. In other words, they must be business creators for this firm as well as for the business men on whom they call. Liberal salaries will be paid to the right parties. Investigation urgently solicited through this publication.

Cost Man and Estimator Wanted.

(1537) Detroit publication is seeking the services of a good cost man and estimator for printing-office. At present doing a splendid business, and is anxious to get hold of a man who can help develop this end of the business. Applications solicited which will be promptly forwarded.

Efficient Foreman Wanted.

(1538) Printing-shop in Maine is in need of a competent printer; one who knows good composition for advertisements and rather high-grade jobs, and who can manage four or five men and get good teamwork out of them. This is for the summer-colony season only — July and August. Good equipment of type and presses. Will pay $20 per week and man would have the coolest climate in the United States in the summer. Good opportunity for man who would appreciate summering at a place ranking next to Newport.

Printer Wanted for Country Shop.

(1539) An up-to-date newspaper and job office in North Carolina offers a splendid opportunity to some good printer who wishes to change from the city life to a position in a country town. Good wages. Would like man past middle age. Applications promptly forwarded and answered.

Job-printer Wanted.

(1540) Union job-printer for a big specialty printshop in best city on Pacific coast. Largely wood-type work. Scale $26 per week, and will pay $30 up for right man. Eight hours and handsome new office.



IMPORTANT MEETINGS DURING APRIL.

Missouri Valley Cost Congress.

Notices have been sent out calling attention to the Missouri Valley Cost Congress, which will be held at Omaha, April 7 and 8. The program arranged will be one of great interest, and employing printers in this section of the country will derive great benefit by attending this congress.

Georgia Printers' Cost Congress.

The publicity and program committees of the Georgia Printers' Cost Congress have been working overtime. The spirit of cooperation and get-together is steadily increasing, and indications are that the coming Cost Congress, which will be held at Atlanta, on April 11 and 12, will be one of the largest and most important gatherings Georgia printers have ever held.

Michigan Cost Congress at Kalamazoo.

Great interest is being manifested in the Michigan Cost Congress, which will be held at Kalamazoo, April 17, 18 and 19, and the local Ben Franklin Club is planning to make this a banner convention. Among the speakers already announced are the following: Hon. Woodbridge N. Ferris, Governor of Michigan; Hon. Perry F. Powers, State Labor Commissioner; C. S. Peterson, of Chicago; R. T. Porte, of Cincinnati, and Fred W. Gage, of Battle Creek.

Printers' League of America.

The annual meeting of the Printers' League of America will be held at the new Grand Central Palace, New York, on Friday, April 25. Besides the usual routine of business, such as the election of officers, etc., matters of importance to the trade in general will be discussed, and plans will probably be adopted for furthering the work of the league. It is hoped that the interest created at this meeting will result in establishing several new branches in addition to those already chartered, so that more active cooperation may be secured.

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Annual Banquet of Pittsburgh Typothetae.

The annual banquet of the Pittsburgh Typothetæ was held on Monday evening, February 24, 1913, in the English Room of the Fort Pitt Hotel. Almost three hundred guests were present. The evening's program included speech-making, singing, music and vaudeville.

At the conclusion of the supper, H. P. Pears, president of the Typothetæ of Pittsburgh, announced that the evening's program was in charge of William B. McFall. Mr. McFall, who has the happy faculty of saying much in a few words, reviewed the work of the Pittsburgh Typothetæ during the year just closed and told of what it hoped to accomplish in the coming twelve months. He then introduced Dean Clifford B. Connelley, of the Carnegie Technical Institute.

Mr. Connelley's subject was, "Carnegie Technical Institute: What It Proposes to Do in the School of Printing." The dean's talk was illustrated by stereopticon views showing the work of the great school he represents, and while he could as yet show no pictures of the School of Printing, he could and did make public for the first time the plans of the institution in that matter. He asked the cooperation of the Pittsburgh Typothetæ, and stated that if the master printers would help by furnishing students and with advice relative to the equipment and the course of study, the "Carnegie Tech" would provide a complete equipment, the initial outlay for which would be about $50,000. Dean Connelley was assured that he would receive the whole-hearted support of the Pittsburgh Typothetæ, and it was announced that a committee had already been appointed to work with the Institute officials in the matter. The committee consists of W. B. McFall (chairman), T. D. Harmon, Eugene Carmichael, H. P. Pears, Charles F. Warde, Charles Eberle and A. E. Davis.

Short talks were made by several others, including Charles F. McElroy, secretary of the Cleveland Ben Franklin Club. The remainder of the evening was spent in conversation and in listening to singing and instrumental music of a high order of merit. It was near midnight when the guests, with hearty good-nights and sincere congratulations on the success of the banquet, departed for their homes. And thus was passed another milestone along the road to a better understanding among the printers — the road that leads to confidence, cooperation, and success.

Annual Convention of Wisconsin State Franklin Club.

An enthusiastic gathering assembled at Elks' Hall, Milwaukee, March 7 and 8, the occasion being the annual convention and cost congress of the Wisconsin State Franklin Club, which includes northern Michigan. The general interest taken in the various discussions and the good spirit manifested throughout the convention were evidence of the fact that the officers had spent a busy year, and that the organization movement was making good progress among the printers of Wisconsin.

A hearty welcome was extended to the members by Hon. G. A. Bading, Mayor of Milwaukee.

W. J. Hartman, of Chicago, gave an address on "From the Wheelbarrow to the Automobile," in which he said that Gutenberg carted his print-shop around on a wheelbarrow, but organization has improved conditions and was getting printers out of the wheelbarrow stage so that some were able to enjoy automobiles. He called attention to what has been accomplished by organization and the good effect it had on the printing business in general.

Lynn S. Pease, of Milwaukee, gave a stirring address on "Organization and Cooperation." Mr. Pease said that no man knows all there is to be known about his own business, hence the need of a closer cooperation with those in the same line. In order to secure the best cooperation we must have organization. By getting the combined experience of all in the business you increase the benefits to each individual member. Organization means getting together; getting together means better efficiency; better efficiency means improved conditions.

Prof. F. H. Elwell, of the University of Wisconsin, who has devoted a good deal of his time studying the printing business from an accountant's point of view, addressed the convention on "The Need of a Cost System from an Accounting Standpoint." Professor Elwell called attention to the three following points: First: Without a good bookkeeping system no printer knows where he stands. Second: No printer can have a good bookkeeping system without a cost system. Third: A good cost system is a necessity. A number of charts showing the distribution of the accounts in a printing business had been prepared by

Professor Elwell, and copies were distributed among the members.

Other addresses were made by Secretary Sheasgreen, of the Ben Franklin Club of America; W. E. Hobill, of Grand Rapids; W. C. Kellogg, the efficiency engineer of the American Type Founders Company; C. H. Crownhart, chairman of the Wisconsin Industrial Commission; Frank E. Noyes, of Marinette, and C. L. Coward, of Lodi. Jens K. Crondahl, of Red Wing, Minnesota, was unable to be present, but sent a copy of his address, which was read by J. R. Bloom, of Neenah.

The following officers were elected for the coming year: President, T. F. Lyons, La Crosse; vice-president, M. C. Rotier, of Milwaukee; secretary, Charles F. Dietas, of Milwaukee; treasurer, J. S. Hubbard, of Beloit. The Board of Directors consists of the officers and the following members: W. B. Gregory, of Menominee, Mich., George Harrington, of Oshkosh, and F. E. Steube, of Green Bay.

The Entertainment Committee demonstrated its ability, and not a thing that would add to the comfort and pleasure of the visitors had been left undone. "The Revised Proof," the play that has been a great factor in boosting the cost system, was given at the Pabst Theater on Friday evening. The parts were taken by members of the local Franklin Club, with the assistance of some local talent. Great credit is due all who took part in the production of this play.

The Standard Paper Company, of Milwaukee, extended an invitation to the members and visitors to attend a banquet at the Blatz Hotel preceding the play. A sumptuous feast was prepared, and to add to the enjoyment a number of selections were rendered by the Franklin Male Quartet of Milwaukee. John Moss, secretary of the Standard Paper Company, made a short address, after which he called on President Castle for a few words.

The convention closed in royal fashion, with a banquet at the Milwaukee Athletic Club on Saturday afternoon.

PREPARATIONS FOR THE PANAMA-PACIFIC EXPOSITION ARE FAR ADVANCED.

The Panama-Pacific International Exposition, which is to be held at San Francisco in celebration of the completion of the Panama Canal, will open its doors to the public on Saturday, February 20, 1915.

Although two years in advance of the opening date, progress upon the exposition has reached a stage of accomplishment in all its departments which, in the opinion of expert observers, has not been exceeded by either of the last two great expositions a year before their opening. The exposition grounds, which cover an area of 625 acres, have been prepared. First work has started, and the exposition headquarters building has been completed.

Contracts for the main-exhibit palaces, of which there will be fourteen, will be let at the rate of two each month, and all the buildings will be completed under contract by June 25, 1914.

Twenty-six American commonwealths have selected sites for their State buildings. The following foreign governments have thus early accepted the invitation of the president to take part in the Panama-Pacific Exposition: Guatemala, Haiti, Salvador, Dominican Republic, Honduras, Panama, Mexico, Peru, Costa Rica, Bolivia, Japan, Ecuador, Uruguay, Canada, Liberia, France, Nicaragua, Cuba, Great Britain, China, Portugal, Sweden, Holland, Spain, Denmark, Argentine Republic.

More than two thousand applications for concessions have been received by the Panama-Pacific Exposition in San Francisco; fourteen of the accepted concessions will involve an expenditure of more than two million dollars. Among the concessions will be a reproduction of the Grand Canyon by the Santa Fe Railway; a working model of the Panama Canal with a capacity to accommodate two thousand people every twenty minutes; a panoramic spectacle of the evolution of the American navy; a reproduction of the Grand Trianon at Versailles, reproducing the historic battles of Napoleon and the Creation, based on the first chapter of Genesis. All the concessions will be educative.

Applications for exhibit space at the Panama-Pacific Exposition in San Francisco have exceeded the amount of available space. Many of the exhibits will range in value from $250,000 to $300,000.



WILLIAM C. HOLLISTER III. AND SISTER.

Grandchildren of "Old Bill" Hollister, President of the Lino-Tabler Company.

TOO MUCH.

Two copy boys on the New York *Evening World* were having an acrimonious discussion one afternoon as they sat on their bench next to the city editor's desk.

"I guess they never named any towns for you," said one.

"Maybe not," said the other; "but there's a town up yonder in New England named for you, all right."

"What town is that?" asked the first boy, falling into the trap.

"Marblehead," said the other.

At this point the first blow was struck.—*Saturday Evening Post.*



BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Is "Livest" a Good Word?

G. W. S., Campello, Massachusetts, writes: "Is 'livest' a good word, or is it permissible in advertising copy as follows? 'You should enlist the cooperation of the livest organization you can find.'"

Answer.— Yes. I can think of no very good reason for objecting to it. We say "deader than a door-nail." Why not compare live as well as dead?

An Extra Letter.

A. B. C., Chicago, asks: "Am I in error in marking out the s in the word assistants used in the following manner? 'Richard Roe, John Doe, Assistants Corporation Counsel.' To me the word assistant in this sense is an adjective. I do not see how it can be made plural, or why it should be made plural when counsel is either singular or plural. If that were correct, what should be done with Special Corporation Counsel?"

Answer.— No, you are not in error. Assistant is an adjective, and not properly subject to pluralizing. Moreover, this is the first time I have ever heard of anybody attempting to make it plural in such use. It is conceivable, however, that the one who wrote assistants thought of it as elliptical for assistants to the counsel. But the error would be all on his side. It is doubtful whether any one would ever think thus of special. If the one who pays the money wishes such an error to go into his print, to the extent of insisting after he has been told it is an error, isn't that his inalienable right? Might is right in some cases.

Negative and Commas Questioned.

M. E. P., Madison, Wisconsin, writes: "Is the word not correctly used in 'May we not look for your acceptance by return mail?' Two authorities in this city hold entirely different views in this matter, one saying that to use the word in this manner is correct, while the other holds it to be entirely wrong. Another matter in question is whether the following sentence should be used with the punctuation as shown: 'To give to any stockholder, the directors of said company may select, permanent and irrevocable power.' The matter in question is the use of the first comma."

Answer.— The word not is correctly used. The question does not ultimately express anything more with it than without it, but in its direct effect it is made a little more emphatic by the negative. It is similar to saying, "Is it not reasonable for us," etc., while otherwise it simply asks whether we may expect. Why any one should consider the expression incorrect is not patent. Only the stickler for hard and fast grammar, who sticks for it so hard that he goes far beyond its legitimate province, could find incorrectness here. Such expressions with not are as idiomatic as anything in the language, and as far beyond reasonable faultfinding as anything could be. Such a thing would be very difficult to prove absolutely, but it is with all possible confidence that we assert firm belief that practically everybody would write the question as it is quoted. Certainly such questions are so written often enough to place them beyond challenge.

The other quoted sentence reads properly with no comma, but more improperly with the first comma than with only the other. In other words, the first comma is simply unjustifiable, while the second may be defended by a rule which is common, but so indefinite as to be worthless. No reason can be assigned for using a comma in the sentence anywhere which would act as the basis for a definite rule. The only reason that can be adduced is the old-time one that so many words demand a pause somewhere. It never was a good reason.

Provision or Provisions?

T. J. C., Tawas City, Michigan, writes: "Is 'Roe & Doe, Dealers in Groceries and Provision' correct? I have never seen the word provision in such a case with s omitted. 'Provision dealer' is a different matter. Still, it seems to 'go' here, and the Twentieth Century Dictionary does not give the s on the end of the word at all, and the customer, though not ordering that way, has no 'kick' coming."

Answer.— It would be difficult to prove that provision is incorrect in such use for any other reason than that it is not according to custom. Notwithstanding the Twentieth Century Dictionary, it is certainly customary to say provisions in such a case. It may be, though, that that dictionary provides for such use in the same way the Webster's New International does, by defining provision and saying at the end, "often in the plural." This way of treating such matters is common to all the dictionaries. None of them has provisions as a separately entered word. Worcester had it more separated than the others do, since one of his numbered definitions of provision was made for the plural only, while the Century and the Standard give the singular definition and then say, "usually in the plural." The Century Dictionary quotes a sentence from a book of travel containing provision in this sense, but the others quote only provisions. Many people probably fail to find the dictionary information they desire by failing to read closely enough to realize that a certain definition is the one they want, or that something is said that materially modifies the statement.

THE IDEAL ROOMER.

For rent—A room for a gentleman with all conveniences. 316 West North street.— *Carbondale Free Press.*

Written for THE INLAND PRINTER.

ERRORS A PROOFREADER SHOULD NOT PASS.

BY F. HORACE TEALL.

FOR many years now THE INLAND PRINTER has had an article each month written especially for the proofreaders, and never has one of these articles indulged in any of the bickerings about errors that are practically the only expression elsewhere about proofreaders. Of course errors have been mentioned in these articles, for nothing worth writing could avoid such mention; but it has always been confined to such notice as should prove helpful, just as we hope to make this, our first paper that has dealt only with errors that no proofreader should pass.

It is equally true that authors and editors make errors in their writing, and that many of the errors which get into print are not properly classed as faults of proofreading, because the proofreaders have to follow copy. One of the most egregious blunders possible is made by many authors and editors in insisting that their copy shall be followed literally, while neglecting the necessary care to make it right. Proofreaders are protected, in such case, by being able to show that they have merely obeyed orders.

Neither authors nor proofreaders seem to get the idea that "follow copy" means, properly construed, the evident intention of the copy, and not merely the letter of it. It is not hard to find an instance wherein the "follow copy literally" order would not exonerate the proofreader who obeyed it. Quite recently a college professor wrote something in which the word pronounce occurred frequently. He wrote "prounce" half a dozen times. His writing it so would not have justified its reproduction in that form. This is an extreme example, of course beyond doubt; but no one can draw a hard and fast line of limitation for the opposite extreme.

A personal experience may illustrate a partial approach to the extreme liberty of initiative by a proofreader. The writer was once employed on a large reference-book the authors' proofs of which were read by many men critically. One of these men made innumerable marks not in keeping with the style of the work. His proofs at first were handed over for transcription to the printers' proof, without examination by the managing editor or by any one acting for him, and all the marks were supposed to be literally copied. Eventually the managing editor learned the state of the case and had the proofs first given to him, and put a green ring on the corrections he accepted, but of course he did it hurriedly, and green rings appeared frequently where they should not. Before that very few of the marks had been copied, and afterward no difference was apparent. The transcriber literally disobeyed orders, and still used his own discretion; otherwise the result would have been very bad. The point of this story deserves a separate paragraph.

The procedure there indicated should not be followed without due caution. Literal orders were not obeyed, but the spirit of the orders was obeyed. Of course the general wishes of the managing editor had been carefully learned in every detail, and it was thoroughly ascertained that the laxness in his indication of choice resulted merely from haste, probably induced by his dependence on his subordinate. Every mark was carefully considered by that subordinate with reference to the editor's actual desire, and nothing was done contrary to that desire.

It is the errors that should not appear even when follow-copy orders are in force that are to be considered, and we shall use only one book to find some of them. It is a book published by G. P. Putnam's Sons, who have their own printing-office, and presumably desire good work, but often have very bad work done.

One kind of error that frequently appears in this book is the beginning mark of quotation in conversation, with no closing mark, although the place for it is always obvious; also there are endings with no beginning. The first in the book is of the latter kind: "But hold on," he exclaimed, come down to the car." Every proofreader should begin a quote again before "come," whether in copy or not.

The next error noticed is "officers" for "offices," so plainly meaning the latter that every one should know, even if it happened to be written "officers," and should correct it.

As we turn the leaf we see "Tam O'Shanter." Of course every one should know that this is properly "Tam o' Shanter," standing for Tam of Shanter.

Then we find a man called Mat and just afterward Matt.

"He exalted in individuality, and was the apostle of sensation," is a sentence where no one should fail to see and correct an error, because what is said is nonsense.

"Mabel pouring over the pages of the *Lady's Journal*" ought to have been corrected.

We have noted a few plain wrong letters out of many in the book, mainly because they are of a kind that may have been in copy. Every one of them, and others, would be corrected by a competent proofreader, copy or no copy.

In this book the most frequent error is the use of a period after a question. It is a remarkable fact that questions are so often written without a question-mark. No incident of language form is more widely known than that a question should end with an interrogation-point, yet accomplished writers and generally competent proofreaders ignore the rule about half the time. Why, who knows?

Proofreaders who make style-books are supposed to be careful thinkers, or at least to be able to state a plain fact of practice without making it nonsensical. Yet in one style-book not simply made for one office, but published for general use, occurs this: "'Bliss's Hall,' as shown above, means a hall owned by one person named Bliss; but when written 'Bliss' Hall' it shows more than one person in possession. In no other manner can the distinction be made, and it should always be observed." A competent proofreader should be incapable of uttering anything so ridiculous.

SCHOOLBOY INVENTED WIRELESS.

Guglielmo Marconi was only fifteen years old when he studied at the universities of Bologna and Padua and began his electrical researches. In the course of the next few years he began the study of the so-called Hertzian waves, or electrical impulses, which travel through the air without the use of a wire. In 1895, when he was only twenty years old, his advanced knowledge on this obscure subject inspired him with the theory that these waves could be sent out and received at will, and in that year he constructed the first wireless apparatus, the efficiency of which astonished the world.

POMMES DE TERRE.

James Montgomery Flagg, the humorous illustrator, said of the artistic atmosphere at a dinner in New York: "You can't escape the artistic atmosphere. Even my cook can not escape it. She came into the studio to-day and said: 'About the potatoes for lunch, sir — will you have them in their jackets or in the nood?'"

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Distributor.

An Indiana operator writes: "Enclosed find matrix with sheared ear, for which I would like to have an explanation. The distributor stops occasionally and upon examination matrix is found wedged crosswise on bar."

Answer.— The wear on the upper front ear of the matrix is caused by the front distributor screw, which is quite likely due to the front upper rail in the box being deflected a trifle toward the back rail, causing the matrix to bind as it travels on the inclined part of the top rails. Remove the box, and in doing so turn in fully on the distributor box bolt handle so as the box may be removed freely. The most common cause of a deflected front rail is due to forcing the box down when the box bolt is only partly releasing the box bracket. When the box is out place a matrix between the top rails on the left end and note whether its sides bind on the rails. There should be only space enough for the body of the matrix between the rails. Where a matrix binds, it will cause wear on the upper ears, and in some cases on the lower front ear as well. If you find the front rail deflected toward the back, remove the rail and lay it on a flat surface and tap it gently on the front side so as to remove the curve. Do this carefully, as the rail is hardened and may break.

This correspondent wrote later: "I examined and found that dowel pins and dowel holes in upper front rail were not exactly in alignment, and the forcing of rail on dowel pins caused a very slight deflection as you stated. However, a slight smoothing of pins with fine file remedied the trouble."

Trimming-knives.

A Minneapolis operator writes: "I am having trouble with trimming-knives on No. 5 linotype. Slug trims about half a thousandth thicker on top than on bottom. Knives were ground in local machine-shop and, of course, the necessary bevel was not given them. We then sent them to another factory to be reground, but they work no better. They seem to trim almost perfectly on ten and eight point, but are bad on six-point. Am enclosing slug for example. The operator before me laid trouble to knife-block and sent it back to factory for examination, but they say it is O. K."

Answer.— Make observations when the disk advances to eject the slug, and see if there is a second movement of the mold-disk, which occurs just as the ejector strikes the back of the slug. This movement should not occur, and you can prevent it by building under the knife-wiper guide block (E-543) and the mold banking block (E-493), which you will find just above the trimming-knives. By inserting a thin piece of brass under each of these parts it will tend to hold the mold firmly and not allow it to be moved forward by the pressure from the ejector-blade. When this part is corrected then reset your left trimming-knife so that it trims a trifle from the smooth side of the slug. The slug you sent us had too much taken off by the left knife.

Clutch Adjustment.

An Iowa operator writes: "I have recently started to work on a rebuilt Model 2 and have been unable to make the clutch adjustments to prevent the controlling-lever jerking and making considerable noise every time a line is sent in. The adjustments at the collar and vertical starting-lever are correct, according to the 'Mechanism of the Linotype.' The machine was installed a little over a year ago by an experienced machinist and he was unable to remedy this trouble, so I am told."

Answer.— Remove the clutch-arm, and with gasoline clean both leather buffers on the shoes. Clean the inside surface of the clutch in like manner. The surface of the pulley and the leather buffers must be kept free of oil, and in no case should resin, soap or other matter be used to increase the friction between these parts. The stress of the clutch-spring alone is all that is required to properly drive the cams. As to the adjustments, the adjustments of the vertical starting-lever have no bearing on the trouble at all, hence it will not be considered. The test to determine the correctness of the space between the forked lever and collar, and between the collar and shaft bearing, is as follows: (1) Shut off power. (2) Back the machine sufficiently to raise the stopping-pawl from the stop-lever. (3) Have the starting and stopping lever drawn out. (4) Make measurements. The space between the forked lever and the collar should not be over one thirty-second of an inch. If this space is not correct, adjust by the screw in stop-lever. The space between the collar and the shaft bearing should approximate fifteen thirty-seconds of an inch. If you can not get the clutch-setting gage (C 211) between the collar and the bearing, it shows that the shoe buffers are built up too much or they are too thick and must be reduced. When they have been reduced, if the clutch slips increase the stress of the clutch-spring.

Metal Mixing.

An Illinois operator-machinist writes: "In our office we do a great deal of show-printing, etc., which often necessitates long runs on our linotype slugs, with the result that the last of the run more nearly resembles boldface than the original roman. Of course we use plate forms, where convenient, but do not always feel justified in doing so. What I would like to know is can I by adding tin and antimony in a very small proportion partially overcome

this difficulty? If so, I understand there should be a trifle more tin than antimony. Is there any prescribed method of procedure in adding the new metals — that is, tin first or antimony. Should antimony be added to the lead first so that tin will amalgamate as added? Could you advise me of a good authority on metals for linotype, stereotype, typecasting machines, etc? "

Answer.— If you intend to change the metal to a harder variety you can do no better than have Richter's book on "Mixing of Metals." It is a small volume but contains all you want to know about linotype metals. The price is $1.50, and it can be procured from The Inland Printer Company.

Automatic Lighting Device for Linotype Machines.

Will H. Bradley, 188 Water street, Fitchburg, Massachusetts, submits the following suggestion for an arrangement for automatically turning on the gas under the metal-pot: "Take an ordinary alarm-clock with a fairly strong spring in the alarm-wind. It does not take much power if the leverage is long enough and the shut-off on gas-pipe not too hard to work. Fasten a large spool on the alarm-wind, and tack a piece of strong twine to it. The piece of wood for leverage should have a hole to fit the shut-off, which should be square or oblong shape, and fastened on by a cotter pin or some way to keep it from coming off. The clock must be fastened to the shelf. When the alarm goes off the spool will wind the string and the lever will easily open the shut-off the desired amount, which may be regulated by a stop for the lever; a string from the floor will do. At night before leaving fix a small pilot light (which should be an ordinary jet) firmly over the gas burner — by the hose you use to warm mouthpiece or (as this is often connected with the supply for the machine, which of course is shut off until the alarm turns it on) from the gas jet used for light, or it may be necessary to run a line of pipe from beyond the shut-off to the machines to get this supply.

"You should try the apparatus a few times to see that it works well and safely before leaving it alone for the night. Be very careful that pilot-light hose is secure enough to be thoroughly safe. It is very easy to make it so. After a few trials you will find out just how far to open valves and how long the metal needs for heating. All valves on machines are to be left open; shut off gas only at valve operated by clock. To save piping, it may be necessary to have clock in another room. Any number of machines may be lighted by one clock. This applies to only one arrangement of pipes, etc. If shut-off is under floor, and valve protrudes through floor, rigging may be worked horizontally instead of vertically by having clock attached to a board on which you can place a few pigs of metal, placing same on floor in proper position each night."

Removing a Pot Mouthpiece.

An operator asks: "How will I proceed to remove a mouthpiece that has heretofore resisted every effort on my part to remove? Have pounded it with a hammer while it was hot until the end is bruised. Am afraid that I will break the crucible if I continue this treatment. Please advise."

Answer.— Order a new mouthpiece and gib (F 709 and F 710) and procure 5 cents' worth of litharge and a small bottle of glycerin. Remove the metal-pot from the machine and place a box or other support under the lug that the eyebolt is attached to. Place a mark on the crucible under the first hole on the right end. With a hack-saw cut a groove between the gib and the mouthpiece. When this is done, place a rod or piece of heavy brass rule against the top beveled edge of the mouthpiece and give it a sharp blow with a hammer. This should loosen the mouthpiece which can be driven toward the right, and when the gib is removed the mouthpiece can also be taken out. Scrape off the adhering particles of red lead or litharge from the crucible where it joined the mouthpiece. Clean the new mouthpiece free from oil by using benzin. Mix about a teaspoonful of litharge with sufficient glycerin to make a paste of about the consistency of printing-ink. Apply a thin, even coating of this compound to the back of the mouthpiece, avoiding proximity to the jets. Mix a small amount of oil and graphite and apply it to the gib and place it and a hammer within reach. Place the mouthpiece in its position carefully, avoid touching the back against the crucible until it is brought to its proper position, which is determined by matching the cross-vent beneath the first jet to the right with the mark previously made on the crucible at that point. Now push in the gib and tap it lightly with a hammer until it is driven in as far as it will go. Occasionally tap the face of the mouthpiece to sound it, to determine if it is seated firmly. When the gib is driven in solidly, the end of the gib that projects at the left and beyond the crucible may be cut off with a hack-saw. If possible allow the pot to remain over night without the heat being applied so that the litharge may set. When the pot is placed in the machine, test the lock-up of the mouthpiece by inking the back of the mold and adjust the pot legs or dress the mouthpiece so as to give a uniform lock-up.

Metal-pot.

A correspondent writes: "(1) A great trouble I have here is with regard to casting blank slugs. The machine always does a lot of back-squirting when casting blank slugs. The metal then clogs up between the rim of the mold-disk and the ejector guide, causing it to stick. The mold-wheel seems to be warped. I tested the lock-up last week and evened up the face of the mouthpiece. As far as I can see the lock-up seems right as far as I can get it with a warped wheel. It does not bother me much only when casting up blank slugs. What can be the matter with it? (2) Another question I would like to ask: The metal-pot leaks just above the bottom burner. I would like you to write out the various steps in the procedure of remedying a leaky pot, so as to be quite safe. (3) My mouthpiece needs cross-vents on the long measures. I tried to make them a little plainer with a cold-steel chisel, but didn't seem to be able to make any impression on the mouthpiece —it had gas going underneath it and was warm at the time. How can I put them in? "

Answer.— (1) The next time you cast blank slugs, set up a line of quads and spacebands and recast about ten slugs, let the line go, then open vise and examine the mouthpiece and note if metal has adhered to it. Sometimes the trouble is caused by metal adhering to the mouthpiece and causing a bad lock-up. Also examine the pot-lever spring, and when the pot locks up to cast, see if the spring yields more than it should. Tighten the front nut if it does. Also examine the right-hand liner, and note if it moves out after a slug is ejected. This may cause the trouble. A warped mold-wheel will give you no trouble; a warped mold might, but as you stated that you tested the lock-up and it seemed all right, we can not see how you have a warped mold. (2) The mere fact that metal comes out on the burner does not indicate a leak. Possibly some of the metal that escaped on top of the front of the crucible above the mouthpiece has run beneath the pot-liner and finally

seeped through the asbestos onto the burner. However, if you feel certain that there is a leak, and desire to fix it, bail out as much metal as you can with a large spoon; then take a smaller one. Do this with the well also. Take rags on the end of a rod and poke them in the metal, and in this way most of it can be removed. Placing the end of a cold iron rod in the remaining metal repeatedly will soon take up the last of it. When the pot is cold, put in very strong printers' lye and salt and let it stand for some time, and when it has dried, after soaking up the surplus on a sponge, you will be ready to put in metal and light the gas under the pot. (3) To cut the cross-vents, use the large blade of a knife, and hold it in such a way that a good sharp blow with a hammer will drive it in and make a proper incision. After this is done, smooth off the surface of the mouthpiece, as the putting in of cross-vents raises ridges on each side of every cut made.

Matrices.

A New Jersey operator writes: "(1) Again I come to you for information and advice. I enclose a proof which shows that the lower-case "e" does not respond. The peculiarity about it is that it does not happen except after a double "e," as you will notice. (2) I am also sending you a damaged matrix. I have tried to trace it up, but have been unable to discover the source of the trouble. All the matrices are being damaged in this manner. They do not appear to be striking the small assembler glass. (3) Recently got a new second-elevator bar and put it into the machine, but found I could not make it line so as to receive the matrices from first elevator. I adjusted it all right for height, but sidewise it would not line. The machine is an old one and much worn. I am wondering whether a new second-elevator-bar plate would help me out. However, I shall appreciate your advice. (4) I have trouble with spacebands occasionally getting ahead of the last letter in a word. How can I remedy this nuisance? (5) I have a copy of 'The Mechanism of the Linotype' (1905), which deals principally with the No. 1 machine. Is there an edition which deals with models 4, 5, etc.?"

Answer.—(1) Have all the matrices in the magazine. Test the action of the "e's" by touching for a double and then for a single, all the while watching the action of the verge. This can be done nicely by standing and holding the light so as to examine the verge by looking across the spaceband box. In this manner you will be able to tell whether or not the verge makes a complete movement after each touch of the key, as it should. If you find that the verge operates properly for the double and then fails to move at all on the single touch immediately following, examine the roller beneath the "e" cam, or, better still, remove the cam and oil it, and with a fine file sharpen the teeth on its edge. The roller, if worn or loose on either end where the cams operate, should be removed. Examine the ears on all "e" matrices, and if any bruises are noted remove them with a fine file. (2) The bruises on the lower front ear of the matrix seem to be caused by impact with some part that is struck by all matrices alike. Possibly the right end of the assembler-elevator gate. This is a difficult question to answer unless a personal examination is made of the machine in question. We believe that if you coat that part of the elevator with ink lightly, and then run out several lines, it may show the effect on the inked surface. Look at the alignment of the first elevator with the line intermediate channel and note if the elevator front jaw is a trifle lower than the intermediate channel as it should be. We do not believe the trouble is here, but are rather inclined to believe it is in the assembling of the matrices. (3) Relative to the second-elevator bar, remove the link and note how much play there is for the long pin that goes through both the link and bar. If the pin or the link bearings are very much worn, probably it will help if a new link and pin are attached to the new bar. We can not see that the bar plate would affect it very much in its forward position. It might if its front edge was much worn. Make the following test: Remove the first elevator slide guide, and when you get the first elevator almost to highest position, place a pi matrix in the jaws close to the right end, and then lock the spaceband shifter. When your machine stops on the safety pawl push back the starting-lever and examine the relation between the teeth of the matrix and the rails on the bar. To do this, press the matrix until it is just even with the end of the bar. Have a light held or placed in a convenient position and pull forward on the upper end of the first elevator while making the examination. The matrix teeth should, of course, line perfectly up and down with the rails on the bar. The forward position may not be quite correct, owing to the absence of the first-elevator guide, but by pulling the elevator forward with considerable force it may give you an idea of the relation that should exist between these parts forward and back. If you do not have the proper alignment forward and back it may be possible that a new link, pin and bar plate may correct it. (4) If a spaceband gets into the assembler ahead of the last letter of a word, you should take the various words as shown by your proof and reset them a number of times, all the while watching closely the assembling of the matrices, and see if you can catch one that acts that way. It appears that the slow matrix is retarded just as its upper end passes the lower end of the chute-spring. Possibly if you give it the maximum space here, thickness of a capital W, and bend the points upward a trifle, the matrices will pass more freely and you may not have any more transpositions of that kind. (5) The last edition of "The Mechanism of the Linotype" contains 230 pages and has a chapter on the Model 5, as well as on the double-magazine machines. There is also a chapter on causes of defective matrices, with diagrams, etc. The fifth edition of "The Mechanism of the Linotype" is now in process of preparation. This book will contain new plates, diagrams and illustrations, and matter relating to the later models. The date of publication will be announced through these columns.

Recent Patents on Composing Machinery.

Matrix-changing Device for Linotypes.— E. Fjellander, Chicago, Ill. Filed November 13, 1911. Issued February 18, 1913. No. 1,053,167.

Typesetter.— A. B. Dick, Lake Forest, Ill. Assigned to A. B. Dick Company, Chicago. Filed February 9, 1912. Issued February 18, 1913. No. 1,053,365.

Knife-block.— H. Degener, Berlin, Germany. Assigned to Mergenthaler Linotype Company, New York. Filed September 15, 1911. Issued March 4, 1913. No. 1,055,302.

Type-bar Machine.— E. B. Barber, New York. Assigned to International Typesetting Machine Company, New York. Filed September 16, 1911. Issued February 25, 1913. No. 1,054,384.

Type-bar Machine.— E. B. Barber, New York. Assigned to International Typesetting Machine Company, New York. Filed February 13, 1911. Issued February 25, 1913. No. 1,054,489.

Matrix-composing and Typecasting Machine.— J. C. Grant, London, England. Filed December 16, 1909. Issued March 4, 1913. No. 1,054,838.

Slugcaster.— F. Schimmel, Nancy, France. Filed March 29, 1911. Issued March 4, 1913. No. 1,055,089.

Knife-block.— H. Degener, Berlin, Germany. Assigned to Mergenthaler Linotype Company, New York. Filed April 19, 1910. Issued March 4, 1913. No. 1,055,300.

Two-letter Matrix Mechanism.— H. Degener, Berlin, Germany. Assigned to Mergenthaler Linotype Company, New York. Filed October 28, 1909. Issued March 4, 1913. No. 1,055,301.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade. All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

Basswood for Making Wood Letters.

(1440) "Please give me the address or addresses of dealers in basswood blocks for making wood letters, etc."

Answer.— Setter Brothers Company, Cattaraugus, N. Y.

Pantagraph Engraving Machine.

(1488) "Can you give us the name of the manufacturer of the Pantagraph Engraving Machine?"

Answer.— The Ostrander-Seymour Company, 7 South Dearborn street, Chicago.

Equipment for Making Rollers.

(1486) A London, England, correspondent desires the names of concerns handling equipment for making printers' rollers.

Answer.— Louis Kreiter & Co., 313 South Clinton street, Chicago, and James Rowe, 444 South Jefferson street, Chicago.

Flexible Leather for Book-covers.

(1489) "Can you give me the address of a firm handling flexible leather for book-covers?"

Answer.— Slade, Hipp & Meloy, 119 Lake street, Chicago; Gane Brothers & Co., 610 Federal street, Chicago; Thomas Garner & Co., 181 William street, New York, and J. L. Shoemaker & Co., 15 Sixth street, Philadelphia, Pa.

Stock Cuts.

(1484) "Can you furnish me the names of several concerns handling stock cuts?"

Answer.— Barnhart Brothers & Spindler, 168 West Monroe street; Krause-Carson Company, 21 East Van Buren street; Meyer-Both Company, 2314 Indiana avenue; Herrick Press, 624 South Michigan avenue, and the Hawtin Engraving Company, 19 South Fifth avenue, all of Chicago.

Post-cards, Engravings and Novelties.

(1487) "Kindly give us the names of several concerns that publish post-cards, engravings and novelties."

Answer.— Gibson Art Company, Cincinnati, Ohio; Hayes Lithographing Company, Buffalo, N. Y.; Trans-Atlantic News Service Company, 5 Beekman street, New York; Ketterlinus Lithographic Manufacturing Company, Philadelphia, Pa.; The Drysdale Company, 454 Fourth avenue, New York.

Aluminum-lined, Leather-covered Card Cases.

(1497) "Can you supply me the names of firms making aluminum-lined, leather-covered card cases? Also firms making other card cases?"

Answer.— We have been unable to locate the manufacturer of aluminum-lined leather-covered cases, but trust this inquiry will bring the information desired. John Baumgarth Company, 913 West Van Buren street, Chicago, and the Aluminum Goods Manufacturing Company, 208 North Fifth avenue, Chicago, manufacture aluminum card cases. Whitehead & Hoag Company, Newark, New Jersey, and John B. Wiggins Company, 63 East Adams street, Chicago, manufacture leather and cloth-covered card cases.

Profit-sharing System in Small Printing-offices.

(1485) "Can you give me any information concerning small printing-offices that are using the profit-sharing system? Would be interested in a working system of this kind."

Answer.— Some of our readers may know of printing-offices where this system is being used; if so, we would appreciate the information, and also a few details as to the success of the system.

Making Carbon-paper.

(1435) "I am interested in putting carbon on one side of a strip of paper. Would appreciate it if you could give information as to how to make a solution for this purpose, and the best manner of applying."

Answer.— The only recipe we have is as follows: Clear lard, 4 ounces; beeswax, 1 ounce; Canada balsam, ¼ ounce. Melt and add sufficient lampblack to make a thick paste. Apply very thinly with a dauber of cheese-cloth, or a composition roller, and allow it to dry.

Recipe for Gum for Envelopes.

(1438) "Will you kindly send us a good recipe for gum for envelopes?"

Answer.— Take five parts of dextrin and one part of sugar — then add enough boiling water to suit the thickness of gum desired. The following preservatives may be used if you desire to make a large quantity to keep on hand: One-half part of formaldehyde, or one-fourth part of boric acid. A small amount of oil of cloves or any essential oil also may be used for this purpose.

Imprint Matrices.

(1491) "I have seen imprints having very small faces that were cast on a linotype but have been unable to find where they were made. I have to use a great many imprints and they must always print clean and sharp, so I believe they will suit my purpose. Where can I get the die for these slugs?"

Answer.— Evidently you refer to slugs that were cast from an imprint matrix. These matrices are made by the Imprint Matrix Company, Charlotte, North Carolina.

Short-story Sections for Popular Magazines.

(1490) "Some time ago I saw an advertisement of a firm, I believe in St. Louis, that prepared sections of popular magazines of the standard size — that is, a selection of

articles and short stories, printed ready for assembling, to which could be added any number of pages or cuts of local interest. I have lost the address of this firm and have been unable to locate it. Can you give me any information regarding this?"

Answer.— We have been informed that this firm discontinued business over a year ago, and have been unable to locate any definite information regarding any other firm doing this work. This inquiry may serve to bring the information desired.

Transferring Pictures to Zinc.

(1454) "Do you know of a process whereby pictures or drawings can be transferred to make zinc etchings? I have read several books on the subject, but can not find a process that will answer our purpose."

Answer.— We believe the Chromotype process is what you need for the work you have in hand. By this process you can reproduce drawings or transfer on zinc without the aid of a camera or regular photoengravers' outfit. The Chromotype Process Company, St. Louis, Missouri, will send particulars regarding their process.

Errors in Linotype Composition.

(1455) "Will you kindly give me the approximate estimate of how many errors there should be in the average galley (20 inches) of linotype composition?"

Answer.— We would consider a proof clean where there is not more than one error to a thousand ems. It often occurs that a great many more errors appear in a proof, but some of these should not be credited to the operator. Transpositions and doubles are errors that the proofreader will readily recognize as machine errors. If the operator is careful, and his proofs show no more errors than stated above, he would be classed as very accurate.

Colored Prints of Scenery.

(1506) "Kindly inform us where we can get color-prints of scenery, in one, two and three colors, for small advertising calendars?"

Answer.— David Davidson, 225 Fifth avenue, New York; Empire Art Company, 1223 South Wabash avenue, Chicago; Celebrity Art Company, 36 Columbus avenue, Boston, Mass.; Close, Graham & Scully, Inc., Fourth avenue and Thirtieth street, New York; Julius Bien Company, 140-142 Sixth avenue, New York; Samuel Schwartz's Sons & Co., 341 Fifth avenue, New York.

Countersunk Type.

(1504) "Is there such a thing as countersunk type on the market? That is, type that can be used by rubber-stamp makers so they will not have to use the mold."

Answer.— We have been unable to locate a type of this kind. This inquiry may serve to bring the information.

A New Kind of Printers' Pi.

(1323) A Phoenix, Arizona, correspondent, who was formerly a student of the Inland Printer Technical School, and who has contributed a number of excellent articles to the pages of THE INLAND PRINTER, has recently changed the latter part of her cognomen and sends in the following request: "Can the 'Question Box' tell me how to make a pumpkin pie cook in the center?"

Answer.—As we have not been favored with a sample of the work, we can only conjecture the cause of trouble, as conditions vary widely as regards material, shape, size, and the relative humidity and temperature. With a careful underlay, and the ingredients carefully selected and mixed, guarding against overruns on the margins in pouring, there should be little trouble if the heating chamber registers a normal temperature as described in the literature which accompanies these mechanisms. The margins being shallower than the denser portions of the job will come to a darker color and a firmer consistency than the center, but this can be obviated or controlled by the use of a suitable cut-out overlay sheet, of stout paper, which may be applied at a suitable time after the job has been exposed to calorific action. Judgment of course is required and after a few trials the necessary manipulative skill will be achieved to handle any such work successfully. Do not let a few failures discourage you, because your failures can be used for many other purposes which will undoubtedly suggest themselves to you.



FOURTH OF JULY CELEBRATION COMMITTEE, GOA, A. C. P. I.

The third figure, from right to left, back row, is Dr. D. T. Brantley, formerly an employee of the Henry O. Shepard Company, Chicago. Mrs. Brantley appears in the front row immediately in front of and between Doctor Brantley and the officer in uniform.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Water-marking on a Press.

(1502) A correspondent sends the following: "Will you kindly inform me what process is employed in placing a 'water-mark' on paper without any pigment being perceptible? I have several excellent samples."

Answer.— We are unable to furnish any details of how pigment is applied to paper to give the appearance of a water-mark. Years ago the writer saw imitation water-marking done with a transparent ink supplied by some inkmaker. The practice fell into disuse long ago. Possibly some of our readers have some knowledge on the subject.

Adjusting the Impression Screws.

(1500) Submits an impression of a solid type-form, 6 by 8 inches. The impression appears a trifle heavier on the top than the bottom. The pressman writes: "I would like you to tell me a good way to set the platen even. I used this form as a guide. Formerly I used a large metal letter in each corner of the chase, but when I put on a heavy form, I have to change the screws again as the impression is uneven."

Answer.— Using a large metal letter in each corner of the chase with the normal amount of tympan and pressboards should give you the results you desire. If you put on a full-chase form it is quite possible that you will have to alter the screws as you then need more than the normal pressure, and for this reason you usually have to increase the impression at the top of the platen. This is unavoidable.

Sheets Fail to Deliver to Fly.

(1503) "I have been having trouble with sheets that will not advance far enough on tapes to be taken by the flysticks. The sheet seems to stick to the tympan, and when it has advanced onto the tapes a short distance it stops and the back end of the sheet is dragged into the sheet-guards by the tympan. I have tried oiling the tympan, but it does not fully correct the trouble."

Answer.— No doubt you are troubled with electricity, but it may not manifest itself strong enough to be recognized in the usual way. You should have a neutralizing attachment to minimize the trouble from this source. On the style press you name you can lower the slitting-reel rod and move the slitter out of the way and allow the rolls to pass the sheet to the tapes. No doubt this will overcome the tendency of the cylinder to drag the tail end of the sheet around into the sheet-guards.

To Lessen Noise from Job Press.

(1498) "Can you tell me how to overcome the noise of a job press, or tell me where I can write for the information? I have a small job plant in an office building and the rumble of the presses is distinctly heard in the offices below. The building is not soundproof. Is there any way of overcoming or diminishing the vibrations of sound? Any information you can give will be gratefully appreciated."

Answer.— The sound could be perceptibly lessened by mounting the press on two 2 by 4 inch skids. These may be placed in suitable boxes in which is packed spent tanbark or builders' floor-deadening wool. Thick felt may also be used; it is probably the easiest to use, and is fully as efficient as the tanbark or floor-deadening wool. The felt may be secured in strips 36 inches long, 6 inches wide and 1 inch thick, at $1 a pound. If the press is of five hundred pounds' weight it might be well to use wider skids and two layers of felt. Can furnish you the names of makers of this special felt if you desire them.

Varnishing Labels.

(1476) Submits two labels each printed in two colors, both are varnished rather poorly. The printer, who has a shop in a small town, writes as follows: "Would like your opinion as to the best method of varnishing the enclosed labels. Heretofore these labels have been run through the press three times with a tint-block, the varnish being reduced with linseed oil and turpentine. Each sheet had to be laid out separately to dry. The larger one was run on a pony Babcock and the smaller on a Challenge Gordon with fountain. The former was a five-thousand run and the latter ten thousand, and one can readily see that the process is slow and decidedly expensive, requiring forty-five thousand impressions to do the varnishing alone. Is there a better and quicker method of obtaining the same results?"

Answer.— There is practically but one method of varnishing labels and that is on a varnishing machine. It would not pay the printer who has only an occasional job of this kind to invest in such a machine. He should send his labels to a finishing house and the work will be done properly and at a reasonable cost. Printers living adjacent to a large city can arrange to have the work turned out in short order. THE INLAND PRINTER will be pleased to furnish a list of finishing houses if desired.

Photogravure for Illustrations and Letterpress.

The introduction of the offset press marked a distinct advance in the printing arts. This, no doubt, will be overshadowed by the introduction of the rotary photogravure process, both for pictorial and letterpress on magazine work. The London *Illustrated News* and *The Sketch* are now using this process for topical illustrations. In Berlin *Der Welt-Spiegel* issued twice a week is entirely in photogravure. The illustrations, in a warm brown, have an unusual charm which is entirely lacking in the best halftone work. The most surprising thing is that there is no make-ready, and that both sides of the sheet are printed without smutting. Pressmen should acquaint themselves with the fundamentals of this process.

Die-stamping with White Ink.

(1499) Submits a specimen of candy-box cover-paper, oxblood color, die-stamped with white ink. The relief and general appearance of the work is excellent. The query accompanying the specimen reads: "Please let us know how the enclosed sample of printing is accomplished with such a good white effect."

Answer.— This specimen is die-stamped with a suitable ink. The reason for the strength of color lies in the quantity applied. In this kind of work a relatively greater amount of ink is applied than in printing from a line-plate, as in work printed on a typographic press. The design is cut intaglio in the plate and is filled with ink; the plain surface is wiped with a pad or sheet of paper from a roll. The impression is delivered with great force, and the counter presses the paper into the incised parts of the design. The ink is withdrawn on the relief surface of the impression. The dull effect is due probably to the use of turpentine in the ink as this is commonly employed by die-stampers for killing the gloss. It is to be regretted that typographical printers can not produce linework and emboss it to equal the appearance of high-class die-stamping.

Cloth-covered Angle Rollers.

(1448) "I have read of the use of angle rollers covered with cloth or fabric of some kind. Will not the lint and threads pulling out cause half-tones and type to fill up, besides other trouble? What would you advise?"

Answer.— The use of fabric for covering rollers is quite common and works no harm to the type or engravings. On drum cylinders a felt-covered roller is generally used between the vibrator and the iron rider. Usually after covering the roller by gluing the felt on, its surface is singed by passing it through a gas flame, which burns off the fuzz. Very little lint is detached after it has been thoroughly inked. To use strip felt on angle rollers would be rather expensive and quite unnecessary, as there is a cheaper material that can be applied. It is a cotton fabric called stockinet, which is a seamless tubular woven material that can be pulled over the roller and the ends tied. This may be used on old or new rollers without disadvantage, and when removed can be soaked in turpentine and used again on the same color of ink.

Rubbing Magnesia on a Tint Ground.

(1501) Submits several folders for mounting photos, which are made of brown antique cover-stock and printed with a tint ground. On the ground a design enclosing the tints and lettering was to be used. This was to be bronzed, hence the trouble. The letter reads: "Please tell me what I can do to prevent the bronze adhering to the background of this design. It was printed two weeks ago, and the bronze still adheres to the tint even though I rubbed the sheets with talcum?"

Answer.— To overcome the tendency of the bronze adhering to the tint, rub the surface of the tint with powdered magnesia, using a piece of cheese-cloth or cotton wool. Use it liberally. Remove the loose magnesia with a clean cloth. Use white size and a coarser bronze. The sample shows that the bronze is too fine for the grade of paper. The magnesia may be procured from any druggist.



GOING TO WORK.

Learning Presswork.

(1444) "Is it possible for a cylinder feeder to gain both the theoretical and practical knowledge of presswork in a technical school while holding a position during the day? I do not expect to become a pressman by the knowledge gained in such a school alone, but it would help in that direction."

Answer.— We believe it would be rather difficult to learn presswork at a night school for the reason that only a few hours could be given to the work each day. Still, if the student is in earnest he can no doubt learn much that would be beneficial to him, which can be applied in his daily work if it happens to be in a pressroom. We would advise a prospective student in presswork to take a regular course in the school established by the International Printing Pressmen and Assistants' Union in Rogersville, Tennessee. There he will be taught the fundamentals of presswork both in theory and practice.

Universal Joint Gives Trouble.

(1446) "I noticed your advice recently about slurring on the edges of the form on cylinders. Having had this trouble my experience may be of some service. I was advised, and thought myself, that it might be due to an imperfectly packed cylinder, but this was not the trouble. The press is a two-revolution, four-roller Potter, with the old-fashioned universal joint and jaws for bed-driving mechanism. Possibly through careless oiling, the bolts and holes and the jaws had become worn, giving lost motion in the joint which caused the trouble. I had the joint taken off, the holes bored out, new pins made to fit, and the jaws heated and brought together to fit the knuckle exactly. This remedied the trouble perfectly. Your pressroom and machine-composition departments are surely a boon to the printers of the United States."



HOME AGAIN.

To Print on Felt in White.

(1447) "Can you tell us how to get good results in printing on colored felt, the printing to be in white? We have tried white ink but without satisfactory results, and wondered if there is not a special process or ink for this work."

Answer.—We believe you will have no trouble in securing opaque impression if you use white flock in combination with an impression taken with flock varnish or a mixture of gloss varnish and magnesia. The following plan may help you: Use hard composition rollers, and as many as the press will take. If the form carries heavy elements it may require double rolling in order to transfer to the felt a suitable coating of vehicle to hold the flock. Sift the flock over the freshly printed felt and lay to one side. After standing a while shake the surplus flock into a box and put the felt through a clothes wringer with the rolls set at a firm contact. This presses the flock firmly into the vehicle that is to retain it when dry. After this operation the felt is allowed to remain over night, when it can be cleaned free of loose flock with an ordinary long bristle paint or varnish brush. The sifting of the flock on to the freshly printed felt may be done by using a small cigar-box having a piece of window-screen attached as a bottom and a handle about one foot long for convenience. It is easy to distribute the flock evenly over the printed felt — an easier operation than throwing the material on by handfuls or shaking up the flock with the piece of felt. The varnish may be secured from your inkdealer and the white flock is carried by B. F. Drakenfeld & Co., Chicago.

Reglets Working Up.

(1449) "Please advise me how to prevent pica reglets used between columns of linotype matter from working up. The columns are 17½ ems wide, two columns to page, 50 ems long. Have tried running an eight-page form with quoins loose all around and with quoins tight. Have tried scoring the reglet on side, and even glued them to an underlay of manila. Cylinder runs on bearers; rollers are old and without suction; chase does not lie perfectly flat, but that can hardly be the cause, as reglets work up even when quoins are perfectly loose. Sometimes we run off the publication without encountering much of this trouble, while the next time reglets work up something fierce. Have tried metal slugs instead of reglets, without success."

Answer.— Doubtless this trouble is due to the tapering form of the slugs. Possibly you will have some relief if you slightly reduce the thickness of the reglets toward the top, making them a trifle wedge-shaped. This will leave the lower end thicker to compensate for the narrowness of the slugs at the bottom. Doubtless you know that many linotype machines still carry liners that produce slugs of greater length at the top than at the bottom. If you procure the regular column-rules which are suited for this purpose, it will save you time and money. When ordering such rule send a slug for measurement. It is made by the Keystone Type Foundry, 529 Wabash avenue, Chicago, and F. Wesel Manufacturing Company, Brooklyn, New York. You may obtain temporary relief by gluing a thin strip of cardboard to the sides of the reglet near the bottom, and by scoring the column-rule heavily on the sides with a pointed instrument, so as to raise a bur of metal.

Soliloquies of the Devil

By H. F. Lockhart

Illustrations by John T. Nolf



This lamp of mine is blacker than your hat,
But gee! That kid's got two that's worse'n that!

That red-head mutt that devils for the "Sun"
Got his from me to-day, all right, all right;
He got so fresh I had to hand him one —
An' oh, you ought to see him — he's a sight!
This lamp of mine is blacker than your hat,
But gee! That kid's got two that's worse'n that!



Say! that fool kid got mad! He biffed me one.

Why! I ain't more than half as big as him,
But then, he's fat; that maybe spoils his chance.
He can't dodge like he could if he was slim,
An' when he runs, his breath comes in short pants.
If he was twict as big, I'd let him see
Can't no cheap guy come startin' things with me!

I never started out to have no row,
But he's so touchy! I jes' said "Say, Pete,
I s'pose you think you're some gazabo now
You're devil on that measly little sheet.
Huh! 'Fore I'd devil it for that there 'Sun'!
There ain't enough of it to wad a gun!"

He says to me, "Your paper ain't so much."
I says, "Your hull blame plant is on the limp.
Your editor's a boob, and you're in Dutch —
You ain't no devil — nothin' but a imp.
The foreman of the ash can for that rag,
Believe me, Pete, ain't got no call to brag."

Say! that fool kid got mad! He biffed me one;
I hauled right off and swiped him in the map;
He handed me another, then he run —
I might have known the lobster couldn't scrap!
I caught him when he'd chased a block or two,
An' gosh! I pied his form. He's black and blue.



An' gosh! I pied his form. He's black and blue!

He says he's got a brother on the "Sun"
That's goin' to crack my crock for me some day.
I'd lick the hull darned office jes' for fun —
You bet I'll do it, too, if he gets gay.
Aw! He's the biggest bluff I ever seen;
I got a hunch he's crummy in the bean!

The boss he says, "It's awful wrong to fight
An' get your eyes all blackened up and such —
Jes' use a pen, my boy; it's more polite,
An' doesn't spoil your beauty quite so much.
But — here's a dollar, Henery, an' when
You lick the editor, I'll make it ten!"



But — here's a dollar, Henery, an' when
You lick the editor, I'll make it ten!

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Bleaching Photographs White.

"Practicus," in the *British Journal of Photography*, holds that the mixture of cyanid of potassium and iodin, such as is used for the cutting solution, is best for bleaching out the silver salts in a photograph after a drawing has been made upon it in waterproof ink. We in this country have always used bichlorid of mercury in solution, the solution being in alcohol when the drawing was in an ink that was not waterproof, and in water when the ink was waterproof. There was a danger, when bichlorid of mercury was used, that the print would grow yellow with age or in strong light because the silver image was still left in the paper, being merely changed to a white invisible compound consisting of the chlorids of silver and mercury. This can be proven by putting a photographic print bleached with mercury into a hypo bath, when the photo image will appear again. This will not occur with cyanid and iodin as a bleacher because the silver image is dissolved away, so that after a slight washing in running water one may be assured that the image will not return no matter how long the print is exposed to light. In the case of a P. O. P. that has simply been printed under the negative, and the drawing made upon it without fixing, then the cyanid and iodin bleacher is still the best. Farmer's reducer, with which every dry-plate photographer is acquainted, acts also as a bleacher of photographic prints, but is liable to leave a slight yellow stain, which prevents the photoengraver from getting as intense a negative as he would were the print bleached with cyanid and iodin.

Mounting Engravings Properly.

There is an important article, most instructively illustrated, by Vernon Royle, of Paterson, New Jersey, in *Penrose's Annual*, this year, on the mistakes made in the squaring and blocking of engravings. We have all seen the toppling buildings and the water horizon running down hill that could not be corrected by any amount of block trimming. Mr. Royle says that the trouble comes about through the custom of leaving the squaring up of cuts entirely to the hurried judgment of the man at the sawtable. Some cuts, it is true, contain well-defined vertical lines by which he may be guided; but many are devoid of any such indication of the perpendicular. It also happens sometimes that lines actually vertical in the object itself are faultily rendered through tilting of the photographer's camera, and appear to converge upward or downward. Such a subject is quite apt to be blocked square with the line presumably perpendicular that lies nearest one side, with the result that the slant of the opposite lines is exaggerated and that side of the picture appears very much out of plumb. Questions such as these ought never be left to the blocking-room at all. The establishing of the perpendicular of a cut falls within the province of the artroom. Let the artist indicate in some manner a squaring-up line upon every piece of copy before it goes to the camera, these marks to be retained photographically throughout all the succeeding operations so as to appear on the metal plate and serve as a guide to the man who blocks and trims the cut. What little time this may consume in the art department will be more than compensated for by the time saved in the blocking-room. The particular form of the squaring-up line is not arbitrary. A simple upright dash or a cross in the top and bottom margins will answer admirably, or a vertical line at one side of the copy; these marks to be routed or sawed off after having served their purpose.

Double Exposures in One Negative.

J. W. Farley, Brooklyn, asks: "I understand that there is a camera made by which two exposures may be made on one sensitive plate with only one lens. Will you please tell an appreciative reader of 'Process Engraving' where such a camera can be purchased?"

Answer.—Cameras are not made for this purpose; each operator "rigs" up the improvement for himself, though it is to be expected that process camera manufacturers will take the hint from this paragraph, and see to it that their cameras have an attachment on them for this purpose hereafter.

To make two different exposures on a single sensitive plate all that is necessary is that one-half of the plate be shaded or covered so that the light from the lens will not reach it while the other half of the plate is being exposed to the light. This is usually done by fixing strips of wood having grooves in them at the top and bottom of the opening in the camera-box just inside of where the plateholder is attached and so as not to interfere with it; pieces of blackened cardboard are cut one-half the width of the opening in the camera-box and of sufficient length so they can be sprung into the grooves in the strips of wood. To expose one-half of a sensitive plate, for instance, a cardboard is inserted in the grooves large enough to cover one-half of the opening. The ground glass is inserted and the copy focused on the half of the ground glass uncovered by the cardboard. The exposure is made, the cardboard blocking out, or preventing the light from reaching one-half of the plate. The plateholder is removed, the cardboard is slid over to the other side of the camera, and the ground glass inserted again. Another piece of copy is focused on the part of ground glass exposed to the light, the plateholder inserted again and an exposure made on

the remaining half of the sensitive plate. Some operators will, by different widths of cardboard, cover two-thirds of a plate for one exposure, and the remaining third for the second exposure. The attachment is a simple one to a camera, and is in many cases a time and money saver.

Inventor of Rotary Photogravure.

Now that rotary photogravure has arrived in this country and is being used by many printeries it is a pleasure to be the first to publish the picturesque portrait of the inventor of the process, Karl Klic. Many had tried to cheapen the printing of photogravures by using a mechanical scraper or wiper to take the place of the slow process of wiping the plate by hand. It was Karl Klic who first accomplished this and showed a result in an Austrian magazine in 1897. Others tried to wipe a flat plate mechanically while Klic succeeded by etching the photogravure on a copper cylinder and utilizing the scraper or "doctor" used for many years previously in calico and wall-paper printing.



KARL KLIC,
Inventor of rotary photogravure.

Still it took many years of patient experimental work before Klic succeeded in producing the wonderful reproductions of paintings in color printed in photogravure which are known as Rembrandt prints and prized by art lovers the world over. A sketch of the life of Mr. Klic was published in this department for September, 1911, page 904. It was in December, 1908, that THE INLAND PRINTER first called the attention of American printers to rotary photogravure as a coming method of producing most artistic results rapidly. Now the process has arrived and is being used for newspaper supplements, but it is only when it is used in color reproduction as Karl Klic applied it that it will show its greatest possibilities.

Litho Crayon in Reetching.

The following query is found in *Process Work:* "When using litho crayon for fine etching, I find that most of the work put in with same washes off in the bath. Can any reader explain how to avoid this?" The best points in the numerous replies are the following:

Answer.— Litho crayon is used in fine etching when soft edges or blending is wanted, not when sharp lines or contrasts are wanted. A cold metal plate is always (technically) damp on the surface, and though the moisture is very slight it is sufficient to prevent the crayon from having a good hold on the surface. Always slightly warm the plate before using the crayon upon it. The temperature of the metal should be such as to feel only slightly warm to the cheek. If made quite hot the fat in the crayon will melt and spread out in an almost invisible film which will show very plainly when the plate is put into the etching bath. When the copper plate is treated with crayon on the dots that should be protected, and is ready for the bath, it should not be washed under the tap, but put in a weak nitric acid bath. This hardens the soap in the ink and makes it resist better the perchlorid of iron bath. Korn's crayons are recommended. Of course in using the crayon on zinc the plate can be powdered up if necessary as the resinous powder adheres strongly to the crayon. Care must be taken, however, in melting in the powder that the crayon does not spread too much. Some of the most successful copper etchers always have a square stick of Korn's crayon at hand to rub over the surface of the half-tone in the parts that they do not want to lose color. It is particularly valuable where the etching must be deep, and when etching machines are used that etch the lines vertically, for then the crayon protects the top of the lines or dots against which the etching solution is thrown.

A Photoengraver Sketched from Life.

The versatile Louis Flader has not been recognized as an artist, yet here are some of his studies from life of the average engraver:

The average engraver is a peculiar bird. He shows evidence upon every hand of being the most gullible person, a philanthropist, a spendthrift and a miser all in one.

Thus he believes almost anything told him by those who have something to gain in the telling. Let a customer say that he can buy certain goods for a ridiculously low price from another engraver, and he is quick to believe it. He does not understand that the customer's interests are not exactly his interests when such a situation arises. He is gullible and no mistake.

He is a philanthropist beside whom such men as Carnegie and Rockefeller loom up as amateurs; for he insists upon selling at least a part of his products for less than it cost him to produce them. He is peculiar in the fact that he forces gifts in the shape of low prices of engravings upon multimillionaires and commercial institutions worth many times more than he will ever be worth. When Carnegie offers a library to a community, he at least gives them the option of either accepting or rejecting his offer. The engraver simply compels the buyer of his product to accept the donation he is willing and anxious to make.

Put a bona fide proposition up to an engraver and he buttons up his coat and pulls a police whistle out of his pocket; hand him a confidence game of some sort and you can't keep him off. He seems to have no conception as to where his interests begin or where the other fellow's stop — just so the outward inducements are alluring he is happy.

Brief Answers to a Few Correspondents.

A. G. W. Geneva, Alabama, and to others who make the same inquiry: There is not known to this department at present any simple and practical method whereby an occasional half-tone may be made successfully. When such a process arrives it will be announced in these columns. H. C. Kottke, Louisville, Kentucky, has trouble with enamel lifting on copper plates 18 by 22, while the same solution holds perfectly on small plates. It is here a question of the whirling. The smaller plates get a thicker enamel coating. Also, enamel does deteriorate with age. In from six to twelve months it should be useless if not kept constantly on ice. T. E. Harper, Corning, California: Would not advise you to waste time with the Stagmatype process mentioned in these columns for January. It requires handling by an expert to get suitable effects from it. W. N. B., Omaha: Paynetype plates can not be purchased in this country. The writer tried to introduce them here, but failed owing to a slight defect in the method which he could not overcome. E. M. Hamm, Great Falls, Montana, will learn about embossing from "A Practical Guide to Embossing and Die Stamping." Price, $1.50. May be purchased from The Inland Printer Company. Emil Erdel, Remlu, Pennsylvania: Would not advise an amateur engraver to even try to use a mezzograph screen; it gives trouble enough to professionals. Neither can you be advised as to the proper exposure for a dry plate; that is a matter to be determined only by personal experiment.

Photoengravers' News and Notes.

Should a photoengraver or electrotyper accidentally find among old mounted plates returned to him that what looked like copper was really solid gold, then it is one of the blocks that have been smuggled out of the Transvaal. There is a duty there on the exportation of gold, and it has been discovered that $5,000,000 worth of gold has been shipped out of the country in the disguise of, and to all appearances like, mounted process blocks.

It is not as well known as it should be that a slight increase in the temperature of the chlorid of iron etching bath has a tremendous influence on the rapidity of its action. When the normal temperature of the solution is but 70° F., if the temperature is increased to 100° F. it is astonishing the time that can be saved by such heating in the last and deep etching.

George H. Benedict says that the "gold brick" in the engraving business is the hope for profits on the large plates while it is known that there is a loss on the small ones. Much over one-half the plates made are minimums. Hence the "gold bricks." To use mining terms: The profit on the large plates is the "pay streak" of photoengraving. The loss of twenty-five per cent on the minimums is the "pinch out" of the vein.

PRINTING EXHIBITION AT LONDON.

The Printing, Stationery and Allied Trades Exhibition, to be held at London, England, from May 13 to May 30, 1914, will undoubtedly be one of the finest printing exhibitions ever held in England. This exhibition, which is held in London once in four years, is regarded as a most important event by the entire printing trade of the United Kingdom. One of the best evidences of the success of the exhibition is the fact that all of the firms which exhibited in 1910 have taken space for the coming exhibition, and in many cases the space taken has been considerably increased, so that it is necessary to engage an additional hall. F. W. Bridges is again the organizing manager.

"B. L. T." PICKUPS.

WHY NOT?

Sir: Occupant of the room above mine jumps around so much that my tungsten lights are always out of commission. Is that overhead expense?—*A. F. P.*

AS POPE OBSERVED —

A little ETAOIN is a dangerous thing;
Drink deep, or SHRDLU not the Pi-erian spring.
There CMFWYP draughts intoxicate the brain,
But drinking VBGKQJ sobers us again. —Alf.

THE INSPIRED COMPOSITOR.

The story of "The Daughter of Heaven" is, of course, love — no play, no matter how superb and vast the spectacle, can appeal to the human heart unless it be rotted in the love of man for woman and of woman for man.—*Auditorium Program.*

NO INTERRUPTION WHATEVER.

Sir: Pardon the interruption, but in what was the Prinz Heinrich Deutscher Gegenseitiger Unterstützungs Verein dissolved? And was the solution served as Alphabet Soup?

"THE SECOND POST."

Gentlemen — In reply to your add will say I think I am capable of managing men, but I do not know the first thing about the printing business, but whatever it is like I don't think it would take long to master.—*Reply to an advertisement for a printing-house manager.*

HOW DO YOU GET INTO IT?

A new stocking invented by a woman has a foot at either end, which means a double life for the articles.—*Daily News.*

MEDICAL STUDENTS ATTENTION.

Automobile bargain — $450 cash; best offer ever made; first-class condition; two bodies. See Chas. H. Stewart, undertaker, Hammond.—*Hammond advertisement.*

THE SECOND POST.

Dear Sir: I bought a pair of specs from you and they have ruined my eyes so I can hardly see, so please send me another pair as soon as you can. I am sixty-one years old so by that you will know what kind I will need.—*Received by an optical concern.*

OLYMPIAN TABLE MANNERS.

Soon after 8 o'clock the banquet tables were spread and the feast began. Here, again, the unbounded hospitality of the association asserted itself, for scarcely was a dish emptied of its ambrosia before one of the committee pounced upon it with both feet.—*Franklin Grove Reporter.*

CONCEALED IN THE OBVIOUS.

Her figure, although she chose to conceal it, was obviously magnificent.—*E. Phillips Oppenheim.*

RIGHTEOUS INDIGNATION.

Drew, Miss.—A Yazoo & Mississippi Valley train was held up near here to-day, by a mob, and a negro taken off and lynched. The citizens of this county are indignant because they have to pay the burial expenses, as the lynchers came from an adjoining county.—*Orange (Tex.) Reader.*

NO KNOTS IN IT.

Following Miss Sheldon came Miss Eells of the High School — a new acquisition to school and society, worth having. She is a young lady of charming personality, with a voice of unusual timber.—*Oshkosh Northwestern.*

COST AND METHOD

BY BERNARD DANIELS.

Ethics in Estimating.

Printers often receive requests to make estimates on work which they can not or do not care to do, and the manner in which they treat such requests is a large factor in making or marring the market for their product. Only the other day we heard a printer who has a plant of considerable size in a large city quote an inquirer an absurdly high price for quite an ordinary piece of printing, and when asked about it he laughed and said, "Oh, I did not want the job, and that was an easy way to scare him off." Perhaps it was, but he did not think of the effect of that quotation on the would-be customer. First of all it would give him the idea that the man making the quotation was a high-priced printer, and keep him and his friends away from him. Then when he went to another printer, who really wanted the job and who gave him a low figure, he would at once jump to the conclusion that printing had no value, and it was up to him to buy as low as possible. How much better it would have been to have either told the prospect that he did not want that kind of work, or to have quoted him a correct price and advised him to go to some other printer to get the work.

If every printer would consider the following as his code of ethics in regard to estimating, there would be a greater amount of respect shown printers by other business men and more profit in the business for the printer:

Always quote the right price when you estimate at all, and refuse to estimate whenever possible.

When the work is such that you do not desire it, remember that other printers do and recommend your prospect to some friendly competitor.

Never estimate on work with which you are not familiar without finding out just how such work ought to be done and making the figure as near correct as you can.

Never estimate on work which you can not do without first getting an estimate from some one who can do it, or the one to whom you are going to give the order.

Always make your quotation with specifications that will identify the job and its quality.

Always insist that if your customer gets additional estimates they shall be based upon the same specifications, and if you are its first bidder furnish him with carbon copies of the specifications. If you are not first bidder, insist upon having the same specifications as the other bidders.

When you feel it necessary to vary the specifications, call your customer's attention to it and let him know the difference in cost between the original specifications and yours. It is better to make two bids.

Always remember that a square deal in estimating will benefit you and the entire craft, and that it is a duty you owe your craft.

In conclusion, more damage has been done the printing business by reckless estimating on jobs that the estimator knew he had no show of getting, or where he purposely made the price too low or too high, to hurt his competitor or to keep the work away, than by almost any other one thing that we can name.

Why not be ethical in your business? Many of your customers are, and they despise you for not being so. Of course they are willing to take advantage of it; but they would really be willing to have you as truly ethical and consistent as they are themselves if the craft at large were ethical, and the only way to accomplish this is to begin with yourself, then your competitor, then your local craftsmen, and the good work will soon be universal.

Be honest and ethical in your estimating.

Pride Goeth Before a Fall.

In the course of a recent conversation with a business man who buys considerable printing, he said: "Can you explain to me why a printer has so much more of the pride of possession in his make-up than other men?" At first it seemed hard to quite get the drift of his idea, and he further explained. "It is like this: I go to a manufacturer and tell him of my desire to purchase his goods, and he takes me into his showroom and points out the merits of his various wares and their different styles and quotes me prices on them. But when I get to talking with a printer, he wants to show me his plant and tells me boastfully of what this machine cost and how fast it will run, or how it will print two colors at one time, and seems prouder of his factory than of its output."

That started some thought waves, and the longer we thought about it the stronger it seemed as we got nearer that buyer's viewpoint. The manufacturer had goods to sell, and showed them, and quoted prices for the different styles and kinds. The printer also had goods to sell, but lost sight of that fact in his "pride of possession" of the plant that made the goods. He had no showroom and no attractively displayed samples.

Has the thought ever dawned upon you that the printer has just as much need — and perhaps a little more — of a showroom as the dealer in plumbing supplies or fine hardware or coffins. Each of these is prepared to show either his goods, or attractive pictures of them, and provide a bright, cheerful and comfortable place to show them at their best. The printer who has, or should have, equally as good samples of his work is satisfied to have a few boxes and drawers of samples, tossed together with a scant attempt at classification.

Perhaps you think it too severe an arraignment. Then take a stroll into the showroom of any manufacturer of gas fixtures, furniture, clothing, or any live, up-to-date dealer in these wares, and you will find that the successful ones have some method of showing their goods to the best advantage, while their customer is comfortably at ease. Then take the lesson home; set apart a space for a showroom, cover the walls with some dull-toned burlap, frame a few of your masterpieces and hang them up in a good light; have a few racks or boards to which you can attach a few good samples, changing them from time to time. Provide a cabinet of shallow drawers for your stock of samples — have plenty of them so as to have only one kind

of sample in each; drop-front stationers' boxes will do if expense is an item — plainly label them, and see that every sample in them is clean and fresh. Now furnish this room with a library table and several chairs.

As soon as your customer talks of buying printing, get him in here where there is an atmosphere of printing and advertising, and show him samples of the kind of goods you think he ought to have or will buy, and you will be surprised at the number of orders you will land without competition.

One other point about this showroom. Have in here your samples of different papers, and colors of inks, and styles of binding, etc., and above all have each sample marked with the price at which you should sell it to make your regular profit — say for one thousand and additional thousands or for five thousand and additional thousands. This marking of the samples will give your customer confidence in your prices, and in the idea that he is not being charged more than other buyers, and make it easier to handle him.

The showroom idea can be carried out by the small printer as well as the large, and the small man can really have a finer room in proportion to his plant than the big fellow. But to be effective it must be neat and well arranged, and scrupulously clean. Then bring your prospect in here and say, "See what we are making; this is what we want to sell you."

Bury your pride of possession of that new machine; the buyer of your printing does not really care whether you print on a clothes-wringer or a cider-press, so long as the work is up to the standard he expects and is paying for. He wants to know what you can do, not how you do it.

Analyze Your Costs.

Your cost system may be as complete as it is possible to make it, and carefully and accurately kept, so that when you see your monthly record of cost of production and percentage of productive hours you know that they are correct, and yet you may be losing the most valuable of the lessons you should be learning and the ones that will pay in big round dollars in your bank account.

To get the real meat in the cocoanut of your cost system you must take a little time to analyze the results, and trace them back to the individual items and operations that have been timed, priced and recorded. A day or two at the beginning of each month spent in the study of the last month's report, and comparing it with that of the same month the previous year and other months, will show you just how to increase your profits without increasing your personal labor or financial risk.

For instance, your composing-room may show up in the monthly statement with an hour cost of $1.31, divided up into wages, fixed charges, department charges and overhead load or general charges, and careful analysis may show that a considerably too large percentage has gone into wages, although you pay the prevailing scale. Then a consultation with your foreman, or an examination of some of the time-sheets, may show that it was caused by an awkward arrangement of the material in that department or a lack of some certain material. You study a little further and find that, perhaps, fifteen or twenty dollars spent in material of the kind shown to be short will enable you to save three-fourths of the time thus misapplied, or say, five per cent of the total time paid for. Five per cent of a man's time doesn't seem much, but it is just about ninety cents to a dollar a week on an ordinary man, or fifty dollars a year. Well! Fifty dollars spent now will earn one hundred per cent this year, and keep on earning next year. Will it pay?

Or it may be that the morning temperature of your pressroom is such that all winter long it is from an hour to an hour and a half before things are really warmed up to the proper printing temperature. It will take an extra ton of coal a month to remedy this, and some one will have to come in early or stay all night to keep up the fires. Suppose it does. Nine dollars a month for coal, and fifty for wages, means thirty-six hours a month more productive time for each of those four presses, and even if only half that would pay a handsome profit of sixty or seventy-five dollars a month during the winter — usually the busy time.

It may be that your analysis will show that the folders in the bindery are falling behind, and that you are not getting the right product. Examination shows that this is not in the morning hours, and not due to cold. A consultation will maybe bring to light that the sheets have been too large for the tables, and that an attempt to crowd more workers in has actually resulted in a lower efficiency. Remedy: more tables and more room to each worker.

These and many other things the careful analysis of your records will show, and attention to the remedy means more production and consequently lower cost per unit.

Why Follow a Bad Precedent.

Every foreman and estimator who has worked in a shop where stationers' and bank work is done knows that outside of the few shops making a specialty of such work it is usually done at a loss. No one seems to be able to offer any good and sufficient reason why this should continue, but no one seems to have the nerve and backbone to start a campaign for the right price on such work. Each printer doing this work knows that the bank will only give such orders to its own depositors, and that this narrows the competition down to a very few, yet each is afraid to ask the right price. The bank does not hesitate to charge the printer the right price for collection of out-of-town checks or for exchange or other accommodations it may give him; it does not reduce its rate of interest on loans or discounts because he is a depositor. Yet he is afraid to ask his due because it is his bank.

One of our correspondents who says, "Referring to your article regarding the 6 by 9 theater-bills, it conveys just the lesson the printer needs, and gives us the information we are looking for; like the others, we have been doing this work at a loss, and here is one firm that quits doing this right now. Another item of interest to the country printing-offices is the printing of checks. The order is usually for 100 sheets (300 checks) and we get $1.25 for the job in red ink. What do you think of this? The orders are nearly always single."

With this letter came a sheet of checks, three-on, printed in black ink by the lithographic process, and the work of the printer included two lines on each at the stub end and two lines in the body and the word per on a third. We have figured this up to see just where the printer gets off on such a proposition, and the following is the result:

Handling and counting stock	$0.10
Composition of 15 lines, ¾ hour, at $1.30	.98
Lock-up, 1 form for 10 by 15 press, ¼ hour, at $1.30	.33
Make-ready and wash-up for red, ½ hour, at $1.05	.53
Running 100 sheets, 1-10 hour, at $1.05	.10½
Ink	.03½
Delivery to binder or customer	.10
	$2.18

The right price for a single order would be $2.25 and for several at one time $2 each. If only the stub end was

printed with two or three lines, and not the body, the composition would be cut down to one-half hour and the job could be done for $1.85 for a single order and $1.65 for each of several.

These figures are close, and made on the basis of the single leaf of three checks; where the stock is furnished double, printed first and third pages, the price should be 25 cents higher.

Here is a job that our correspondent gets $1.25 for or fifty-five and one-half per cent of the correct price, and we know where the work on check-books of 250 to 300 checks is done for $1 each as they run. Of course he would be better off without the work, but it does seem as if printers like to have a few sinkers of profit like these in the house.

Stop and think a minute. A job that figures to $2.18 is taken for $1.25, or about 40 cents less than actual cost. Do you realize that this means the real profit on $2 worth of other work at twenty per cent, and that you would have to raise the price on $4 worth of other work ten per cent to make good, or $8 worth 5 per cent. Isn't this a rather big task, just for the satisfaction of doing the work of your bank. Think it over.

Buying Ink for Efficiency.

Real scientific management in the printing-office as well as in any other manufacturing business begins with proper planning of the work, and continues with the providing of proper tools and materials for carrying out of the plans in the minimum of time with the maximum of the desired quality.

This thought was brought out by a recent visit to a city plant in the pressroom of which they were having quite a little trouble with a catalogue job that called for good black ink on coated paper. The paper was of good quality of a standard make, and the ink had cost fully as much as ink for such a job should cost; but the pressman was "cussing" the paper and the superintendent, saying unpleasant things about the maker of the ink and his salesman.

A few judicious questions elicited the fact that the paper had been "specified," and was all right. The ink was the one they had been regularly using and was bought in large quantities, and part of this very lot had been used only a few days before with excellent results on another job. The pressman had, of course, doped the ink as soon as he found that it did not work right, but he had failed to see that there was a lack of affinity between the paper and ink.

Finally, after wasting almost a full day and spoiling a couple of reams of paper, it was suggested that the ink-maker be called into the discussion and asked whether he could not make the ink work. Being an honest man (yes, there are a few in the ink business) he said that he could not; but that he could furnish an ink that would work with that particular paper, and give the solid black that was desired. He did so, and billed it at less per pound than the ink that was unsuitable.

Now, this long preamble is to show you that had real efficiency prevailed in that plant, a few sheets of that paper would have been run through when the other job was printed and the discovery made that the ink would not lie rightly on it, and the inkman called on to have the right ink on hand when the form went to press. The buyer made the excuse, "We always buy our blacks in large quantities to get the right price, and can't afford to have a dozen kinds on hand."

In this case the press, a 38 by 52, lost six hours and wasted about $20 worth of paper — a total loss of $35 to $45, according as you consider cost or selling value — and demoralized the efficiency of the whole plant for a couple of days. The loss would have paid for nearly all the ink used on the job, which was a big one.

We are treated to lectures and magazine articles on the laying out of the work before sending it to the compositor, and the saving to be made by having a layout man in the office. And so we should; it is a paying proposition in any plant doing job and catalogue work. But a layout man is just as badly needed in many (yes, most) of our pressrooms. His work would be to know that the right ink was chosen for the paper and the cuts, and that where colors were used the right ones were selected and the proper quality and tone secured.

Of course, he could not buy by looking at a beautifully printed sheet of some job done by another printer, but he should have tests made either in the plant or by the ink-maker and buy the most suitable ink — the one that fitted the paper — even if it did cost more per pound. The average 25 by 38 sheet, on coated stock, will use from a half to three-quarters of a pound of ink per thousand impressions, according to the character of the job and solidity of the cuts. It might cost a dollar a pound as against 75 cents; and increase the output ten to twenty per cent. How long does it take to lose 12 to 15 cents with a press that is costing from $1.30 up per hour, to say nothing of the profit.

Buying for efficiency is not as easy as buying on price and reputation, or for friendship, but it means better output and more of it and that means bigger profits, and that is the meat in the cocoanut after all.



"Pipin' win's! We blaw together
Through the snaw an' o'er the heather."

Half-tone from a half-tone of ad. for Highlander Condensed Milk, in the Christmas issue of the *Otago Witness*, Dunedin, New Zealand.

NEWSPAPER WORK

BY O. F. BYXBEE.

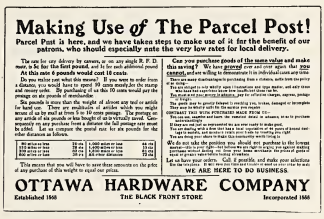
Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Ad.-setting Contest No. 35.

When the copy for this department was being prepared the specimens for THE INLAND PRINTER'S Ad.-setting Contest No. 35 were coming in rapidly, and the indications were that there would be over one hundred entries. As soon as the contest closed, on March 15, the specimens were to be made up into sets, and one of these sets mailed to each contestant. If any contestant has failed to receive his set when this copy of THE INLAND PRINTER arrives he should write at once.

Parcel Post and the Country Papers.

Publishers of country newspapers are wondering what effect the parcel post will have upon their advertising. There is no cause for alarm, particularly so long as the present zone system is in force. In fact, on the contrary, there is an opportunity for increasing the advertising if the proper effort is made. Country publishers, like country dealers, have been "more scared than hurt" by the prospect of the parcel post, and the former will be affected in exactly the same ratio as the latter. The wide-awake country dealer finds that he can now deliver merchandise to the consumer within a limited distance of his store at a very low rate, and in some places he is taking advantage of the opportunity by using liberal space in his local papers to call the attention of his customers to this fact. The ad. of the Ottawa Hardware Company, reproduced herewith, shows how one dealer uses half a page for the purpose — to the distinct advantage of the country publisher. Another use of the parcel post to increase advertising is shown in the full page reproduced from the Fre-



Making Use *of* The Parcel Post!

Parcel Post is here, and we have taken steps to make use of it for the benefit of our patrons, who should especially note the very low rates for local delivery.

The use for any delivery by carson, or on any single R. F. D. route, is 1 cent per pound, with a minimum charge of 5 cents.
At this rate 5 pounds would cost 10 cents

Do you realize just what this means? If you were to order from a dealer, you would have to spend 10 cents more than the stamp and money order. By purchasing of us this 10 cents would pay the postage on 25 pounds of merchandise.

No parcels is over than the weight of eleven are but so astilly [illegible] to 50 lbs. Parcels weighing more than 50 lbs. will be accepted at rate as well as from 0 to 10 cents postage. The postage on any article of six pounds or less bought of us is virtually saved. Consider what this means when a distance the full postage rate must be added. Let us compare the postal rate for six pounds for the other distances as follows.

1 to 50 miles or less	5c	1,400 miles or less	20c
50 miles or less	6c	1,800 miles or less	25c
300 miles or less	10c	1,800 miles or more	30c
600 miles or less	15c	First division	72.5c

This means that you will have to save these amounts on the price of any purchase of this weight to equal our prices.

Can you purchase goods of the same value and make delivery charges as low as we can deliver them? If you cannot, and are willing to patronize us it is individual cost and time.

There are many disadvantages in purchasing from a station, aside from the price of the article.

You cannot see it and satisfy yourself regarding size, shape, appearance, and other points.

You cannot be sure that the article will reach you in good condition.

The parcel may be partly damaged in handling (as, broken, damaged or incomplete articles are frequently received by parcel post).

IMPORTANT THIS WITH PURCHASES MADE FROM US:

You can see, examine and know the material before it leaves us to purchase or not purchase.

If there are any defects in the article you can return it at once, and we will refund the money, or exchange it, as you may prefer, at parcel post rates each months, and receive credit even if time to returning the right.

If you are not satisfied with the article you may return it.

We do not take the position you should not purchase in the lowest market—this is your right—but believe we are right in saying, on special articles we can save you money. We also believe we can satisfy the person of good honor in every transaction in dealing.

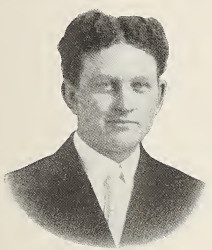
Let us have your orders. Call if possible, and make your selections from our stock. We will appreciate your business and treat you right.

WE ARE HERE TO DO BUSINESS.

OTTAWA HARDWARE COMPANY

Established 1868 THE BLACK FRONT STORE Incorporated 1900

How one dealer announces the use of the Parcel Post.



H. C. KENDALL,
Manager The Herald Company



PARCEL POST AND MAIL ORDER SPECIALS

WE CAN SEND YOU

JONES-JURGING

RIGHT QUALITY RIGHT PRICE IN HARDWARE IN OUR STORE

HOLLOWAY & FOWLER

OUR FINAL CLEARING SALE NOW ON

Suits or Overcoats at $13.45 or $17.45

JOHN SONIN

J. J. FUNK

WATCHES REPAIRED

AT MARSHALL BROS.

MARSHALL BROS.

Send your individual bundle to

The Ideal Laundry

EDDY BROTHERS

PUFFS

NOTICE!

J. C. ACTON

TO OUR RURAL PATRONS:

EXTRA SPECIAL

PARCEL POST INSURANCE

GUMPERT'S SHOE STORE

The Herald Co.

A combination ad. announcing the use of the Parcel Post.

mont (Neb.) *Herald*. H. C. Kendall, the manager of the *Herald*, saw the advantage to the retailer and secured a

combination ad. from fourteen merchants to run for nine weeks. In sending this ad. Mr. Kendall writes:

O. F. Byxbee, Chicago, Illinois.

DEAR SIR,—This is in reply to your letter of February 7, in which you requested me to send you a copy of the *Herald*, in case we ran a parcel-post page. This I am taking the liberty to do, and I am sending you a copy of the *Herald* under separate cover to-day.

I might say, by way of explanation, in connection with this page, that we have had the merchants sign contracts for a period of nine weeks.

Personally, I think this scheme is a good one, and any mention that you make of it in your valuable periodical will be highly appreciated by us.

It is especially good at this time of the year when business is quiet, and you will readily see the benefit of it when I tell you that this page for nine weeks will net us $174.96.

Thanking you very much for past favors, I am,

Yours very truly,

THE HERALD COMPANY,
H. C. KENDALL, Manager.

One hundred and seventy-five dollars helps out the advertising receipts nicely, and other publishers should


THE CORUNNA JOURNAL
THE COUNTY SEAT PAPER OF SHIAWASSEE COUNTY.
The Saturday Specials
U.S. WINS MARATHON WINTER WHEAT PRIZE
TAKES NEW POSITION
TO BUILD NEW DAM
GOV'T END BURDEN
GET JAIL SENTENCES


THE CORUNNA JOURNAL
Comparative Digestibility of Food
Local Items
ROY C. BAILEY
of Caledonia
JANUARY 1913
Citizens' Savings Bank
OF CORUNNA
4 Per Cent Interest Quarterly

First and editorial pages of the *Journal*, Corunna, Michigan.

see what they can do along this line while the parcel post is still a novelty.

The Country Paper's Editorial Page.

There are publishers who consider the editorial pages of their papers of small value, and make no effort to express opinions, believing their readers pay little if any attention to this department. These publishers will be interested in the following letter from F. L. Johnson, publisher of the Corunna (Mich.) *Journal:*

Mr. O. F. Byxbee, Chicago, Illinois.

DEAR SIR,— Under separate cover I am sending you copies of the last three issues of my publication. I shall be glad to have your suggestions or criticism on them, as I am always looking for a chance to improve. I would say that the presswork, which I think far better than the average, will be improved this week as we are overhauling our news press.

I differ with most newspaper men in many things. For instance, I have had newspaper men and printers say they thought it foolish to send out our sample copies in such good wrappers as I do. I have also read considerable in the trade-papers about leaving the editorial column alone — that there was no use of the country newspaper man trying to reform anybody. I believe that if a newspaper man is capable of viewing matters in an impartial light and treating subjects in a logical way, he can, with an abundance of nerve to back him up, accomplish a great deal. I don't believe it would pay to half do any of these things. That is, if a man hasn't the nerve to say all he thinks should be said on the subject he is treating, he better leave it alone entirely. I try to run my paper in a fearless way. I never backed down for anybody yet. I treat a great many local matters editorially, and sometimes go after them pretty hard, and I find it takes well. In this last issue, February 20, for instance, you will find two editorials, one entitled "Administering to Local-option Violators," and the other, "Looking After Our Girls," that have caused a great deal of favorable comment and shown me that subscribers like this kind of stuff. Our paper was no more than in the postoffice before subscribers began calling us up by 'phone, coming into the office to speak of the articles, and speaking of them on the streets. If a man hasn't enough nerve to go through with the proposition, though, he will lose business many times by it. I adopt just two ways to keep them in line. They either stay in line because the editorials coincide with their opinions, else they stay in line because they are afraid to get out of line. They know they are just as liable to get touched as any one else. People can talk all they are of a mind to about getting business with honey, but I think a good club of some kind is quite effective.

Very truly,

F. L. JOHNSON.

Mr. Johnson's letter demonstrates that his editorial page is not only read, but his subscribers are apparently more interested in it than they are in the news columns, as they do not call on him or telephone him about the items appearing in the news columns, but about those published on the editorial page. Anything that inspires more than a passing interest in the reader is worth doing, and worth doing well, as such features not only help secure subscribers, but they also help hold them. A careful reading of the local items of a country newspaper will reveal in many instances comments of the editor which should have been run separately in their proper place on the editorial page, where the reader will recognize them as the opinion of the editor, and where they will thus have much greater weight. The first page of the *Journal* is shown herewith, and also the editorial page, as both are well

worth studying. There are also shown the first and editorial pages of the *Washington State Journal and Ritzville* (Wash.) *Times*, as this is another instance where good use is made of the editorial department. J. C. Allison, the manager, in sending a copy of his paper, writes as follows:

Mr. O. F. Byxbee, Chicago.

DEAR SIR.— In a separate wrapper we are sending you several copies of the *Washington State Journal and Ritzville Times*. We know the paper isn't perfect, but we submit it as being an average weekly. We believe, however, that it differs from the average weekly newspaper published in a town of two thousand people in that we have each week an original cartoon by our own "artist" and an entire page of "original" editorial. We wish to call your special attention to the arrangement of our editorial page — the last page.

Very truly,
RITZVILLE PUBLISHING COMPANY,
By J. C. ALLISON.

This first-page arrangement and the editorial page are both commendable. The paper which devotes attention to the editorial page is sure to be a paper which has a wide-awake news department.


WASHINGTON STATE JOURNAL
And RITZVILLE TIMES

COUNCIL WOULD PLACE BAN ON TUBERCULAR COWS

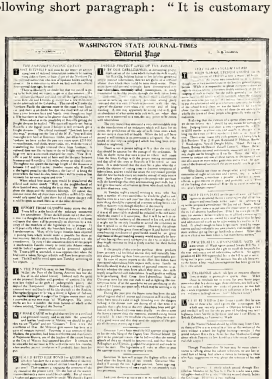
RITZVILLE MARKET DAY AND AUCTION SALE ON MARCH 8

File New Cases

Appoints Them

SPANGLE PEOPLE PASS RESOLUTION

Urges Reform in Penitentiary


WASHINGTON STATE JOURNAL-TIMES
Editorial Page

First and editorial pages of the *Washington State Journal and Ritzville Times*.

Celebrated Its Thirty-fifth Birthday.

When the Franklin (Pa.) *Evening News* reached its thirty-fifth birthday last month it celebrated by giving a dinner to its twenty-one employees. James B. Borland, the founder and managing editor of the paper, announced that the company would assist its employees in launching and maintaining a protective association, thus assuring a continuance of the cooperative spirit manifested at the dinner. As the dinner neared the end one of the paper's newsboys rushed into the room with a burlesque extra issue of the *News* that had been prepared by five members of the force; to all the others it was a surprise. The occasion for the "extra" was a dispatch from Trenton, New Jersey, stating that President Wilson had announced that the *News* would become the official paper of the nation, succeeding the *Congressional Record*. There were interviews with every member of the force relative to the announcement, and grotesque likenesses of some of the employees were reproduced. Like many of the "extras" of the big dailies, there was a short paragraph at the end headed "Later," the paragraph stating that President Wilson had reconsidered his decision and had designated the *Commoner* as the official paper.

Published Thirty Years by the Same Family.

The Jacksonville (Ill.) *Courier* completed its thirtieth year last month, and in its issue of March 1 published two pages of very interesting newspaper history of Jacksonville. The *Courier* was founded by George E. Doying, in 1883, and conducted by him until his death in 1904, when its management was assumed by two of Mr. Doying's sons, and is still being successfully conducted by the family. It is a thoroughly up-to-date and progressive daily of twelve seven-column pages. It did not start out with a long-winded "Salutatory," but confined its introductory remarks to the following short paragraph: "It is customary in the first issue of a new paper for the editors thereof to insert a salutatory. Here is ours. This paper is a fair sample of those to follow. If you like it, subscribe for it; if not, don't borrow it from some neighbor who does."

New California Paper Starts Right.

The Sawtelle (Cal.) *Tribune* is a new paper which starts with a clean first page, filled with news, attractively presented. Ads. are kept in the outside columns, and not scattered all over the pages, and the whole arrangement is good.

A Very Creditable Industrial Edition.

St Joseph, Illinois, is a town of two thousand people, and the St. Joseph *Record* did a commendable thing when it published last month an "Industrial Edition" of thirty-two six-column pages, the entire work being done by the regular employees of the paper. Charles W. Dale, the

publisher, in his editorial column, says: "St. Joseph is the biggest little town in the State, and we are doing all in our power to put it on the map and in the front row. This is a boom edition for the home town, and the work has all been done by home people." The paper is creditable in every way and Mr. Dale is to be commended for his enterprise.

Rate-card for a Six-column Daily.

Advertising rate-cards are still in demand. The latest request comes from Herman J. Ford, of Houston, Texas, who writes as follows:

Mr. O. F. Byxbee, Chicago, Illinois.

DEAR SIR,— I am about to start a four-column, four-page, all home-print daily paper (except Sunday). What would you advise as to advertising rates per one thousand subscribers, subscription being 25 cents per month and $3 per year?

Also give advertising rate-card of a six-column, four-page daily on same basis.

Please advise how many issues of a daily paper make a volume.

I am, Yours very truly,

HERMAN J. FORD.

The card given below is suitable for a six-column daily, of one thousand or less subscribers. If you will give me the length of column of your four-column paper I will be glad to publish a suitable card for this also, or you may be able to adapt the card shown to your needs:

	1 ti.	2 ins.	3 ins.	1 wk.	2 wks.	1 mo.	3 mcs.	6 mcs.	1 year.
1 inch.....	$0.75	$0.45	$0.65	$1.20	$2.10	$3.90	$9.05	$15.00	$25.00
2 inches.....	.45	.85	1.20	2.10	3.65	6.75	15.00	25.00	41.00
3 "	.65	1.20	1.70	2.90	5.00	9.65	20.50	33.50	55.00
4 "	.85	1.55	2.10	3.65	6.35	11.25	25.00	41.00	66.00
5 "	1.05	1.85	2.50	4.35	7.45	13.25	29.00	48.00	77.00
6 "	1.20	2.10	2.90	5.00	8.55	15.00	33.50	55.00	88.00
8 "	1.55	2.65	3.65	6.35	10.75	18.50	41.00	66.00	110.00
10 "	1.85	3.15	4.35	7.45	12.50	22.00	48.00	77.00	125.00
20 "	3.15	5.45	7.45	12.50	20.75	36.00	77.00	125.00	205.00

Open-space contracts:

50 inches and less than	100 inches.....	$ .12
100 inches and less than	250 inches.....	.11
250 inches and less than	500 inches.....	.08½
500 inches and less than	1,000 inches.....	.07
1,000 inches and over.....		.06

The number of issues of a publication in a volume is entirely optional with the publisher. It has become customary for new publications to change their volume every six months, in order to show age as soon as possible, but the better way would be to change once a year, unless this would make the bound volume too bulky.

"Review Edition" of the Muskogee (Okla.) *Phoenix*.

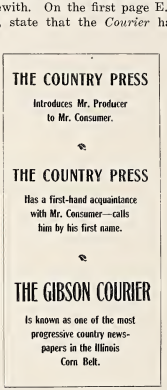
It is seldom that a special issue of a paper is packed so full of advertising as the "Review Edition" of the Muskogee (Okla.) *Phoenix*. While its title would indicate that it was a review of the past, it was quite the contrary — a review of the present and a prediction for the future. The idea is certainly not a bad one. The principal object of a special issue of this kind is to attract new people and new industries, and, as the editor of the *Phoenix* says, "the homeseeker and the investment-seeker care little of the past." It is the present and the future in which they are interested, and this special issue sets forth these features of Muskogee in glowing colors.

"1912 Boost and Build Edition."

Something new in the way of a title for a special industrial number is the "1912 Boost and Build Edition" of the Visalia (Cal.) *Delta*. It consisted of forty six-column pages, profusely illustrated, and showed commendable enterprise on the part of the publishers. It is intended to make this an annual feature of the *Delta*.

The Country Paper's Hold on Its Subscribers.

That the country paper enjoys the complete confidence of its subscribers has been demonstrated many times, and the Gibson (Ill.) *Courier* makes good use of this argument in its latest circulation statement, which is printed in the form of a four-page folder. The last page of this folder is reproduced herewith. On the first page E. Lowry's Sons, the proprietors, state that the *Courier* has been in the



Last page of folder issued by the Gibson *Courier*, Gibson, Illinois.

hands of one family management for forty years, circulates in the heart of the richest agricultural region in the world, reaching hundreds of substantial farmers and comfortable villagers, and that it enjoys the reputation of forty years of uniform and unchanging reliability and integrity. More than this, its circulation is attested by a sworn statement annually. These are all points in which the prospective advertiser is interested, and the *Courier* emphasizes them in a concise and attractive manner.

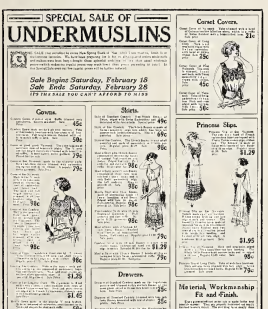
Criticism of Ad. Display.

Among all the ads. submitted for criticism this month there was not a single package rolled, all the ads. being folded and mailed flat. This thoughtfulness on the part of correspondents is appreciated, and it is hoped that all readers sending specimens in the future will not overlook the importance of mailing their ads. in such a way that they may be readily examined and compared. The first package comes from Horace McWilliams, a two-thirder on the Charleston (Ark.) *Express*. Mr. McWilliams is working along the right lines. The "Big Sale" ad. of the Gem Barber Shop would have looked better if the body had been set in a narrower measure, and this applies also to the ad. of the Minden Lumber Company. Your best ad. is that of Sturdy & Lively, and I would have reproduced it, but a part of the border was cut off. It is not considered good taste these days to use exclamation points after display lines. Fred Burr, of the *Hamilton County Register*, Aurora, Nebraska, sends the ad. of Henry Olson (No. 1), stating that there is a difference of opinion in his office as to the

correctness of the display. It is an artistic piece of work and not incorrect. The black ornaments above the signature might have been omitted, and the dry-cleaning plant might have been displayed, but these are not serious defects. A well-balanced full-page ad. comes from F. E. Kinkead, foreman of the Warrensburg (Mo.) *Star*, and is shown herewith (No. 2). While the heading is a little crowded, its location balances nicely with that of the signature. The cuts might have been scattered a little more, and it would have been an improvement if the paragraphs under the heading, "The Sale Prices," had been brought out more prominently. Next comes a package of very neat and attractive ads. from Theodore T. Moore, of the Lodi (Cal.) *Sentinel*. The two which are reproduced (Nos. 3, 4) are perhaps the least attractive of the lot, and yet these are exceptionally good ads. No. 3 was certainly a hard proposition, and while badly crowded was well handled. No. 4 has a bad division in the signature, which should



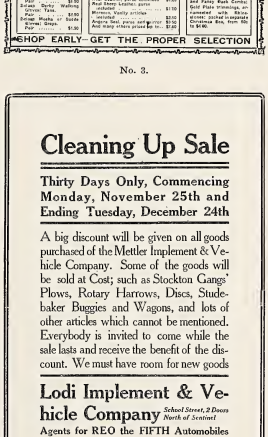
No. 1.—An artistic ad. by Fred Burr, *Hamilton County Register*, Aurora, Nebraska.



No. 2.—A well-balanced ad. by F. E. Kinkead, *Star*, Warrensburg, Missouri.



No. 3.



No. 4.

Two ads. by Theodore T. Moore, *Sentinel*, Lodi, California.

never be allowed. It could have been overcome in this instance by putting the entire word on the second line, abbreviating "Company," and letter-spacing. Thomas I. Luster, of the Carrizozo (N. M.) *Outlook*, sends a full-page ad. with a colored border which will not reproduce satis-



No. 5.— Half-page ad. by C. A. Merrill, Farmington, Maine.

factorily. It is a good ad. with the exception that there should have been a little more space between the panels and the headings in the panels should have been larger. Two large ads. sent by W. C. Elms, of the Jackson (Mich.) *Patriot*, are nicely arranged and displayed and deserve the nice things which have been said about them. Some excellent full-page ads. come from Lee White, of the Norman (Okla.) *Transcript*. These ads. need no criticism, but there is not room to show any more full-page ads. this month. Elmer E. Lore, of the Emporia (Kan.) *Gazette*, sends sev-



No. 6.

Nos. 6 and 7 by T. J. Jude, *Journal-News*, Racine, Wisconsin.

eral unique specimens which I would be glad to show, but they were badly mutilated in the mails. Send some more of those ads. of the Jones Clothing Company, Mr. Lore. The half-page ad. of the Roy F. Gammon Furniture Company, shown herewith (No. 5), comes from C. A. Merrill, of Farmington, Maine. It is well balanced and is sure to attract trade. The first line is badly crowded, but aside from this it is commendable. Another excellent assortment of ads. comes from T. J. Jude, of the Racine (Wis.) *Journal-News*. While Mr. Jude's work has been favorably mentioned in this department before, he is still anxious to improve and asks specific questions about certain ads. Yes, the border on No. 6 is too heavy for such a small ad. While a border may be sufficiently heavy to attract attention, it never should be so heavy that it overshadows the display. No. 7 is also one of Mr. Jude's ads. and was a difficult one to set on account of the large cut, but it was well handled and the square arrangement is in harmony with the shape of the cut. Just what the word "Carnations" has to do with the ad. is not clear, and it does not look well as it is; possibly it could have been set in three lines, putting a separate syllable on each line. Another ad.



No. 7.

which Mr. Jude mentions is that of an automobile agent, which unfortunately is too large for reproduction this month. This was exceptionally well arranged and would have been difficult to improve.

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Virginia (Minn.) *Opportunity*.— An exceptionally well-printed paper and the make-up and arrangement show commendable care. Its contents are kept carefully in line with its title.

Pentieton (B. C.) *Herald*.— One of the most commendable features of your paper is that it is well printed, carrying just the right quantity of ink, evenly distributed. It is not a good plan to use a full page for your own advertising, unless you have something more to say than appeared in your issue of February 15.

Battleford (Sask.) *Press*.— It is surprising that you have been able to keep your first page clear of advertising when you have so much of it. Aside from this page there are twenty-nine columns of advertising to six of reading-matter. There should be more reading-matter, and an increase in advertising rates is apparently in order. Your first page is bright and newsy. A little more space on either side of the date-line would be an improvement.



THAT ONE LOST CHORD DIVINE.

Copyright, 1913, by Clarence A. Purehase.

"WHERE ARE THE PROFITS?"

BY JULIAN WETZEL,

President of the Ben Franklin Club of Indiana; Secretary-Treasurer The Keystone Press, Indianapolis.

Abridged from an address delivered before the Ben Franklin Club of Cincinnati, February 26, 1913.

MR. CHAIRMAN AND FELLOW PRINTERS,— It is needless for me to assure you that I am honored on this occasion. I fear, however, that you have put entirely too much "make-ready" on this job for what you are going to get out of it. What I do not know about the printing business would make enough books to fill the Congressional Library. I shall say nothing new. There isn't much to say that has not been said over and over again in our excellent printers' publications and by our splendid technical teachers on the subject. I want to apologize in the beginning for the distressing prevalence of the first person singular pronoun, but I profess to know something about my own business and its management, and about all I can say will be about it.

I did not come down here to tell you what the matter is with the printing business; there isn't anything the matter with it. The fault all lies with the thousands of men engaged in it who are not fitted for it or, in fact, for any other business. The failures in the printing business would have been failures in any other business, and the successes would have been successes in anything to which they laid their hands and talents. Some years ago, William Allen White, the gifted editor of the Emporia *Gazette*, wrote an editorial which rang around the world entitled, "What's the Matter with Kansas?" and wound it up by the statement that Kansas was all right, but that the trouble rested with the thousands of fanatics who bred turmoil and discontent within her borders.

In our business, as in all others, the personal equation makes success. You will remember that Cassius said to Brutus: "The fault lies not in our stars, good Brutus, but in ourselves, that we are underlings." If we are not successful, the chances are that the fault is ours, for in nine cases out of ten, when you use the word "luck" in connection with any man's success, you simply have forgotten the "P" which belongs in front of it.

Acquaintanceship and friendship are practically all there is to any success, provided, of course, that that friendship and that acquaintanceship are based upon integrity and honesty. You should remember that we make all of our money off our friends; for, as Elbert Hubbard aptly states, "our enemies will not trade with us."

The personal history of myself, which might prove of interest to you but which does not bear upon this subject, may be omitted. Suffice it to say that I am a printer by accident, having been in the business about five years. I succeeded to a business which was on its last legs and assumed its management in order to protect a little investment of a few hundred dollars which had required several years of my life to save. I reorganized the business and called it the Keystone Press. I endeavored from the start to instill into it a spirit of friendship and cooperation, and worked assiduously on advanced lines to the end that this shop would be different from every other shop. How well I have succeeded in these efforts my printer friends in Indianapolis will testify.



JULIAN WETZEL
President, Ben Franklin Club of Indiana; Secretary-Treasurer, The Keystone Press, Indianapolis.

It has always been my idea that profits were much larger in proportion to the investment in small shops than they are in large ones. Our cash investment in the Keystone Press is a little over $4,000 dollars, and for the fiscal year of 1912, we turned out a little over $30,000 worth of business, at a profit almost equal to our capital stock. I should qualify this, however, by stating that this includes a publication, the presswork and binding of which amounts to about $200 a month, but all the composition and lock-up on it are done in our shop. Our equipment consists of two each — 8 by 12, 10 by 15, and 14 by 20 — Chandler & Price presses, a Latham power stitcher and diamond power cutter, foot-perforator and multiple punch, with a large and well selected stock of type, quads, leads and rule, plenty of cabinets, and plenty of imposing-stone capacity. Our rent is $76 per month; I draw a salary of $50 per week, and our total pay-roll for salaries and wages is $225 per week. The shop was the first in Indianapolis to adopt the Saturday half holiday the year around, and we were the first, so far as I know, to pay the full six days' scale for five and one-half days, and to give each employee who has been with us twelve months one week's vacation at full pay. I have been criticized by printers for some of these innovations, but I want to assure you that I am not a philanthropist, but am pursuing these plans as a business investment. I think I can prove to any one interested that I have actually made money by the humanitarian plan in vogue in our office. We have no secrets. If the errand-boy wants to know how much money we made last month he is welcome to the information. We

have no discontent or dissatisfaction. Every one in the shop knows that he is receiving in wages all that the business justifies, and right here, let me make a startling assertion — I have never been asked for a raise in pay by any employee since I assumed management of the Keystone Press.

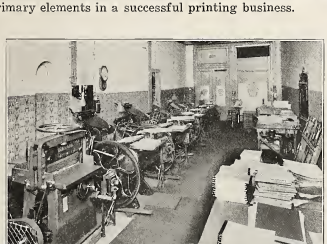
I do not try to make all the money myself. I believe that those who have assisted in making the business a success are entitled to a full share of the profits. My advice is to keep to the small shop. The profit is greater,



The Keystone Press Composing-room, Indianapolis, Indiana.

and, in case of accident or death, the loss is minimized; and right here let me say, never consider a printing plant any part of a permanent estate. If any of you are spending your lives building up a plant, I believe you are on the wrong track. Take your money out of the business, invest it in an estate of a permanent nature — one on which your wife can reap the benefit when you have gone beyond. The prosperous printing business without its head will bring not to exceed fifteen per cent of its real value six months after you are gone.

Service, punctuality and attention to details are the primary elements in a successful printing business.



The Keystone Press Pressroom, Indianapolis, Indiana.

"Be ready, Opportunity knocks once at every man's door — but he usually wears mittens." Remember the story of Von Moltke, who was aroused from his bed at the breaking out of the Franco-Prussian war by excited diplomats, and the old chancellor merely pointed to a pigeonhole in his desk saying, "There!" and turned over and fell to sleep again. The pigeonhole contained every detail for a complete mobilization and campaign of the German army, and in ten hours the troops were on the march to Paris; and so it should be in our business, let us be ready when the rush comes and when business is offered to us.

I have always believed that our business will be better just as soon as we ourselves become better. Tolstoi told a student that the world would never be better until he was better, and I believe it. This is bringing matters down to a small unit, but it is the only unit with which we can deal. No fountain ever rises higher than its head, and your business will never rise above the character you yourself give it. I want to see the day when every printer will be known as a business man. I want him to be able to look every man in the face and say, "I am a real and worthy citizen of the Republic." To do these things he must put his house in order; he must assist with every movement for the advancement of our craft. He must join something, be something, look prosperous, be hopeful and helpful. And above all, he must be truthful. "Dare to be true. Nothing can need a lie. The fault which needs it most grows two thereby," and in being true to others, he must be true to himself. In the words of the immortal bard, "This then, to thine own self be true, and it must follow as the night the day, thou canst not then be false to any man."

PHILADELPHIA CLUB OF PRINTING HOUSE CRAFTSMEN.

The February meeting of the Philadelphia Club of Printing House Craftsmen was one that will be remembered for some time by all who were present. Being the third anniversary, an invitation was extended to the members of the New York Club, as they were instrumental in bringing about the organization of the Philadelphia Club. Over one hundred and thirty members and guests sat down to a most bountiful spread, and spent an enjoyable and instructive evening.

The speaker of the evening was Herman Loeb, director of the department of supplies of Philadelphia. He called attention to the number of men of prominence who had been printers, and said that it must be the members of such clubs as this that were to fill their places. Mr. Griffiths, of the Charles Eneu Johnson Company, also gave an interesting talk, dwelling at some length on the good printing had done and was doing for humanity.

THE LANDLADY'S REPLY.

The following conversation recently took place between a well-known comedian and his somewhat stern landlady:

Landlady — Good morning, sir; how do you find the coffee this morning?

Comedian — I have named this coffee November, my dear madam.

Landlady — Indeed, sir! And might I venture as much as to beg to inquire the reason for such a trite appellation?

Comedian — Oh, just because it is so cold and cloudy.

Landlady — You are a brilliant man; no wonder you make your audiences roar. I thought of naming it after you.

Comedian — I solicit information.

Landlady — Because it is so long before it settles.

At present the landlady is thinking seriously of appearing before the footlights herself.— *The Craftsman.*

A WHITE ELEPHANT EXCHANGE.

Come everybody and bring one of these undesirable possessions. Husbands bring your wives; wives bring your husbands.— *Sullivan Progress.*

OBITUARY

William A. Hankinson.

William A. Hankinson, of New York, died suddenly on Friday, March 7, in his seventy-third year. Mr. Hankinson has been a resident of New York for over forty years, and during the past twenty-five years has been well known to printers all over the country. He was a member of the General Society of Mechanics and Tradesmen of the City of New York for twenty years, serving faithfully on the membership committee for seventeen years, being its chairman for three years and its secretary for seven years. Services were held at the residence of his son-in-law, Frank Sinclair, on Sunday, March 9.

Frank J. Welch.

Frank J. Welch, secretary-treasurer of the Chicago Electrotype and Stereotype Company, and treasurer of the Employing Electrotypers' Association, passed away on February 7, 1913. Mr. Welch was born March 29, 1860, served his apprenticeship with F. G. Jungblut & Co., and was one of the organizers of the Chicago Electrotypers' Union, retaining his membership until after the present company was organized by himself and two of his fellow electrotypers. He was a member of the Royal League and the Royal Arcanum. Mr. Welch leaves a widow, one son, Frank J. Welch, Jr., and a daughter.

John Howard.

On Thursday evening, February 6, 1913, John Howard, retired master printer of Whitworth, England, one of Whitworth's oldest residents, passed away in his eighty-eighth year. He had for some time been very feeble, and death was not unexpected. Mr. Howard was a native of Warrington and when young went to Todmorden as a printer to a firm. He afterward started a printing business in that town, and over thirty years ago removed to Whitworth and worked up the only printing business in Whitworth Valley, which is now carried on by his son. For at least twenty-five years Mr. Howard had been president of the Whitworth Football and Cricket Club. He was well known and highly respected. In politics he was a stanch conservative, and a churchman. When at Todmorden he took great interest in the Orange body, and was also an Odd Fellow. He leaves two sons, one of whom is with the Henry O. Shepard Company, Chicago, and five daughters.

Colin Grant Mackenzie.

Colin Grant Mackenzie, said to be the oldest journeyman pressman in New York, died Friday, February 14, at the age of eighty-one years. He was born in Banff, Scotland, served his apprenticeship on the London *Art Journal*, and when he arrived in New York in 1850 was a full-fledged journeyman pressman.

His first work in this country was with John F. Trow, the book-printer, who at that time printed all of D. Appleton & Co.'s books. In 1854 he accepted a position with Harper Brothers and made the woodcut overlays for their illustrated work. He was next connected with C. A. Alvord, who was at that time considered the best woodcut printer in New York.

Later on Mr. Mackenzie joined the University Press of Cambridge, Massachusetts, which was then known as Welsh, Bigelow & Co., and was a partner for seventeen years. During this time he printed the writings of Longfellow, Whittier, Lowell, Holmes, Bryant and other literary men of the day. He published a volume of his own poems during this time, and among the possessions which he valued the most were many letters of appreciation from his literary friends. Two other volumes of his own poems have since been published and were well received. His last poem, "Reminiscences of My Native Town," which was written at the commencement of his last illness, was published early in January of this year.

About thirty years ago Mr. Mackenzie went to Brooklyn and was engaged in the printing business in New York until illness compelled his retirement. He is survived by a daughter and two sons.

James A. Robinson.

James A. Robinson, treasurer of the Burrows Brothers Company, of Cleveland, Ohio, died of heart trouble at his home, 30 Woodworth road, East Cleveland, Friday afternoon, March 7.

Mr. Robinson was born in Ashland, Ohio, in 1851, and was a son of Rev. John Robinson who was prominent in Presbyterian circles and one of the founders of the University of Wooster, Ohio.

After attending the public schools in Ashland Mr. Robinson studied at the Vermillion Institute at Hayesville, from which he graduated in 1870. He thereupon entered the dry goods business in Ashland, and remained there about a year, going to Cleveland in 1871 as bookkeeper of the William Bingham Company. His splendid work and character won him quick promotion, and he served as cashier, credit man, office manager and finally treasurer of the company.

On the organization of the Burrows Brothers Company, of Cleveland, Ohio, Mr. Robinson was elected treasurer, an office which he filled with his usual efficiency.

In addition to his sterling business capability Mr. Robinson was especially distinguished by his high character which won for him the esteem and affection of every one with whom he was connected in business. The employees of the Burrows Brothers Company drew up a resolution of condolence which was signed by every one of the one hundred and fifty employees from the president to the janitor.

Mr. Robinson was a member of the Sons of the American Revolution, and served thirteen years in Troop A, Ohio National Guard, and at the time of his death was a member of the Veterans Association of Troop A. He was president of the Presbyterian Union of Cleveland, and treasurer of the Board of Trustees of the W. C. T. U.

Mr. Robinson is survived by a widow and two sons.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in the advertising pages.

"What to Read on Business."

This contribution to bibliographical literature appears to be of the most direct business utility, as it catalogues every kind of literature available on every imaginable subject of business. Those who have to speak or write on special business subjects will find here catalogued a list of reference-works comprising everything available on each specific subject. The work is published by the Business Book Bureau, 13 Astor place, New York.

"The Printers' Green Book."

This is the title given a compact, handy volume, published by the Frandor Company, of Cleveland, Ohio, which contains a classified list of papers, giving the list prices and names and addresses of jobbers who carry them in stock. The book is national in character, listing almost every paper jobber in the country. Over 1,100 water-marked bonds and linens, nearly 400 water-marked ledgers, about 700 water-marked flats as well as 400 covers, and over 600 book papers have been listed, making the book a valuable desk companion for all printers and paper jobbers. May be had through The Inland Printer Company, Chicago. Price $2 postpaid.

"The Upas Tree."

"The Upas Tree," by Robert McMurdy, published by F. J. Schulte & Co., Chicago, is a story by a member of the Chicago bar, who incorporates in its tragedies the practice of the courts, the methods of the jury-briber, and the thousand and one deviations from the law and blind justice. How politicians play the game in the affairs of the administration of the law is described, and as the author has evidently had the field under observation, being a lawyer of high standing and wide experience, there is little doubt that the story is not so much imaginative as a record of actual incidents, a composite it may be, but a composite of things and of incidents of vital importance that have transpired and are transpiring.

A New Book on Estimating.

Under the title of "How to Estimate on Printing," Harry M. Basford has prepared a very valuable little book of hints, rules and tools for estimators. Himself a practical estimator he has brought together between its covers the lessons learned by actual experience. It contains twelve chapters full of information for the estimate man, the foreman, the proprietor, and a sample of a very convenient estimate blank and a number of valuable tables. The various problems have been carefully assembled into appropriate classes, and discussed in a clear and concise manner. There is an especially valuable chapter on "Forget-me-nots for Estimators," and another on "Theoretical and Actual Costs." No printer or printing-office employee who desires a clearer knowledge of estimating can fail to be benefited by this work, which is published by the Oswald Publishing Company. Copies may be obtained through The Inland Printer at the publisher's price, $1.50 postpaid.

"Authors' and Printers' Dictionary."

The fourth edition of Collins' "Authors' and Printers' Dictionary" has been issued under the revision of Horace Hart, controller of the Oxford University Press, F. Howard Collins having died on November 16, 1910. This "Attempt to codify the best typographical practices of the present day" is a remarkable work in many respects. In its pages are to be found explanations of new and foreign words that make matters difficult for the proofreader. It contains 408 pages, printed in double columns on Bible paper, and its contents and general plan for successive editions, with blank pages for notes, etc., make the work an admirable printers' or proofreaders' companion. May be had through The Inland Printer Company, Chicago. Price, 40 cents postpaid.

"Celluloid"—a New Handbook.

Previous to the publication of this volume there were but two books on this subject, and these gave a very incomplete idea of the manufacture of celluloid as used in trade.

The collating of so much valuable data relating to celluloid is the work of Masselon, Roberts and Cillard, and was originally published in French. This translation is by Herbert H. Hodgson, M. A., who has presented in this book a valuable technical treatise in the plainest language, making it truly a handbook for students and workers.

From this book we learn that celluloid was discovered by the brothers Hyatt, printers, of Newark, New Jersey, who were endeavoring to find a substitute for glue and molasses in making of printers' rollers. This sensational discovery of a new and useful material was not accidental by any means, it was the result of extensive experiments which finally gave to the world this valuable body called celluloid.

As celluloid occupies quite a prominent position in the printing arts, its nature and origin should be known to those who handle it. There is no doubt but its use for printing purposes will become more widespread when the noninflammable grade is manufactured.

We may confidently state, in regard to this volume on celluloid, that it contains all the information, both academic and practical, that is recorded up to the present time. It is a book of 356 pages, containing seven plates and numerous other illustrations, together with an exhaustive index. It is well printed, making it a desirable accession to any printer's library. The J. B. Lippincott Company, Philadelphia, Pennsylvania, are the publishers of the American edition. Price, $7.50. May be had through The Inland Printer Company at the publisher's price.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

New Agent for K. Krause Machine Works.

The K. Krause Machine Works, of Leipsic, Germany, has recently announced the appointment of H. Hinze, Tribune building, New York, as its sole American agent.

Ideal Coated Paper Company Opens New Office.

The Ideal Coated Paper Company has announced the opening of a new office at 600-601 Provident Bank building, Cincinnati, Ohio. This new move has been made in order to give its patrons in the Middle West the most prompt and satisfactory service. L. H. Reutinger will be in charge of the new office.

Ault Printing Ink Company.

Charles H. Ault, formerly president and treasurer of the Ault & Wiborg London Company, and who is now sole owner of the Ault Printing Ink Company, desires it known that he is in no way connected with any other printing-ink house since he severed his long connection with the Ault & Wiborg Company, and that his address is 250-252 Plymouth street, Brooklyn, New York.

Cost-finding for Plants Doing Machine Composition.

The new treatise on cost-finding for houses doing machine composition, which has been prepared by the Machine Composition Club of Chicago, is now ready for distribution. This is a complete treatise showing the blanks to be used and giving detailed instructions for their use. Owners of plants doing machine composition can obtain a copy of this pamphlet by addressing the secretary, B. F. Chittick, 108 West Harrison street, Chicago.

Hall Drop-roll Booklet Folder.

For small work and plenty of it the new Hall drop-roll folder is one of the latest mechanisms interesting to printers. It is manufactured by A. W. Hall & Co., Chicago, and its special adaptability is for pamphlets, booklets, circulars, etc. It will take sheets 25 by 34 inches down to as small as 8 by 10 inches, folding 4, 6, 8, 12 and 16 in parallels, and 8, 12 and 16 in right angles. Equipped with an automatic gripper and counter it counts every sheet as it goes through the machine. The general construction shows fine workmanship and carefully selected high-grade materials, and for these reasons is guaranteed to run at the high rate of from 75 to 100 sheets per minute.

Share Profits with Employees.

The employees of the J. W. Butler Paper Company were given a pleasant surprise when the firm recently decided to adopt the profit-sharing system. Believing that a return of six per cent on the investment fund is a fair amount of profit, and that anything over that percentage rightfully belongs to the workers upon whose loyalty and faithfulness the success or failure of the business depends, F. O. Butler, president, and J. F. Butler, vice-president, worked out the plan of making each employee a copartner. Each employee who has been with the company one year or more is entitled to participate, receiving one-third of a share for the first year, and a full share at the end of three years' service. The Butler Company was established in 1841 and has gained a reputation for loyalty to its employees.

"The Story of the Little Pink Tooth."

A striking headline awakens expectation. Bunner's story of the "Man with the Pink Pants" holds the reader's attention to the close — not clothes. Thank you. So when Ed. E. Sheasgreen, secretary of the Ben Franklin Club of America, began his dissertation on a pink tooth, on March 6, at the regular noonday luncheon of the Chicago Ben Franklin Club, expectation was high. A child had lost what she called "My Little Pink Tooth," a rubber contrivance, sanguine in hue, which the dentist had used in fixing up her teeth. In response to her cries, the mother of the child aided her in the search, and, with a match and a candle to illuminate the field of research, a careful and systematic investigation was made and the pink tooth recovered. From this text Mr. Sheasgreen drew an interesting analogy and showed how printers whose wisdom teeth have not been cut may find them coming through by following the methods of the little girl's mother by letting the light of careful investigation into their business problems. The printer who lets his light shine in the way of good work, and makes it shine into the crannies where loss and waste insidiously eat away his profits, will have something worth while for his teeth to work on. Otherwise he may need no teeth, for his diet will be — soup.

Barton Patent Steel Furniture and Tie-up.

Tying pages with string has been one of the necessary evils in every composing-room, and every printer is familiar with the numerous annoyances, to say nothing of the loss of time, caused by pages loosening and in many instances falling apart, when tied in this manner. The Barton patent interlocking steel furniture and tie-up, which is a well-timed and useful device, is designed with a view to eliminating these annoyances, and is undoubtedly one of the most practical labor-saving devices ever introduced to the printing trade, possessing features that will at once appeal to every practical printer. This furniture is made in various lengths. The side bars are made to allow sufficient squeeze for locking up, and can be varied to suit the requirements of the work in hand. One of the many advantages of this furniture or tie-up is that it can be placed in position on the galley, the page or job made up in it and spaced out to fit, thus insuring accurate justification and saving of time when being locked up. Once the tie-up is on

the page it remains there until ready for distribution, saving the time required for tying and untying each time the page is handled, eliminating any possibility of its being pied in sliding on and off stone or slides. This furniture and tie-up has been adopted with great satisfaction by some of the largest composing-rooms. Complete details can be obtained by addressing Barton Brothers, 1533 South Hamlin avenue, Chicago, Illinois.

Secretary Sheasgreen at Work.

E. E. Sheasgreen, the new secretary of the Ben Franklin Club of America, has already won his way into the hearts of the printers of this country. Since the first of February, at which time he took over the duties of his office, he has been kept busy on the work of the amalgamation vote, and also taking care of the many requests for sample blanks and sending out large quantities of the



ED. E. SHEASGREEN.

blanks for installing the Ben Franklin cost-finding methods in many plants, besides giving information regarding the installation and use of these blanks in small plants. Mr. Sheasgreen's former experience with the R. S. Denham Company, installing cost systems in a large number of plants throughout the country, makes him a valuable asset of the Ben Franklin Club.

On March 7, Mr. Sheasgreen spoke before the convention of the Wisconsin State Franklin Club at Milwaukee, and will be one of the speakers at the Omaha Cost Congress, which is to be held April 7 and 8.

Among the many items of interest in a report sent out by Secretary Sheasgreen is one which calls attention to the first cost congress of the printers of England, held at London, at which over twelve hundred printers were present, which, as he states, is "certainly going some."

In taking up the office of secretary, Mr. Sheasgreen sent a message to the workers in the cause of improved conditions in the printing craft through the columns of the *Ben Franklin Monthly* from which we quote the following:

"The last four years have been of vital importance to the craft — years which I have spent in the closest touch possible with conditions in many cities. To have installed cost-finding systems in a large number of plants, large and small, under all conditions; to have had the opportunity of studying the many different reasons why some of these plants have been failures, while others have been successes, and to have had the privilege of studying human nature, and experiences such as money could never buy — experiences never to be forgotten but all of them with pleasant recollections. Greater tasks still lay before all of us who are members of and workers in this great movement. We must be hard at the labors of our organization every day. We must not lose faith in our fellow man if results come slowly. Let us be comforted with the thought that human nature is very much the same wherever we look, and also that enterprises do not differ materially one from another. Even though we find men engaged in printing or its allied trades, each has the same kind of problems to solve, each is feeling the same disappointments at failure, or joys at success. . . . If men believe in themselves it is natural for them to believe in organization, and to organize in various bodies, though some think they are powerful enough to be independent of all men. . . . During the coming year let us all strive harder than ever in the interest of one great powerful influence that will exert itself among the printers of this country and gradually lift the craft and mankind in general to a higher plane."

Cleveland Ben Franklin Club.

At the regular meeting of the Ben Franklin Club of Cleveland, March 11, the following officers were elected for the coming year: President, James A. Cannon; vice-president, G. H. Gardner; treasurer, Dan Kaber. Directors: J. F. Berkes, P. N. Calvert, W. D. Cogan, B. B. Eisenberg, A. J. Herman, C. M. Hiles, F. J. Martin, F. O. Nitch.

Keystone Semisteel Imposing Surfaces.

In days past "any old thing" answered for an imposing-stone just so it was flat and large enough to hold the unlocked form. Such methods were not only inefficient, but they were expensive and damaged much material. In strong contrast to the above are the durable, accurate and efficient semisteel imposing surfaces made and sold by the Keystone Type Foundry, and described in an insert in the first section of this journal. They are so far ahead of any other material used for this purpose that a comparison is hardly possible.

Improved Monitor Stitcher.

The Latham Machinery Company, of Chicago, manufacturer of the Monitor stitchers, is never content with its achievements. Characteristically progressive, this company is constantly on the watch for improvement, testing and trying out suggestion after suggestion. Perfection has an infinite meaning to men who have this quality of enthusiasm.

Latham's latest style Monitor stitchers embrace the following improvements: A positive feed which feeds the wire straight and evenly and does not scrape or kink it; a short stroke cut-off, only traveling 3/16 inch; a solid heavy former and driver, and an enclosed supporter.

The Latham Machinery Company has worked out these improvements in its stitcher in a very clever way, and not only a great many of the new concerns using the

Monitor stitcher for the first time, but principally the older concerns who have used Monitor machines for twenty years, go so far as to state that the improved Monitor stitcher is not only the best that the Latham Machinery Company ever made, but the best wire stitcher they have ever used.

Humana Automatic Platen Pressfeeder.

Strong evidence of the possibilities of the Humana Automatic Platen Pressfeeder is shown in the cover of the Old Council Tree Bond booklet, printed by the Cramer-Krasselt Company, of Milwaukee, Wisconsin. This cover was printed in nine colors and gold, the sheets fed, registered and delivered by a 12 by 18 Humana feeder on a Chandler & Price Gordon. There were eighty thousand impressions, and less than two hundred sheets were spoiled in the printing. In every instance where this feeder has been tried out it has made good, and the recent installations have averaged one each day. Complete information regarding the Humana feeder may be obtained by writing to Mathias Plum, Clinton and Beaver streets, Newark, New Jersey.

New "Elm City" Counter.

The C. J. Root Company, of Bristol, Connecticut, is placing on the market the "Elm City" Gordon press counter. The Elm City counters are lighter and smaller than the present Bristol counter, but retain all the advantages of the Bristol counter for accuracy and durability. The cases are of polished brass. Pinions, ratchet-wheel and levers are of the best steel. Dials are of whitened brass with figures plainly etched in black. The Elm City counters are quickly set to zero or will repeat automatically when the highest notch is reached. They can be supplied with bells to ring at certain regular intervals, also with lock bars over the dial shaft if desired. These counters are made in a number of sizes, and catalogue and full particulars will be supplied upon request.

Offset Color Book of the Ault & Wiborg Company.

An interesting exposition of inks for offset work is shown in a new catalogue now being distributed by the Ault & Wiborg Company, Cincinnati, Ohio. One of the difficulties presented by the comparatively new process of offset printing has been the peculiar requirements in the suitability of the inks. The catalogue, which contains twenty-four pages, shows about thirty different colors and shades expressed in a great variety of forms of commercial and art work, including the intricate geometrical designs usual in stock certificates, etc. The richness and beauty of the imperial blue, Brazil brown, Jacaranda brown, light and medium bond green call for especial comment. Lithographers and printers using the ordinary litho ink for offset work will find it to their interest to send for this latest contribution to the new process.

Missouri Women's Press Association.

The Missouri Women's Press Association will meet in Columbia, May 12 to 16, during journalism week. The program arranged includes talks by Miss Clara Chapline Thomas, of the Minneapolis *Tribune*, on "City Journalism for Women"; Miss Junia C. Heath, editor of the Walnut Grove *Tribune*, upon "Country Journalism for Women," and by Mrs. Emily Newell Blair, of Carthage, upon "The Field of the Special Writer." Miss Thomas, "Quentin," was a feature writer in New York, but more recently has been doing similar work in the Northwest. "Miss Thomas," says the *Magazine Maker*, of New York, "is one of the best-known special story and paragraph writers among the fast-growing number of western newspaper women." Miss Heath is the owner and editor of one of the most successful of Missouri's county newspapers. Mrs. Blair has contributed a number of articles and short stories to magazines and literary weeklies.

Frank R. Brines.

At the January meeting of the board of directors of the Chicago Ben Franklin Club, Frank R. Brines was chosen for the office of secretary. A young man of exceptional ability and enthusiasm, coupled with considerable experience in organization work, he has in the past month or two made his presence felt among the members of the Chicago organization.

Mr. Brines was educated at Girard College, Philadelphia, and before accepting the managership of an electrotyping foundry in the South, which he had to give up on account of his health, was secretary of the Philadelphia Electrotypers' Board of Trade. Mr. Brines was introduced



FRANK R. BRINES.

to the members at the weekly luncheon on January 23, by President W. J. Hartman, and created a favorable impression by his frank, intelligent and terse speech. He asked for the cooperation of the members and said that he thought he understood their needs and desires and that no efforts would be wanting on his part to uphold the prestige of the Chicago Club.

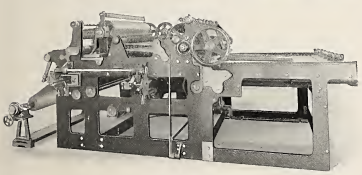
Machine Composition Club Wins Important Point.

The Machine Composition Club of Chicago is to be congratulated upon gaining a most important point for the printing-houses of Chicago; a point which without a doubt will eventually have a good effect on the business in other cities as well. Several months ago the members of the club called the attention of Hon. John E. Owens, Judge of the County Court, to the fact that the printing of the registra-

tion lists was being done through a broker, a condition which the club considered unfair to the printers. After investigating the matter the Judge informed the members of the club that he found their complaint a just one, but he was certain there had at no time been any intention on the part of the board to discriminate against the actual printers. He assured them that in the future contracts would be awarded only to bona fide printers — those actually operating printing plants. At the regular weekly luncheon of the club, held March 18, a list of the printing-offices among which the work was to be distributed was submitted by Dr. Howard S. Taylor, of the Board of Election Commissioners, for the approval of the members.

Kidder "Variable Size" Rotary Sheet-cutter.

In printing waxed papers in the roll, the stretch of the paper gives a variation in the location of the printing. There has been therefore a demand for a sheet-cutter that



Kidder—36 by 48 inch Variable Size—Cut to Register—Rotary Sheet-cutter.

will cut a rewound, printed and waxed roll of paper in register with the printing. The Kidder Press Company, of which the Gibbs-Brower Company, New York, is the general agent, has placed the desired machine on the market, an illustration of which appears herewith. The parallel-motion tape delivery handles the lightest grade of waxed tissue so smoothly and accurately that absolutely no jogging is required to get a perfect subcut on a power cutter.

At the New York Exposition.

Among the numerous manufacturers who will exhibit at the New York Printing, Publishing and Allied Trades' Exposition to be held at the new Grand Central Palace, commencing April 19, 1913, the following will be represented:

Booth No. 41 — The Modern Die and Plate Press Manufacturing Company, of Belleville, Illinois, manufacturers of plate and die presses of high speed and modern advantages. The Eastern representative of the company will have charge of the display.

Booth No. 72 will contain a display of the Swink Printing Press Company, of Delphos, Ohio. Mr. Eysenbach, sales manager, will be in charge of the booth, and will show the Swink presses in actual operation.

Booth No. 77 — F. Wessel Manufacturing Company, of Brooklyn, New York. A large display of machines and utilities manufactured by the company will be shown.

Efficiency of Cottrell Presses.

If work can be made ready to run on one make of press in one-half the time required on another style, and all the other working conditions are equal, it would mean the loss of hundreds of dollars a year in wasted time alone to use other than the press that required the least labor to get ready to operate. The most efficient machine is the one that produces the greatest amount of finished work in the shortest time and that requires the least amount of expense in up-keep.

An insert in the fore part of this journal tells why the Cottrell New Series Press should be considered by every wide-awake and progressive printer before purchasing a two-revolution press. Any further information and an attractive booklet telling a lot about Cottrell two-revolution presses can be obtained by addressing the Keystone Type Foundry, at either of their houses in Philadelphia, New York, Chicago, Detroit, Atlanta or San Francisco.

Want 1914 Convention of International Typographical Union.

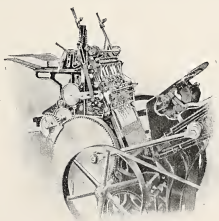
The local union of Calgary, Alberta, Canada, has started work in a systematic manner to secure the 1914 convention of the International Typographical Union. In keeping with its usual progressive spirit, the members have already secured the cooperation of the newspapers, and are enlisting the support of every public body in Calgary.

A committee has been appointed to interview the heads of the different institutions, and it is expected that the delegation from the Calgary union to the convention at Nashville next August will consist not only of members, but also some of the officials and prominent business men, who will go to give their support to the local union.

The citizens of Calgary are of the progressive kind, and believe in making good use of printers' ink as well as other methods in boosting whatever they undertake; and the work already under way is evidence of the fact that when the delegation that carries the banner "Calgary, 1914," arrives at Nashville, it will do more than merely create an impression.

Kirkman Automatic Feeder for Gordon Presses.

Platen-press efficiency will be the special feature of Booth 45 at the Printing Exhibition at the Grand Central Palace, New York, in April. The "modernization of the Gordon press" will be shown in Kirkman automatic feed-



Kirkman Automatic Feeder

ers on Gordon presses. A peculiarity of this feeder is a change by which the platen is given much less play and a rigidity of impression secured which improves the work, increases output and adds vastly to the life and stability of the press. The Kirkman automatic feeders will be shown working under power and doing commercial work.

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A. H. McQUILKIN, EDITOR.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 Cents; none free.

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When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & CO., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

JEAN VAN OVERSTRATEN, 3 rue Villa Hermosa, Brussels, Belgium.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed. We can not send copies free to classified advertisers.**

BOOKS.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of pieas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by pieas or square inches, in all the different sizes of body type, and the nearest approximate weight of metal per 1,000 ems, if set by linotype or monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of books, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING—A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ACCOUNTING SYSTEM FOR PRINTERS—A book for the printer with a cost system, or intending to install one; investment and expense accounts arranged accordingly. Labor-saving short cuts shown. $2.50 postpaid. WALTER JOBSON, 643 Hill st., Louisville, Ky.

ESTIMATE INK CORRECTLY—Send for "Printer's Ink Scale" (chromatic); shows quantity of ink required for jobs, full instructions. Price, 25 cents. W. E. RADTKE, 121 Oklahoma av., Milwaukee, Wis.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE—Bound volumes I to XIV, THE INLAND PRINTER; make offer; f.o.b. Chicago. C 203.

BUSINESS OPPORTUNITIES.

ASTRA ESTABLISHMENTS—Importation-exportation, 182 rue Lafayette, Paris, France. Our house takes charge of the purchasing of all merchandise on commission and at the lowest prices; indicates the best sources for purchasing; procures for agents the representation of commercial firms; examines and finances the launching of good products and the exploitation of new inventions.

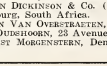
LA RECLAME UNIVERSELLE

Advertising Agency and sister house of the "Astra Establishments," 182 rue Lafayette, Paris, France. Studies, advises and places all kinds of advertising in France and abroad; furnishes the addresses of all branches and categories, customers, tradesmen, agents and depositaries (or consignees); organizes the sale of all products in the French and foreign markets; write us at once.

FOR SALE—Perfectly equipped rapid photogravure plant consisting of two rotary and one sheet-fed presses and other necessary equipment; the change of policy in confining our business to our established trade in color and photoengraving offers an excellent opportunity to a large printing or publishing house to add a picture-producing department for art or commercial purposes. THE HARTLEY COMPANY, 129 Lafayette st., New York.

A BUSINESS OPPORTUNITY—One of the leading and best-paying poultry journals in U. S. has been placed in my hands for sale; present owners retiring from publishing business; if you can command necessary capital this is a splendid opportunity to acquire an established enterprise produeing large profits. D 261.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues



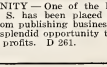
QUICK ON

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues



VISE GRIP

FOR SALE — Well-established, up-to-date four-jobber printing plant, located in the city of Los Angeles, doing a profitable business; exceptional opportunity for a capable, high-grade man; for particulars, address SECRETARY, Printers' Board of Trade, Los Angeles, Cal.

PHOTOENGRAVING PLANT, long established, well known; will sell, or lease with purchase option; connected with printing and electrotyping plants; lots of business at good prices; owners are printers; small cash capital required. P. O. BOX 512, Des Moines, Iowa.

FREE! ONLY NEWS AND JOB shop in good Indiana town 2,000; if you've $1,000 cash to pick up your outfit, $2,000 year business thrown in; mean just what I say — so write quick. E. O. GILDART, 664 Diversey blvd., Chicago, Ill.

WHO WANTS TO BUY a printing establishment in Seattle with a good connection to start in with; strictest investigation; good reason for selling; price, $4,500; easy payments. ED JORDAN, P. O. Box, 85, Seattle, Wash.

BOOK AND JOB PRINTING PLANT FOR SALE — Located within 60 miles of New York city; up-to-date equipment; doing an annual business of $30,000; good reasons for selling. For further particulars, address D 258.

FOR SALE — Job bookbindery in county seat near San Francisco; good business, established 4 years; will sell at sacrifice if taken at once, as other interests demand present owner's attention. D 234.

FOR SALE — First-class, small job plant, choice location, rare opportunity for good, live printer; reason for selling — am not a printer. Address PRINTER, 129½ Main st., Oklahoma City, Okla.

PUBLISH NEWSPAPER — 1,000 four-page, seven-column papers, $28 weekly; second thousand, $6. EMPIRE NEWSPAPER UNION, 419 1st av., New York.

FOR SALE — Complete, modern three-press job-shop in best town in Montana; genuine bargain if quick sale. SUPERIOR PRESS, Bozeman, Mont.

FOR SALE — An up-to-date job-printing plant; easy terms, must sell. 407 Foster bldg., Denver, Colo.

FOR SALE — A thoroughly organized and money-making printing business in Texas. M 928.

FOR SALE — The best-equipped printing-office in Topeka, Kan. D 227.

COPY.

EXCLUSIVE PRINTERS' ADVERTISING SERVICE; five years' demonstrated success; samples free. FRANK ARMSTRONG ADV. CO., Des Moines, Iowa.

DRY MATRICES.

THE PERFECT DRY MATRIX — A SPECIALLY PREPARED dry mold, ready for instant use; perfect cast can be secured from type or coarse-screen half-tones; write for full particulars; sold for 20 cents per sheet, size 19 by 24, to introduce our dry process; price is f.o.b. New York; a trial order will convince you. PREMIER FLONG CO., P. O. Box 671, New York, N. Y.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc, at trifling cost, with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

MAKE YOUR OWN CUTS — By my photoengraving process any printer can automatically copy pictures from newspapers, drawings, catalogues, etc., and make zinc or copper printing plates; purely mechanical, no drawing; complete working instruction, $1. H. CANFIELD, 327 Earlham, Germantown, Philadelphia.

EXCHANGE.

WANTED to trade a two-color old-style Huber for a small Harris Automatic with envelope feed; please state particulars. D 899.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on nameplate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

FOR SALE — A complete, modern-sized printing plant, in splendid condition, consisting of Chandler & Price press, 14½ by 22; large number of fonts modern display type; enough body type for a country newspaper and other material pertaining to a modern plant; this plant was installed to do private work and was but little used; by reason of a change of business it is offered for sale for want of use. Address PARKER, Bethlehem, Pa.

FOR SALE — One rebuilt Model 1 linotype machine, with extra empty magazine and one 220-volt alternating-current, belted motor; 18 months in use; in excellent condition; price, $1,700, of which $1,260 is to be paid in $45 monthly notes to the Mergenthaler Linotype Co., while the $440 is to be paid us in $25 monthly notes; no advance payments. For further particulars, address NORDEN PUBLISHING CO., Racine, Wis.

CUTTING MACHINES — Rebuilt and secondhand bargains; also new cutting machines, embodying the latest and best world cutting practice, made in a factory devoted exclusively to the manufacture of cutting machines — nothing but cutting machines. OSWEGO MACHINE WORKS, Oswego, N. Y.

FOR SALE — Harris 2-color press, size 16 by 20, numbering-head attachment; excellent condition, used only little over year; cost $3,800 — will sell for $2,000. Address VAN TASSEL & ODELL, Tarrytown, N. Y. It's a bargain.

FOR SALE — C. B. Cottrell & Son's latest type of two-revolution printing press, size of bed, 27 by 36 inches, front delivery, 4 rollers on form; had 8 months' steady running; good condition. S. GORMAN & SON, Davenport, Iowa.

FOR SALE — One 30-in. Geo. H. Sanborn lever cutter, in perfect order, used but little, with one knife; $50, f.o.b. Centreville, Mich.; strictly cash. DR. DENTON SLEEPING GARMENT MILLS, Centreville, Mich.

LINOTYPE, CANADIAN MODEL No. 3, with extra magazine, two molds, four fonts of two-letter matrices and extra sorts; good condition. IMPERIAL PUBLISHING CO., LTD., Halifax, N. S., Canada.

FOR SALE — 1 Eureka eyeletting machine, in splendid condition; 1 imposing-stone, 36 by 60; all ready for business; cheap for cash. Advertising Department, DODGE MFG. CO., Mishawaka, Ind.

LINOTYPES FOR SALE — 3 Canadian machines; 2 Model 1; 1 Model 3; good condition, all fully equipped with matrices, liners and blades. McALPINE PUB. CO., Halifax, N. S., Canada.

LINO-TYPEWRITER — The typewriter "built like a linotype"; price reasonable; easy terms; agents wanted. BUCKNER LINO-TYPEWRITER COMPANY (est. 1908), Berkeley, Cal.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 634 Federal st., Chicago.

FOR SALE — One Model No. 4 Linotype, No. 11237, complete with motor, Rogers attachment and mold; also three fonts of matrices. JACKSON & BELL, Wilmington, N. C.

LINOTYPE, MODEL 3; excellent condition, with one extra magazine, two sets of matrices, liners and ejector blades. EDDY-PRESS CORPORATION, Cumberland, Md.

FOR SALE — Two Model 3 Canadian Linotypes, with very complete assortment matrices; plant in excellent condition. BARNES & CO., St. John, N. B., Canada.

LINOTYPE — Model 2, complete with motor, magazine, matrices, liners and blades. SPRINGFIELD PRINTING & BINDING CO., Springfield, Mass.

FOR SALE — $150 each takes complete celluloid button-making outfit, good as new; worth $300. BOTZ & SONS PRINTING CO., Sedalia, Mo.

FOR SALE (or exchange for paper stock or material) — Printograph press, with motor. ILLINOIS STATE REGISTER JOB OFFICE, Springfield, Ill.

FOR SALE — No. 2 Miehle 2-revolution press, fine condition; a bargain. SARANAC MACHINE CO., Benton Harbor, Mich.

FOR SALE — One Canadian Linotype, No. M-3204, in good condition. SYDNEY POST PUBLISHING CO., Sydney, N. S.

HELP WANTED.

Compositors.

WANTED — First-class job compositor to take charge of mechanical department of fast-growing bank and office outfitting company, incorporated; no trifler or dreamer wanted; man with $1,000 to invest desired; permanent position; brilliant future. D 256.

WANTED — Union printer for big specialty print-shop in best city on Pacific coast; largely wood-type work; scale, $26 per week; will pay $30 up for right man; eight hours, and handsome new office. D 224.

Draftsmen.

WANTED — Draftsman, with experience on printing machinery. D 259.

MEISEL Printing Press Mfg. Co., 944 to 948 Dorchester Avenue, Boston, Mass.
Presses for Printing one or both sides of the web in one or more colors for roll or sheet products, flat or folded. Ticket Presses. Salesbook Presses. All sizes Rotary Presses.

Engravers.

FOREMAN-ENGRAVER WANTED — A large publishing house in the Middle West wishes to secure a thoroughly experienced working engraver-foreman for its finishing department; one used to high-class half-tone and color work; nonunion man preferred; in reply please give full particulars in regard to previous experience, age, recommendations, etc. C 190.

Foremen.

SUPERINTENDENT WANTED by large and modern-equipped printing plant loented in the Middle West; has a splendid opening for a first-class factory superintendent; must thoroughly understand all branches and be especially strong on presswork; exceptional opportunity for one capable of securing best results; full details by addressing SUPERINTENDENT, care American Type Founders Co., Cleveland, Ohio.

PRINTER-FOREMAN for our composing-room; want man of exceptional ability, with experience on highest-grade catalogue and booklet work; must have thorough knowledge of stonework, know margins, and have an appreciation of type values; above all, must be good, successful executive; fine opening for man of ability; nonunion. D 257.

WANTED — Man for superintendent in medium-sized office, handling all classes of printing; must be practical, systematic, have thorough knowledge of all branches of the business and able to plan work, specifying how it is to be handled, and get the best results out of men; state experience and salary desired. BOX 559, Cincinnati, Ohio.

Manager.

MANAGER of job-printing department wanted; a situation is open with a large periodical-publishing house for an experienced man to take charge of its job printing; this demands accurate knowledge of paper stocks, printing and folding processes and the ability to handle large and complicated runs; write, stating age, references and experience, C 104.

Operators.

LINOTYPE OPERATORS WANTED — $21 per week; regular night shift; bookwork; only sober, reliable men need apply. THE HUGH STEPHENS PRINTING CO., Jefferson City, Mo.

Pressmen.

WANTED — Job pressman by good commercial house in the South; must be a thoroughly practical man on all grades of job and half-tone work, capable of managing feeders, and able to get the best results in legitimate time; none but first-class men need apply. D 249.

WANTED — A first-class all-around job and cylinder pressman. FIERSTINE PRINTING HOUSE, 42-44 Pearl st., Utica, N. Y.

Salesmen.

WANTED — A salesman in the Central West having some knowledge of printing and an ability to suggest publicity and selling ideas; the position is one that should appeal to young men and offers every opportunity for the future; references as to habits and experience expected. D 70.

WANTED — Salesman calling on the trade to handle, as a side-line, linotype galleys. D 252.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

LINOTYPE INSTRUCTION — Seven Linotypes; lesson sheets; thorough mechanical instruction; employment bureau; 150 students yearly; call or write before deciding; three openings. EMPIRE MERGENTHALER LINOTYPE SCHOOL, 419 First av., New York city.

OLD TYPE WANTED.

OLD TYPE WANTED — Cash or exchange. EMPIRE TYPE FOUNDRY (not in the trust), Buffalo, N. Y.

SITUATIONS WANTED.

Bookbinders.

BOOKBINDER — First-class finisher, stamper, marbler, forwarder, gilder and ruler wants position; 16 years' experience in blank books, edition and loose-leaf binders; West preferred. C 880.

Compositors.

GERMAN COMPOSITOR, with first-class references as to ability and habits, desires change of location where he may be enabled to learn Linotype. Address JOSEPH KRUPP, 416 South 9th st., Lincoln, Neb.

Electrotyper.

ELECTROTYPE FOREMAN wishes to make change; highest credentials. D 250.

Foremen.

TWO TALENTED MEN with executive and creative ability, combined with exceptional team-work for producing printing of taste and distinction; both practical; one a printer with office experience, the other a pressman; the printer as a general superintendent, the pressman as foreman or head pressman; the services of these two men can be had for a remunerative salary; only high-class proposition considered; the record of both men will bear the closest investigation. Address D 235.

POSITION WANTED as foreman in composing-room by man who has successfully conducted large plant, turning out all classes of high-grade work, including catalogues, editions, loose-leaf forms and blank books; desires to make change; at present employed; sober, steady; no cigarette smoker or boozer; union; state full particulars in letter. D 236.

YOUNG MAN open for position April 10 as foreman or assistant foreman in private printing plant; 11 years' experience, comprising composition, cylinder and Gordon presses, folders, Multigraph, newspaper work, etc.; also linotype machinist-operator and good all-around mechanic; prefer vicinity of Chicago. D 240.

WANTED — Situation in any executive capacity with large printing house; employed at present as mechanical superintendent of printing and publishing house; can submit references unexcelled; salary commensurate with position; twenty-five years' experience. D 225.

WANTED — Position as superintendent of medium-sized printing plant by man experienced in both shop and office work; past four years with one of largest printing concerns west of Chicago; energetic, good executive and organizer; references furnished. D 226.

SITUATION WANTED by printer with thorough knowledge of the business, including stock-buying, estimating and selling, as superintendent of medium-sized shop, or foreman of composing-room; married, sober and reliable; nonunion. D 248.

PRINTER-FOREMAN-MANAGER — Seventeen years' experience, now managing growing business, desires change; will consider position in any capacity; eastern and central States preferred. PRINTER, 837 Cherry st., Wichita, Kan.

AN EXPERIENCED printer is open for position of superintendent or foreman; member Chicago Printing Craftsmen; will purchase stock with son if right opportunity is presented. D 243.

A THOROUGH, modern and practical printer, estimator, manager and cost-system man wishes position with medium-sized plant. Address Smith, 105 Vista pl., Mt. Vernon, N. Y.

FOREMAN of several years' experience on commercial and catalogue work wants similar position with hustling firm. D 947.

Machinist-operator.

SITUATION WANTED — Combination Monotype operator, seven years' experience, desires change; printer for 20 years; married, sober, industrious. D 232.

Miscellaneous.

YOUNG MAN, teetotaler, city and country job and newspaper experience, fast, clean Linotype operator, with some knowledge of advertising, desires situation by April 15 where he can learn more; go anywhere; union. L. C. WILLIAMS, 1051 Lucas st., Muscatine, Iowa.

Pressmen.

PRESSMAN wants to buy an interest in reliable print-shop; can run cylinder and platens; will take charge of pressroom; knows how to run presses to make them pay; would accept position as foreman of pressroom. JAS. A. DODD, Gen. Del., Hattiesburg, Miss.

PRESSMAN who thoroughly understands the fine points of the trade desires, on account of sickness in family, a position as foreman or pressman in southern California, New Mexico or Arizona; correspondence invited. D 233.

JOB PRESSMAN, experienced in coverwork, colorwork, embossing, etc., and capable of taking charge and getting results, desires position. WM. S. REED, 46 Abbott st., Detroit, Mich.

WEB PRESSMAN, experienced on both box Duplex and Hoe magazine presses, wants situation; small city preferred; union. D 262.

Proofreaders.

WANTED — Position as proofreader, preferably in Middle West; 8 years' experience in bookwork and foreign languages. D 266.

FOR RELIABLE TYMPAN PAPERS

Mayville Duplex Tympan
for Top and Draw Sheets
Especially economical on long runs

WRITE
GEO. W. MILLAR & CO.
284 Lafayette Street,
New York

Mayville Offset
For the rotary press
A superior Traveling, Shifting or Smut Tympan

WANTED TO PURCHASE.

WANTED TO PURCHASE — A plant, including press to print 25 by 38 sheet, power cutter, folder, stitcher, etc.; price must be right. D 230.

MONOTYPE WANTED — Secondhand. C. L. DARTE, 306 Lexington av., Buffalo, N. Y.

BUSINESS DIRECTORY.

Advertising Blotters.

BLOTTER ADVERTISING is a paying proposition if you put out something attractive, and possessing originality and snap; we furnish a unique three-color cut service and copy for blotters which will bring you business; price, $2 per month; send for samples; a signature cut free with a six months' order. WM. J. PLATT & CO., Bridgeport, Conn. tf

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plates, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-13

Casemaking and Embossing.

SHEPARD, THE H. O., CO., 632 Sherman st., Chicago. Write for estimates. 1-14

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases for job and eylinder presses. 7-13

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE COMPANY, THE, 116 Nassau st., New York; 610 Federal st., Chicago; Mermod-Jaccard bldg., St. Louis, Mo. Sat-finish plates. 6-13

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-13

Electrotypers and Stereotypers.

H. F. McCAFFERTY CO., nickeltyping and fine half-tone work. 141 East 25th st., New York. Phone, 5286 Madison square. 3-13

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st. 11-13

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-14

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Company, Boston-New York. 2-14

Embossers and Engravers — Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 16-20 E. Randolph st., Chicago. 4-13

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Embossing Dies.

YOUNG, WM. R., 121-123 N. Sixth st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 7-13

Grinders and Cutting-room Specialties.

WE SELL to printers, lithographers and related trades and satisfy them because of a knowledge of what is required. Our personal service makes our patrons satisfied customers. Our specialties: High-grade paper-cutter knives; cutting sticks (all sizes); K. K. knife lubricator, takes place of oil and soap; K. K. paper-slip powder, better than soapstone. Also expert knifegrinders. Prices right. E. C. KEYSER & CO., 722 S. Clark st., Chicago. 6-13

Guaranteed Flat Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed flat gummed papers in the sheet and in the roll. Chicago office, 452 Monadnock bldg. 2-14

Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed noncurling gummed papers in sheets and rolls. 5-13

Hot Die Embossing.

STEARNS, HOWARD & CAMPBELL, 557 W. Monroe st., Chicago. Catalogue covers, labels, show-cards, etc.; engravers and die sinkers. 11-13

Ink Manufacturers.

AMERICAN PRINTING INK CO., 2314-2324 W. Kinzie st., Chicago. 3-13

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, General Offices, 160 Broadway, New York; Credit Books, Reports, Collections. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. 7-13

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-14

Numbering Machines for Printing-presses.

WETTER NUMBERING MACHINE CO., 335 Classon av., Brooklyn, N. Y. Special machines for rotary presses of any make. Prices that talk. 1-14

Paper Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. The Oswego, Brown & Carver and Ontario — Cutters exclusively. 4-13

Photoengravers.

BLOMGREN BROTHERS & CO., 612 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-13

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-14

WILLIAMS-LLOYD MACHINERY COMPANY, headquarters for photoengravers' supplies. Office and salesrooms, 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Co., Boston-New York. 2-14

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 S. Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 E. Second st., Cincinnati, Ohio. 10-13

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-14

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery 1-14

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago office, 7 S. Dearborn st. 11-13

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, New York. 10-13

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburgh; 706 Baltimore av., Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 3-14

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firms:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.
Bernard Dietz Co., 231-233 Forest st., Baltimore, Md. 10-13

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-14

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, Chicago. Scientific printing-office equipment. 7-13



MAKE MONEY

by attaching **NEW CENTURY FOUNTAINS** to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs. No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS — *More Impressions* and *Better Work*. **For Chandler & Price, Challenge, and all Gordon Presses.**

Get a descriptive circular from your dealer or send to us. **THE WAGNER MFG. CO., Scranton, Pa.**

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago. Babcock drums, two-revolution and fast news presses; also new and rebuilt. 7-13

Roller Racks and Overlay Tables.

JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. Promoting "The Johnson Way" scientific roller care. 5-13

Special Machinery.

GEORGE W. SWIFT, JR., designer and manufacturer of special machinery for manufacturer and printing paper goods. HORDENTOWN, N. J. 8-13

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, $19 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York. 5-13

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburgh, Cleveland, Cincinnati, St. Louis, Chicago, Detroit, Kansas City, Minneapolis, Denver, Dallas, Los Angeles, San Francisco, Portland, Spokane, Vancouver. 8-13

ADVANCE TYPE FOUNDRY — Highest quality type at moderate prices. WIEBKING, HARDINGE & CO., Props., 1133 Newport av., Chicago.

BARNHART BROTHERS & SPINDLER, Chicago. Type, borders, ornaments, electros, brass rule, galleys, rebuilt machinery. 7-13

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York. 11-13

THERE IS A HEAP OF DIFFERENCE BETWEEN

R. R. B. Padding Glue

and others — and it is always in favor of R. R. B. Try it on *your* work.

ROBERT R. BURRAGE

83 Gold Street *NEW YORK*

Defiance Bond

Manufactured by

Byron Weston Company

DALTON, MASS.



Elm City Job Press Counters

are known for their accuracy. Easily and quickly attached.

Ask for Catalog 5.

THE C. J. ROOT CO., Bristol, Conn.

The Universal Wire Loop

Quick Stringing Saves Time. Universal Loop Adjustable from ⅝ to ⅞ of an inch.





Is the cheapest and best device for "Stringing" Catalogues, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out!

Let us send sample and quote you prices.

Wire Loop Mfg. Co.

(Successors to Universal Wire Loop Co.)

75 Shelby St., Detroit, Mich.

PATENTED

This cut illustrates one of the various sizes of hangers for books ½ to 2 inches in thickness.

BARNHART

STEEL COMPOSING-ROOM FURNITURE

Is built like a modern steel building, rigid, durable, fireproof, sanitary—the ultimate answer to the question: How may a composing-room be fitted up to turn out the most work for a given expense?

We have an interesting folder describing the most modern composing-room in the country—that of the "Times Mirror" in Los Angeles—which we shall be glad to send you. Write for it.

Barnhart Brothers & Spindler

St. Louis, Omaha, Washington, St. Paul

168-170-172 W. Monroe St., CHICAGO

New York, Kansas City, Seattle, Dallas

Creators of BARNHART Type Faces.

TELEPHONE CALUMET 4233

Western Paper Stock Co.

BUYERS OF

ALL KINDS OF WASTE PAPER

1452-1458 INDIANA AVENUE

CHICAGO, ILL.

5000 PRINTED GUMMED LABELS

Size 1 in. x 2 in., in roll form. Will not curl. No waste. $1.50



Printed and Plain Gummed Tapes. All sizes. Rapid Package Sealing and Unsealing Machines, from $1 to $7.50

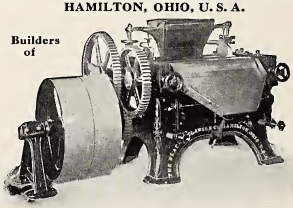
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NORWALK, CONN.

THE BLACK-CLAWSON CO.

HAMILTON, OHIO, U. S. A.

Builders of



INK GRINDING MILLS with 3 Chilled Iron Rolls

Sizes—6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches.

With or without Hoppers. Solid or Water-cooled Rolls.

Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery.

To Use Papers of Proven Value Is to Keep the Balance on the Right Side of the Ledger

A big percentage of the losses in printing jobs start when the wrong paper is selected. It isn't always the printer's fault, because he does not always know what stock he is going to get. But the printer who sticks to

Warren Standard Book Papers

doesn't run this risk. He knows the uniform quality of Warren's papers, and that they are always sold under the same trade name.

Cameo Paper is the same whether he buys it in Boston or San Francisco—always that velvety, lusterless surface which gives to half-tones the effect of photogravures, and brings out a clean-cut, legible type-page. There is no other paper made on which such beautiful effects can be secured.

In Warren Standards you will find just the paper best suited to any particular booklet job you have to print. You will not have to search beyond the pages of our new specimen book,

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This is the most complete sample-book ever issued. You will find it a mine of suggestions for color and typographical effects. If you will write for it on your business letter-head we will send you a copy free. Write for it to-day.

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Manufacturers of the best in staple lines of coated and uncoated book papers

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Swift
Sure
Accurate



Jaw
Travels
3 Picas

(Patented
April 11,
1911)

Size 4 x 6
Picas

AND

Uprightgrain Sectional Blocks

(Patented
July 2,
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Made of wood "as it grows" with seamless steel binding for strength and durability.

Exclusive features—used with hooks, or plates can be tacked.

Perfect impression—equaled on no other base.

Made to Point System:

4x4 Picas	4x6 Picas
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Guaranteed *not* to shrink or swell.

UPRIGHT—the ONLY System that will handle ANY and ALL unmounted plates.

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Inaccurate Feed Detector

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Eliminates all troubles from Inaccurate Feeding

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For Printers, Bookbinders and Electrotypers

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4	10 x 15 Chandler & Price Gordons, long fountain and steam fixtures	165.00
2	10 x 15 New Style Gordons, with steam fixtures	145.00
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	30-inch Improved Gem Lever Cutter, finger gauge	120.00
	25-inch Improved Gem Lever Cutter, finger gauge	90.00
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Full line of electrotyping machinery at greatly reduced prices. Complete catalog for the asking.

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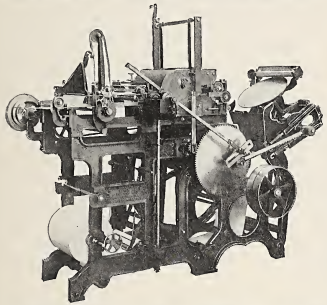
If You Don't Need a Web Press, Try the Attachment

This complete Web Press should be in the plant of every progressive printer or specialty printer. If you have idle Gordon job presses, it is a wise printer who will buy our automatic attachment.

STUDY CAREFULLY THESE TWO PROFITABLE PROPOSITIONS TO THE PRINTER

The Toledo Web Press

We stand back of every statement made regarding *character* and *quantity* of output, and we want the prospective buyer to *thoroughly investigate* our claims before buying any other press.



We guarantee to stand the test of comparison with any press on to-day's market.

SOME SPECIAL FEATURES:

It prints from the roll automatically, in one or two colors. Rewinds, cuts, slits, perforates, punches, numbers, counts and stacks, either or all at one operation.

Does perfect bronzing. Every objection to bronzework is eliminated by the TOLEDO WEB PRESS.

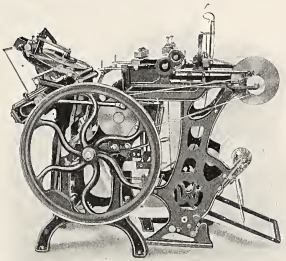
A specially made, extra heavy, CHANDLER & PRICE Gordon is the foundation *unit*.

Write for samples, representing actual product, prices, sizes and further information.

The Automatic Attachment

is sold to the printer without the Gordon press. It will fill the requirement long experienced by a great number of printers who have idle job presses that can be pressed into service by attaching our combination.

This Attachment provides an automatic feed, together with facilities (separate UNITS) for perforating, punching, slitting, cutting, stacking, rewinding, two-color, numbering, counting, etc.



Cut shows how to be applied. Sold with or without press.

A Gordon press, equipped with the Attachment and facilities, is instantly transformed into a perfecting press, capable of producing many times the *variety* and *quantity* of *output* at *minimum cost* of production.

TOLEDO WEB PRESS MANUFACTURING COMPANY

WANNER MACHINERY CO., 703 S. Dearborn St., Chicago, Selling Agents for Chicago Territory. *When in Chicago call and see both machines in operation.*

Toledo, Ohio

Increase Your Sales—Decrease Your Losses
Consult the Specialists Who Know

Seventeenth **TYPO** *Year*

The only Credit Book and Classified Directory of the Paper, Book, Stationery, Printing and Publishing Trade and Kindred Lines

RATINGS MOST CAREFULLY REVISED

The Typo Mercantile Agency

General Offices, 160 Broadway New York

The Mechanical Chalk Relief Overlay

and

Good Half-Tone Printing

One Suggests the Other

License to manufacture and use the overlay granted to employing printers. *Write for samples, etc., to*

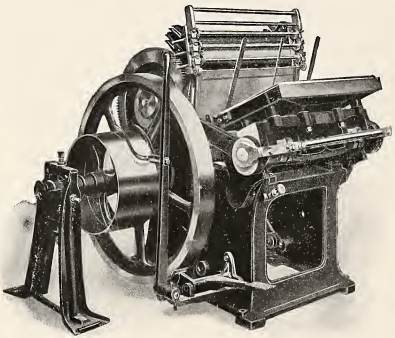
WATZELHAN & SPEYER

183 William Street, New York

See the Full Line of Presses Before You Buy

Then you will appreciate what we have to offer you, Mr. Printer and Boxmaker; but, mark you, all other presses must be carefully examined and faithfully compared with our presses—*what they will actually do, etc.*

The Gally Improved Universal Press



for over 25 years has stood the test alongside all legitimate competition, is built along lines of scientific knowledge of what is required, backed up by a solid guarantee to every buyer that each press shall give perfect satisfaction.

The Universal Press

will print everything from tissue to heavy cardboard; will cut and emboss. For high-class half-tone and three-color work there is no press that can "pass it."

Another good proposition:

The Gally Universal Cutting *and* Creasing Presses

represent the most complete line offered to the printing industry, and should be carefully investigated by the specialty printer or boxmaker, because we know THE GALLY UNIVERSAL embodies features desired by the buyer.

Built to stand the service, have wonderful strength and durability, and many other features that insure lasting and satisfactory service. Your neighbor printer can tell you of the many qualities claimed for this press.

If you are on the market for a press that will do perfect cutting and creasing on any stock where enormous pressure is desired, the GALLY is guaranteed to fill the requirement.

We solicit prospective buyers and our patrons to make our factory a visit while in New York City attending the National Printing and Advertising Exposition, during April. Don't fail to see our line after you have carefully looked at all other presses.

The National Machine Co., Hartford, Connecticut

Manufacturers

Sole Canadian Agents—MILLER & RICHARD, Toronto and Winnipeg

If You Are Interested in Numbering Machines

Call and see our exhibit at the National Printing and Advertising Exposition, Grand Central Palace, New York

SOLD AT RIGHT PRICES
ALL TYPEFOUNDERS AND DEALERS
Wetter Numbering Machine Company
335 Classon Avenue, Brooklyn, New York, U. S. A.

April 19 to 26, 1913

WANNER
MACHINERY CO.
A. F. WANNER PROP.

Special Agents
SWINK
CYLINDER
PRESSES

PRINTERS' AND BINDERS' MACHINERY EQUIPMENTS
Wanner Mach'y Co., 703 S. Dearborn St., Chicago

TRY THIS: JAQUES, writer for printers, is so confident of his ability to convince you that he can bring new customers into your office that he will send you copy and layout for a series of blotters or stuffers on approval. His ideas, based upon psychological principles, are prolific enough to go round; he writes to fit your business. Remember, it costs you nothing to see his copy; so, to-day, when you write him, mention whether your shop is small, large, uses trade-mark, or has specialty. His address is 1849 Ionia street, Jacksonville, Fla. You will be proud to use his copy after you see it.

BUY 8% BONDS

or any other kind, or the blanks on which to make them, from
ALBERT B. KING & CO., Inc.
BOND AND CERTIFICATE SPECIALISTS
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New York Depot for Goes Lithographing Company

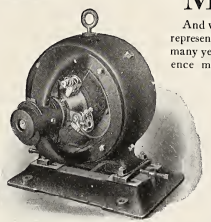
EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD
Simple, economical, durable
Sheets, 6 x 9 inches. $1.00 a Dozen, postpaid
THE INLAND PRINTER COMPANY
632 Sherman Street, CHICAGO.

POWER SATISFACTION

Printers have come to know by experience the reality of genuine motor power service through continued use of

Peerless Motors



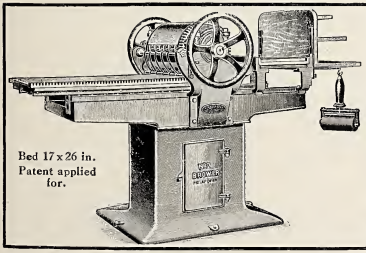
And why? Because they represent the experience of many years, and our experience means much to the printer who is on the market for an economical operating system of power.

Tell us what presses you contemplate equipping and we will advise you by return mail what it will cost you.

Ask for our illustrated catalogue, plans of selling, prices, etc.
On ANY POWER PROBLEM write:

The Peerless Electric Co.

Factory and General Office: Warren, Ohio
Sales Agencies:
CHICAGO, 1536 Monadnock Bldg. NEW YORK, 43 West 27th Street
And All Principal Cities



Bed 17 x 26 in.
Patent applied for.

Brower Ball Bearing Proof Press

THE LATEST WORD IN PROOF PRESSES

Ball bearings under bed. Automatic and noiseless trip.
Receding front guides.
Pronounced the most perfect machine of its kind ever built.

Descriptive circulars upon request. Shall be greatly pleased to call upon or correspond with all who are interested.

A. T. H. BROWER COMPANY

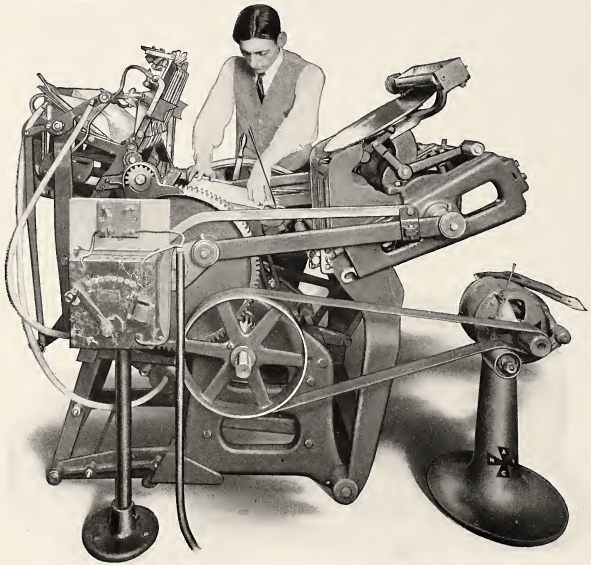
Printers' Machinery
1040 Bryn Mawr Avenue CHICAGO

Visit our Booth at the National Printing and Advertising Exposition, New York City, April 19th to 26th

HUMANA

(THE AUTOMATIC FEED FOR PLATEN PRESSES)

We Guarantee the HUMANA to feed, register (hair-line) and deliver (printed side up) all commercial work, including Bond, Glazed, Pebbled and French Folio Paper, Cardboard (any weight), Envelopes, Flat Bags, Postals, Blotters, Index Cards, etc., etc. 2,000 to 2,500 impressions per hour. Perfect register on multi-color jobs. Automatic trip. Minimum spoilage.



A platen press HUMANIZED (showing make-ready)

Sold on Trial and Guaranteed

THE HUMANA occupies less space than a boy feeding the press.

It pays for itself in a few months

TWO HUMANAS can be operated by ONE FEEDER do the work of FOUR GORDONS and FOUR FEEDERS and save three feeders' wages.

THE HUMANA is an Automatic Feed for platen presses. It can be attached in a few hours to a platen job press, transforming it into a COMPLETE AUTOMATIC MACHINE. The attaching of the feed is done without the least injury to or change in operation of the press, as it is secured in position by a system of clamps which holds it securely in place. The make-ready is effected the same as without feed.

Requires less than 50 per cent of the operator's time. (Any boy or girl can operate the HUMANA.) More than 450 HUMANAS sold and in actual operation. Two sizes, 10 x 15 and 12 x 18.

SEND FOR SOME OF OUR 296 TESTIMONIALS. ALSO CIRCULARS AND SAMPLES OF WORK.

Try one for a while (gratis). If you like it you may purchase on terms entirely satisfactory to you.

Manufactured and guaranteed by **MATTHIAS PLUM**

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NEW YORK CHICAGO PHILADELPHIA ST. LOUIS BUFFALO BOSTON ATLANTA CINCINNATI

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The only legitimate question about buying a

Potter Rotary Offset Press

is how soon to buy it.

Its adaptability to all the demands of the art, its excellence of design and construction, its *proved superiority* when tested by practical comparison, prove true the adage—

If It's a POTTER, It's the BEST

If you are in doubt as to its meeting the requirements of your work, tap our information tank.

One of our customers says of it—

> "It's such an intelligent press, it's so DEPENDABLE—send me another."

That's a good quality for your office.

The recent advances in plate-making open new fields of usefulness for this useful press.

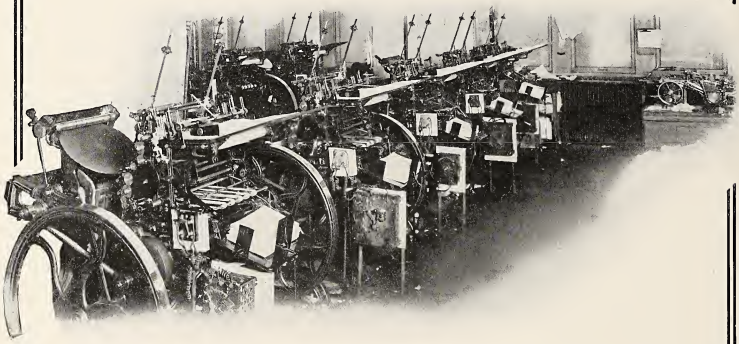
POTTER PRINTING PRESS COMPANY

PLAINFIELD, N. J.

CHICAGO	ATLANTA, GA.	SAN FRANCISCO
Champlin Mfg. & Sales Co.	J. H. Schroeter & Bro.	The Bickford Printing Mach. Co.
343 So. Dearborn St.	135 and 137 Central Ave.	508 Mission St.

Booth 45 Will Be the Main Attraction at the New York Printers' Exposition

Seven Kirkman Feeders in Operation



Photograph taken in the plant of the H. M. Van Hoesen Company, Chicago, showing seven Kirkman feeders in daily use. Since this photo was taken an eighth feeder has been added to this row.

KIRKMAN Automatic Feeders Transformed Their Gordons Into Automatic Presses

MODERNIZE YOUR GORDON PRESSES

The following are exclusive KIRKMAN features of absolute necessity to practical efficiency on Automatic Gordon Feeders:

Rigidity of impression and stationary platen.
Perfect register at high speed on all grades of stock.
Absolute sheet control from sheet separator to jogger.
Automatic stop, releasing impression, cutting out power and applying brake.
Cam and gear adjustments eliminated entirely.
Continuous feed, ease of make-ready and low spoilage.

Booth 45 should be your first and last stopping place; unless you investigate and learn our lessons in Gordon Efficiency you will not be taking full advantage of the main purpose of the "in practical operation" exhibits.

Write for full particulars and our 10-day trial offer.

AUTOMATIC PRESS FEEDER CO.

MAIN OFFICE:
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EASTERN SALES OFFICE:
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American Model 30



No. 12345

Impression of Figures

Steel throughout

Model 31—6 Wheels, $6.00

Quality

STEEL THROUGHOUT

Made by expert mechanics of many years' experience

Tool Steel Drop Ciphers

Deeply engraved figures on steel wheels

Wearing parts all hardened

Price

$5.00

5 Wheels

Fully Guaranteed

Accuracy

Every machine thoroughly tested in a printing-press and guaranteed accurate

Write for a Sample Machine on trial

New Design

American Numbering Machine Co.

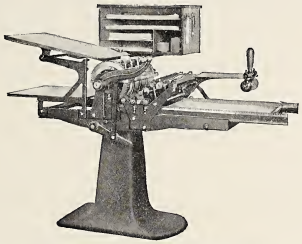
224-226 Shepherd Avenue, Brooklyn, New York

169 West Washington Street, Chicago, Ill.

OR THROUGH DEALERS

Improved Construction

This is No. 2 Special Potter Proof Press



With Paper Cabinet Attached

A Hand Cylinder Press For the Composing-room

is the Potter Proof Press—a machine with which to apply cylinder press standards to compositors' work — an efficient device to protect from each other both departments, pressroom and composing-room — a means of smoothing the ways between them in the interest of harmony and output.

Then again, from the standpoint of proofs the Potter Proof Press does so much superior work it will save its price many times in detecting and correcting errors with a certainty that is beautifully direct and conclusive.

A hand cylinder press is what every composing-room needs.

A. F. WANNER & CO., Manufacturers, 431 So. Dearborn St., Chicago

Antique Vellum Bristol

White and India Tint

This Bristol has the surface and appearance of a Kid Finish Wedding Board.

Note the moderate price—

22½ x 28½—2 Ply at $2.50 per C sheets.

22½ x 28½—3 Ply at $3.00 per C sheets.

Send for samples

Parker, Thomas & Tucker Paper Co.

"Profit-Producing Printing Papers"

514-522 Sherman St., Chicago, Ill. *Phones Wabash 2632-2633*

Eagle Printing Ink Co.

24 CLIFF STREET, NEW YORK

Manufacturers of

Printing & Lithographic Inks

Western Branch: 705 South Dearborn Street, Chicago

BLACKSTONE BLACK—The Acme of Density. For Fine Half-tone Printing. A Free Flowing, Fast Drying Black.

ORIGINATORS OF "WET-PRINTING" INKS



BE$T—By all Practical Test$

The minute you take one of our **STAR COMPOSING-STICKS** in your hand, you fully realize composing-stick science and perfection. There's nothing lacking—simply all that the progressive compositor demands. To the compositor, the right composing-stick means increased efficiency. The STAR STICK is now in use in nearly every print-shop in the United States and many foreign countries.

OUR GERMAN-SILVER STICK

is a beauty and is made to fill the requirements of coast territory; will not rust or corrode. Star sticks are made in all popular sizes, both in Nickel-plated Steel and German Silver.

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FOR SALE BY TYPEFOUNDERS AND DEALERS IN ALL LARGE CITIES

"Tools of Quality for Particular Printers"

The Star Tool Mfg. Company

Springfield, Ohio, U. S. A.

Toronto Type Founders Co., Ltd., Sole Agents for Canada.

This Is Your Supreme Opportunity for Profit

Consumers in all parts of the country have asked us for suggestions as to what paper is best adapted for use in their catalogues, booklets, and for their stationery requirements.

This proves that advertisers are eager for something different, and price is not a consideration.

You Can Land the Orders at Our Expense

These suggestions are landing orders for printers—like you—at a better profit than they thought possible.

Good paper means good prices and bigger profits for you.

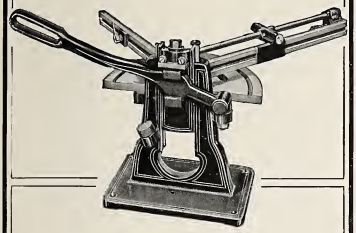
The right paper in the right place means greater selling value for the catalogue or booklet; also a satisfied customer.

Men want ideas—you can get them from us, made into dummy form, together with plain and printed samples to submit to your customers.

WRITE FOR PARTICULARS

Ask for dummies. It means more business, more profit, and a stronger hold on your customers.

CHICAGO PAPER COMPANY, Chicago



The Rouse Mitering Machine

embodies all the good points of similar tools and, in addition, has a number of exclusive time-saving, accuracy-insuring features not found in any other miterer. These features include a positive and permanently accurate *Point Gauge* that adjusts instantly and locks automatically, enabling you to

Miter to Points

inside measures. Also an improved method of locating and locking the rule-holder to all necessary angles, which permits very quick changes of angle, gives unusual strength and insures perfect accuracy. These features alone place the Rouse Mitering Machine in

A Class by Itself

But that is not all. Any way you look at it — design, construction, finish, accuracy or convenience—you find it the "class"; the best and handiest miterer you ever saw.

Price $20.00

Extension Gauge (60 to 160 picas) $5.00 extra

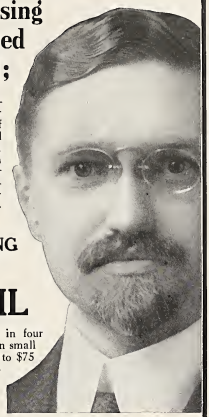
You ought to have one — *Sold by dealers everywhere*

Made only by

H. B. Rouse & Company

CHICAGO, U. S. A.

CIRCULATION Quadrupled; Advertising Increased Sixfold;



bought for $2,650 and re-sold about 3 years later for $11,000; that is record of small town weekly; all accomplished by simple, practical methods which may be used to get similar results in almost any village or city (by weekly or daily); no contests. Circular letter "B" free.

GET PRINTING ORDERS BY MAIL

from hundreds of towns; in four months, with $850 plant in small city, I built business of $50 to $75 weekly in addition to regular local business. Plan, typewritten, $2. Circular letter "A" free.

HOLLIS CORBIN

Box 446R, Madison Square — NEW YORK CITY

An Added Monthly Profit

to the average printer and dealer selling our *Peerless Patent Book Form Cards* is indicated by our records as

Averaging $75.00 per Month



Appearance of Our Neat Cards in Case

That is only the indicated *direct* profit, while the *indirect* profit growing out of the printer's ability to give his customer the best the world affords in cards, by orders for other high-class work (and high-class work is always the most profitable), probably many times multiplies that sum. You just can not afford to ignore the trade-winning possibilities and certainties which the handling of these cards means.

Write To-day for Samples and Prices.

The John B. Wiggins Company

Established 1857

Engravers, Plate Printers, Die Embossers

52-54 East Adams Street — Chicago, Ill.

FROM THIS TO THIS



Miller Universal Saw-Trimmer



IN 30 SECONDS

Miller Router and Jig-Saw



Saws, Trims, Miters, Notches, Undercuts, Bevels, Rabbets,

Sharp, Keen, Cutting Tools
Quick-Acting Vises
Absolutely Accurate Gauges

No Belts to Shift
No Wrenches to Find
No Gears to Change

Routs, Drills, Jig-Saws, Brackets, Planes Type-High.

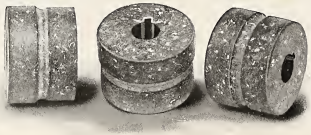
That's the Miller

The Only Accurate Type-High Planer for the Printer
Will plane ordinary sized cuts five per minute

EASY TO OPERATE. EASY TO BUY. EASY TO PAY FOR.

Sold by Leading Dealers **Miller Saw-Trimmer Co.,** ALMA, MICHIGAN

TALBOT'S
Composition Truck Rollers for Gordon Presses



Save their cost in a few months. Prevent wear on tracks. Improve quality of work, as form is inked correctly, without slurring. Make press run noiseless. *If you can not buy from your dealer send direct to us.*

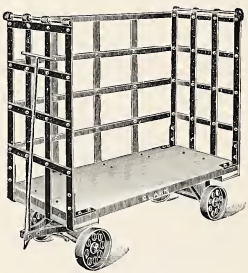
JOHN W. TALBOT, 401-405 So. Clinton Street, CHICAGO

Vellums and Fabrics
for Commercial Printers
Lithographers Engravers
Novelty Manufacturers
Blue-Printers

Send for samples and prices in sheets or rolls.

Manufactured by

Williams, Brown & Earle, Inc.
918 Chestnut Street *Philadelphia, Pa.*



SUCCESS

If you wish to enjoy it to the maximum point you must use

CLARK TRUCKS

in addition to modern machinery and efficient help. Give us a trial order and we will prove this to you.

Write for Bulletins.

The George P. Clark Co.

"Pioneer Truck and Caster Manufacturers"

Windsor Locks, Conn.

NEW YORK OFFICE: 13-21 Park Row

Unique Steel Blocks

must be good or they would not be so extensively used in the best print-shops. The reason is that they are HIGH IN QUALITY, LOW IN PRICE.

Send for our catalog and price-list.

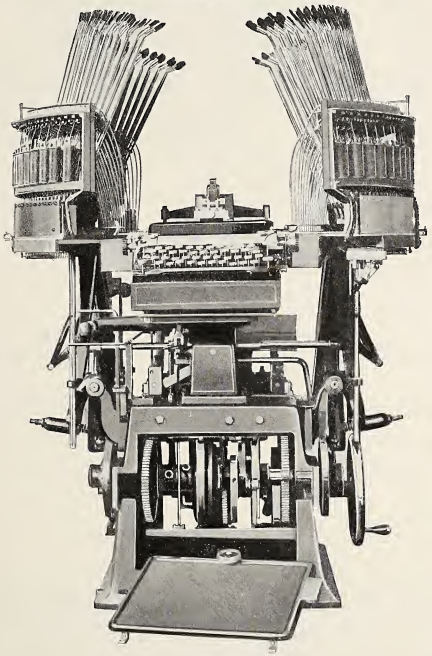


Unique Steel Block Co.

KENT AVE. AND KEAP ST., BROOKLYN, N. Y.

BORN *of* NECESSITY

The Rowotype fills the long-felt requirement of the average newspaper plant.



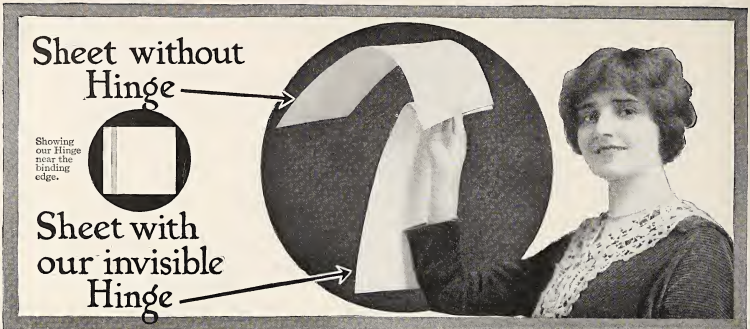
Front View, Open

The newspaper publisher can now realize his position alongside the great metropolitan dailies.

This new linecasting machine is a wonder. You should investigate and know all about it. Our catalogue gives full particulars. Get our selling plans.

OGDEN ROWOTYPE COMPANY

RAND-McNALLY BLDG., CHICAGO



Mr. Printer—here's one hinge without a fault

OUR Invisible Hinge is the only hinge that has the *same* strength, the *same* thickness, the *same* writing and erasing qualities as the rest of the sheet. As the illustration above suggests, our Invisible Hinge is very flexible at the binding edge.

THE ordinary hinge is produced by reducing the thickness of the paper near the binding edge. This naturally weakens the paper. And this weakness *comes at the point of greatest strain*—near the binding edge.

Brown's Linen Ledger Paper

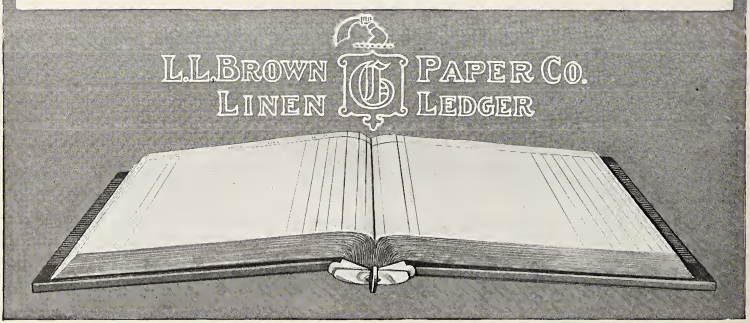
is universally accepted as the best ledger paper. It is the standard — the choice of leading printers for particular purposes — the choice of state, county and city governments — the choice of banks and big business interests for record books that must last with the ages. It possesses perfect ruling and binding qualities, never deteriorates with age and its great strength makes it ideal for loose-leaf ledgers.

BROWN'S Linen Ledger can be obtained with or without the best and most flexible hinge. Our Invisible Hinge eliminates the awkward, springy bulge of the pages when the book is open. Ledgers made of our hinged paper open flat and solid — their pages can be utilized to the very binding. Recommend the use of this perfect ledger paper with or without our Invisible Hinge, to your good trade.

Write for Samples

L. L. BROWN PAPER COMPANY, Adams, Mass., U. S. A., *Est. 1850*

Facsimile of Water-mark



EYE *and* FINGER JUDGMENT

Versus

Exact Knowledge

You may have an experienced eye and an "educated" feel in the judgment of paper stocks; you may know a whole lot about the quality, ink-absorbing property, surface, finish, etc., of a paper, but do you really have any exact standard by which to compare one paper with another?

There is absolutely no standard of quality governing the selling prices of paper to the printer. No. 1 Rag, No. 1 Wood, No. 1 Manila, No. 1 Fiber, etc., **mean nothing.** One mill's No. 1 Rag may be the same as another's No. 2 Rag, and vice versa.

Unless you actually **test** various papers, securing exact knowledge of their strength, thickness, etc., you never **really** know their true qualities.

The **Ashcroft Paper Tester** will enable you to determine the exact value of paper, irrespective of trade names or watermarks.

The **Ashcroft Thickness Gauge** will enable you to pick up a sample of bond paper and instantly tell whether it is 13, 16, 20 or 24 lb. basis to the ream, size 17 x 22 inches.

Come to our booth, Space No. 74, at the National Printing and Advertising Exhibition, at New Grand Central Palace, New York, April 19-26, 1913,

where experienced paper men will show you just how to use the **Ashcroft Paper Tester** and **Ashcroft Thickness Gauge,** and tell you how to save money, trouble and time by using these protective devices in your business.

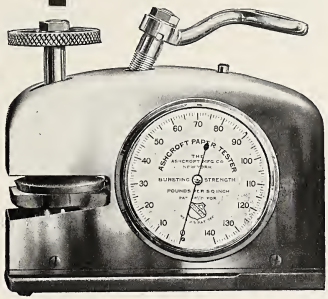
The Ashcroft Mfg. Co.

85-89 LIBERTY ST. NEW YORK CITY

Canadian Sales Agent
G. B. LEGGE, 156 YONGE STREET, TORONTO, ONT.

Sales Agent for Great Britain
H. B. LEGGE & CO. 81 CANNON STREET, LONDON

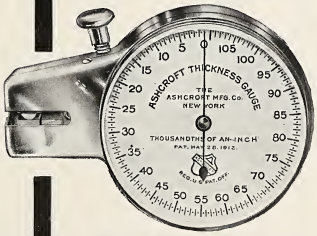
The Ashcroft Paper Tester



Price $20.00. Calf Skin Case, $1.00 Extra

In Canada $25.00. Calf Skin Case, $1.25 Extra

The Ashcroft Thickness Gauge



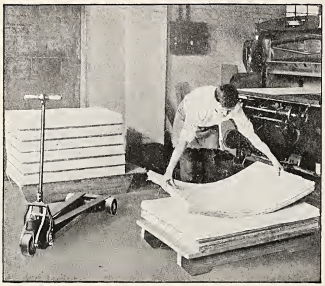
Price $10.00. Calf Skin Case, 50c Extra

In Canada $12.00. Calf Skin Case, 75c Extra

A 3-Fold Economy
Saves Time, Space
and Spoilage

"We do Not See How a Printing Plant Can Get Along Without the Cowan System"

PERRY Z. SEARLE CO.



YOU NEED the Cowan Trucking System in your plant. It will instantly stop the three leaks which always follow the use of old-style trucks — wasted floor space, stock damaged by repeated handling, and time lost in loading and unloading. In the Cowan System goods are loaded but once, on a platform which is separate from the transveyor itself. Thus *one* transveyor will serve as many as 100 different platforms.

You Have 100 Trucks In One

THE COWAN TRANSVEYOR is of all metal construction, with ball bearings to insure easy running. There is nothing to get out of order, and no expense for up-keep. The Cowan Transveyors are made in four sizes, with capacities ranging from 2,000 to 3,500 lbs.

The operation of this elevating truck system is practically automatic. The truck is simply pushed beneath one of the platforms and the handle pulled down. This raises the entire load from the floor and locks it in place. It may then be moved to any desired position. To release the load the handle is elevated, and the transveyor withdrawn from beneath the platform.

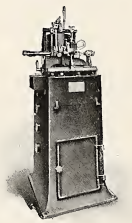
AISLES blocked by clumsy, old-fashioned trucks impair the efficiency of the entire plant. Promiscuously piled stock wastes valuable floor space. By installing the Cowan Trucking System you can increase your valuable floor space 40 per cent.

Send for illustrated catalogue "B" and learn the possibilities of the Cowan System in your business

Cowan Truck Co. HOLYOKE MASS.

Manufacturers of the Cowan Transveyor

ECONOMY



The machine that is the simplest costs least to operate and keep in repair.

The Thompson Typecaster

Casts type from all makes of matrices, 5 to 48 point. Matrices are exchanged most liberally.

We're willing to let you try out the machine in your own plant for thirty days. If you can be induced to part with it after that, we'll take it out without charge.

Mergenthaler Linotype Co.

Sole Selling Agents

Tribune Building, New York

CHICAGO SAN FRANCISCO NEW ORLEANS

TORONTO: Canadian Linotype, Ltd.

THE 1913 PRINTERS' GREEN BOOK

NOW READY FOR DISTRIBUTION

¶ Contains alphabetical lists of all water-marked bonds, linens, ledgers, and writing flats, as well as cover and book paper brands, giving list prices and names of paper jobbers throughout the country handling them.

¶ Handiest and most complete book of its kind on the market. Every paper-jobber and printer should have one on his desk.

¶ Over 3,200 water-marks and brands of paper listed.

Yours, postpaid, for $2.00
Full Leather Binding $3.00

THE INLAND PRINTER

CHICAGO, ILL.



Letterhead and Art Picture—
Both printed on Tokyo Bond

Your Customers *Want* Bond Paper

Now You Can Give It to Them on *All Kinds* of Jobs

A BOND paper your pressman no longer "shies" at. A bond paper that runs through the swiftest press without that old bond paper trouble, *i. e.*, wrinkles, edge creases, puffs, waves, V-shaped ripples, etc. A bond paper that lets your presses *keep moving*—gets the job off *on time.*

That's the new discovery in paper making—this discovery of dead-flat Tokyo Bond.

Why doesn't Tokyo Bond cause press troubles? Just because it is free from the microscopic puffs and waves, which, in bond paper, the swift-running press turns into bigger troubles.

And why is it so dead-flat? Just because it is "*built*" dead flat throughout the whole process of making—instead of being "ironed" by finishing rolls to look and seem flat.

Now, don't you get the "jolt" of what this all means to you? Why you can now print not only letterheads, certificates, labels, etc., but even ***booklets, desk catalogs,*** calendars, art pictures, etc., ad. lib., on handsome cockly surfaced correspondence bond paper!

For Tokyo *even takes halftones* in black and colors when run on the new high-speed offset press. And on any press it prints elaborate rule work, delicate flat tints, etc., as handsomely as wood cut paper.

You can afford it, too! It's medium-priced. And since you use lighter weight than in coated, makes a saving both in amount of stock and in mailing expenses.

Prove this to yourself. Test Tokyo Bond at *our expense.* Write for our Guarantee Offer. Also new free book "The Discovery of Tokyo Bond," printed throughout on Tokyo, showing many new printing uses.

If you put this aside to write later, you're sure to forget; so address a post card to us *now.*

CROCKER-McELWAIN COMPANY, 104 CABOT ST., HOLYOKE, MASS.

TOKYO BOND

LOOK FOR THIS MCE *WATER MARK*

TOKYO BOND DISTRIBUTORS

Albany—Hudson Valley Paper Co.
Atlanta—Mouting Brothers
Baltimore—B. F. Bond Paper Co.
Boston—Cook-Vivian Company
Buffalo—Courier Company
Burlington—Hobart J. Stanley & Co.
Chattanooga—Archer Paper Company
Chicago—Seigart Paper Company
Cincinnati—Diem & Wing Paper Co.
Cleveland—Petroquin Paper Co.
Detroit—Bermingham-Seaman-Patrick Co.
Duluth—McClellan Paper Co.
Fargo—McClellan Paper Co.
Hartford—The E. Tucker Sons Co.
Harrisburg—Donaldson Paper Co.
Hagerstown—Antietam Paper Co.
Helyoke—Judd Paper Company
Jacksonville—H. & W. B. Drew Co.
Los Angeles—Zellerbach Paper Co.
Louisville—Diem & Wing Paper Co.
Milwaukee—The E. A. Bauer Co.
Minneapolis—McClellan Paper Co.
Montreal—Howard Smith Paper Co., Ltd.
Newark—J. E. Linde Paper Co.
New Haven—Chatfield Paper Co.
New Orleans—Julius Meyer
New York—J. E. Linde Paper Co.
New York—Lasher & Lathrop, Inc.
Norfolk—Old Dominion Paper Co.
Ogden—Scoville Paper Company
Omaha—Western Paper Co.
Philadelphia—J. N. Megargee & Co.
Philadelphia—Chronicle Book Company
Pittsburgh—Western Penn. Paper Co.
Portland, Me.—C. M. Rice Paper Co.
Portland, Ore.—Pacific Paper Co.
Richmond—B. W. Wilson Paper Co.
Rochester—Alling & Cory Co.
San Francisco—Zellerbach Paper Co.
Savannah—M. S. & D. A. Byck Co.
Scranton—Megargee Brothers
Seattle—Richmond Paper Co.
Spokane—Gray, Ewing & Company
St. Louis—Hagen Paper Company
Syracuse—J. & F. B. Garrett Co.
Toronto—Brown Brothers, Ltd.
Troy—Troy Paper Company
Vancouver—Smith, Davidson & Wright, Ltd.
Washington—B. F. Bond Paper Co.
Wichita—Crowe Paper Company

EXPORT: U. S. Paper Export Association, 17 Battery Place, New York

Envelope Papers in Sizes to Run *Without* Waste



YOU'VE had your share of trouble in finding envelope papers that would handle to advantage. The paper-houses don't seem to stock the sizes that will cut right for envelope-making. And right here is where

Western States Service

steps in and offers you all standard envelope papers in exact size for all envelopes, to run either one, two or more "up" without waste. So why not look into this big economy and make it the basis for our opening up pleasant and profitable relations all along the whole line of envelope-making? Ask us to quote to-day.

Western States Envelope Co.

Makers of Guaranteed "Sure-Stick" Envelopes for Printers and Lithographers. We protect the trade

311-313 E. Water St., Milwaukee

NOW READY

Horgan's Half-tone and Photomechanical Processes

Leading photoengravers who have seen this book—men like Mr. Louis Flader and Mr. George Benedict—have given it their unqualified endorsement.

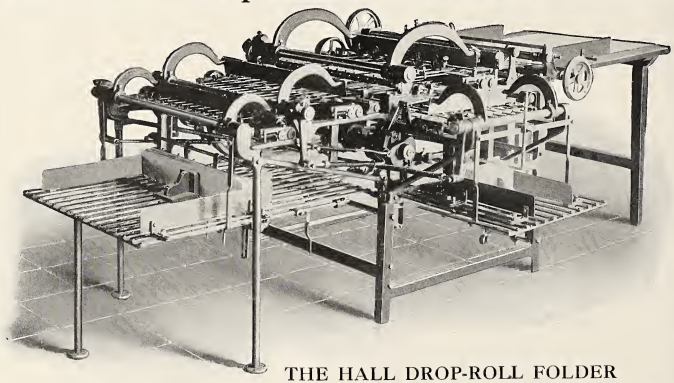
236 pages and 27 inserts, giving illuminating examples of as many processes in from one to nine printings.

Cloth. Price, $3

THE INLAND PRINTER COMPANY

632 South Sherman Street, Chicago, Ill.

Get Better Acquainted With Hall Folders



THE HALL DROP-ROLL FOLDER

Is indispensable for its high speed and economical production of pamphlets, booklets, circulars, etc. Will fold 8 x 10 to 25 x 34 inch sheet. Three parallel or one right-angled and two parallel. Equipped with all modern appliances. *Send for particulars.*

A. W. HALL & COMPANY, 501 S. Dearborn St., Chicago

CHAMPLIN
M'F'G & SALES CO.

343 South Dearborn Street, Chicago, Ill.

It Makes No Difference

whether you will or will not attend the National Printing and Advertising Exposition, to be held in New York in April, we are always on the job, ready to serve the printers with standard printing equipment. Note a number of our leading propositions:

POTTER PRINTING PRESS CO.
(Best offset presses made)

BROWN FOLDING MACHINE CO.
(Best folding machines on earth)

CLIMAX ROLLER WASHER
(It really washes—saves time and money)

NEW OFFSET PROOF PRESS
(Acknowledged the best. Vandercook patents)

HAKE PERFECTION GRIPPER
(The best ever for platen presses)

We solicit opportunity of submitting estimates for any and all classes of printers', lithographers', bookbinders' and paper-box makers' machinery. It will pay you to have us submit an estimate when in the market.

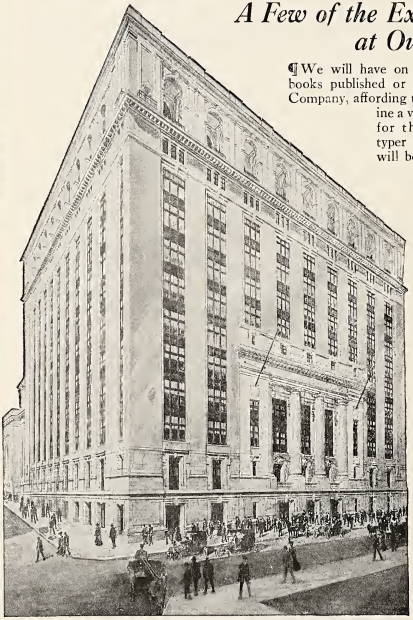
WRITE US—WIRE US—'PHONE US—WE ARE ALWAYS ON THE JOB

Will You Be There?

¶ The Inland Printer extends a cordial invitation to all who attend the National Printing, Publishing and Advertising Exhibit, to be held in New York city, April 19 to 26, to visit its exhibit at Booth No. 47, where will be provided a number of unusual and valuable features of importance to those interested in the Printing Industry.

A Few of the Exhibits to Be Found at Our Booth

¶ We will have on display a complete exhibit of all books published or controlled by The Inland Printer Company, affording the visitor an opportunity to examine a vast collection of technical literature for the engraver, lithographer, electrotyper and advertiser. This department will be in charge of Mr. L. M. Sloman, our New York representative.



GRAND CENTRAL PALACE, NEW YORK
Where the National Printing, Publishing and Advertising Exposition will be held.

¶ Another valuable exhibit, an industry fathered by The Inland Printer, and which has proved to be a great benefit and success to the Printing Trade, is the I. T. U. Course of Instruction in Printing. It was one of the features of the American display at the International Congress of Art in Relation to Industries at Dresden, last year, held under the authority of the German Government. The Employing Printers' Associations and the Trade Press Associations have asked to have it explained, and some of the larger unions and Employers' Associations require apprentices to take it up before the completion of their apprenticeship. The interest manifested by the publishers and employing printers prompts our exhibit at great expense at the New York Exposition of this most interesting and valuable Course, in charge of Mr. F. J. Trezise, Chief Instructor.

¶ An exhibit of the work of its students, together with the methods employed in the instruction, will be an interesting feature. This Course in printing, a supplementary educational movement designed to furnish to printers and apprentices that information which is necessary to the successful craftsman, but which is not available in the ordinary apprenticeship, is now being followed by some 3,800 students in all parts of the world, and the exhibit will consist of a demonstration of the successful results achieved by these students in the application of the principles of design, which underlie all good typography.

THE INLAND PRINTER CO. CHICAGO, ILL.
NEW YORK, N. Y.

WORTHMORE BOND

IS

The Happy Medium Between False Economy and Paper Extravagance

THIS HOLDS TRUE FOR
PRINTER OR CONSUMER

THE WHITAKER PAPER COMPANY

CINCINNATI

FIFTH AVENUE BUILDING
NEW YORK CITY

BAY STATE PAPER COMPANY
BOSTON, MASS.

1166 PEOPLES GAS BUILDING
CHICAGO



"The Trade-mark That Makes Good"

BEST VALUE PAPER COMBINED WITH BEST VALUE SERVICE

THE Best Value Service not only *secures* you the *greatest value* for your money, but *assures* your getting your paper *exactly when you want it.*

¶ Prompt, intelligent and quick deliveries *insure* you against delays, dissatisfied customers, and often against financial loss.

¶ Printers *who know* its convenience always select stock from the *Best Value Lines,* which include

PAPER, CARDBOARD *and* ENVELOPES

adapted to every use, affording ample scope for the personal preference of your customers.

¶ And *every paper* in the Best Value Lines offers *a maximum of value at a minimum of cost.*

¶ Would like an opportunity to demonstrate *the value to you* of the Best Value Service, if you are not already enjoying it.

UNION CARD & PAPER COMPANY
45 BEEKMAN STREET, NEW YORK

Our New Home and Increased Facilities

The growth of our business has forced us into larger quarters, which is proof positive that we give genuine service at the right price.

GEO. E. CRANE Prest & Mgr. Phone Harrison 4377 JNO. DRURY Secy & Treas.

CHICAGO ROLLER CO.

MANUFACTURERS OF

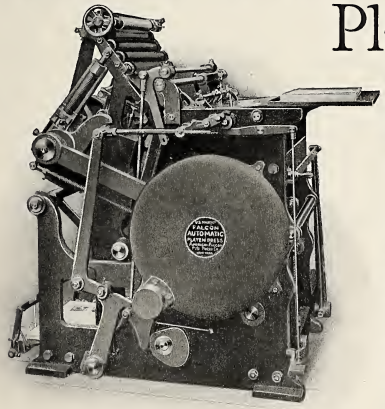
PRINTERS' ROLLERS

554-570 W. HARRISON ST. CHICAGO, ILL.

Our new home — 554-570 W. Harrison Street, Chicago — is the finest and best equipped printers' roller factory in the world; building absolutely fireproof, built with an eye to efficiency and quick service. With increased space and machinery we are prepared to give the very best possible quality and service.

CALL AND SEE US

"Falcon" Semi-Automatic Platen Press



HAND FEED AUTOMATIC DELIVERY

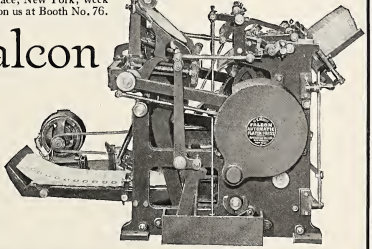
Size 12x18 in. Capacity 3,200 an hour.
Size 10x15 in. Capacity 3,600 an hour.
Size 7x10 in. Capacity 4,500 an hour.

Some Facts About the "Falcon"

The "FALCON" embodies those features which the live printer is looking for and yields a vastly increased output of high-grade work without forfeiting any single advantage hitherto obtained on slow presses. Nearly three-fourths of the time of each entire operation of the "FALCON" press is available for the feeder to stroke in the sheet, which is fed on a flat feed-board with absolute safety. The "FALCON" is as easily and quickly made ready as the ordinary Gordon press, the register is perfect and the ink distribution ample. The "FALCON" will handle stock in size from a visiting-card to a full size sheet and in weight from onion-skin to the heaviest cardboard, and no adjustment of the feed or delivery grippers is necessary. The "FALCON" has spur wheel and driving pinions on both sides of press, *no internal cam being used for operation of the platen.* We know that we have a press of exceptional merit and invite the most careful investigation of our claims. Write for our catalogue.

The "FALCON" presses will be demonstrated at the National Printing and Advertising Exposition to be held in New Grand Central Palace, New York, week April 19 to 26, 1913, where we shall be glad to have you call upon us at Booth No. 76.

The Express Falcon Platen Press



The Fastest Platen Press Ever Produced

Size 10x15 in. Capacity 3,600 an hour.
Size 7x10 in. Capacity 4,500 an hour.

HAND FEED AUTOMATIC DELIVERY

Attachment for automatically feeding envelopes.

The Express Falcon is unequaled for small job-work and for printing envelopes. It can be changed from hand feed to automatic feed for envelopes in less than five minutes. Is especially adapted for imprinting.

Write for further particulars.

FOR PRICES AND TERMS WRITE TO US DIRECT, OR TO OUR AGENTS, VIZ.:

The American Type Founders Company, Buffalo, N. Y.
The Toronto Type Foundry Co., Ltd., Sole Agents for Canada
Toronto, Montreal, Winnipeg, Regina and Calgary

AUTO FALCON AND WAITE DIE PRESS CO., Ltd.

346 BROADWAY, NEW YORK

Students Learn by Doing and Teaching

Those in charge of the I. T. U. Course of Instruction in Printing are frequently complimented on the thoroughness of their tuitional methods.

The Course is extremely practical, as students do commercial work in type or pencil sketches, and in addition are required to criticize the work of others. A student (one of the best known and most successful job printers in the country) says the Course is "the best means of obtaining a thorough knowledge of the printing business," and continues:

> "I find it a hard task to set down in words the corrections I would make. I begin to more fully appreciate what an instructor has to do—*know how* as well as to *tell others how*. Some one has said that 'the best way to learn is to teach' and 'giving away knowledge is the only way to keep it,' and so I count myself fortunate in entering the Course where I may develop the faculty of placing my thoughts and ideas in words."

This fine typographic educational Course is sold for less than actual cost—$23 for cash or $25 on the instalment plan of $2 down and $1 a week till paid. The International Typographical Union gives a rebate or prize of $5 to each student who finishes, and also defrays all promotional expenses. Get full information by dropping a postal to

THE I. T. U. COMMISSION

632 South Sherman Street Chicago, Illinois



You Can't Beat a Redington

Equip your presses with an accurate counter. Let your pressmen have a square deal.

Redington Counter

Accurate; durable; will not repeat or jump; all steel; no screws; easy to set; large figures.

For Sale by all Dealers. **Price $5.00**

F. B. REDINGTON COMPANY

112 So. Sangamon Street, Chicago

The American Pressman

A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials

ONE DOLLAR PER YEAR

ROGERSVILLE, TENNESSEE

THIS NEW ONE ADJUSTMENT

STITCHER

is better, more reliable and is just the machine you have been waiting for.

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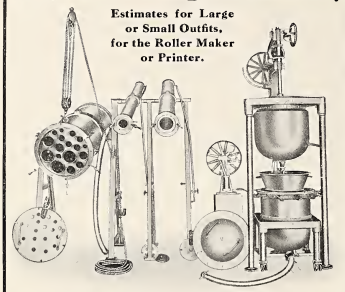
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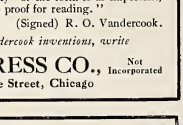
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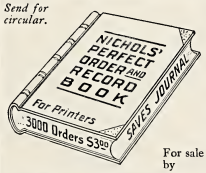
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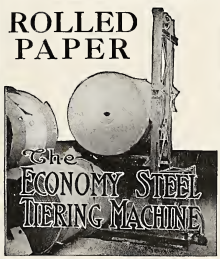
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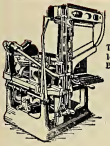
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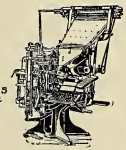
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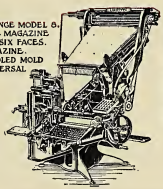
Step by step the Mergenthaler Linotype Company has improved and developed its machines until the acme of perfection has been reached in

Multiple Magazine Linotypes

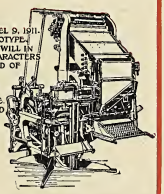
QUICK CHANGE MODEL 4 1905. DOUBLE MAGAZINE LINOTYPE. FOUR FACES MIXED AT WILL IN SAME LINE. LIGHT MAGAZINE. UNIVERSAL KNIFE BLOCK.



QUICK CHANGE MODEL 6. 1911. THREE MAGAZINE LINOTYPE. SIX FACES. LIGHT MAGAZINE. WATER COOLED MOLD DISK. UNIVERSAL EJECTOR.



QUICK CHANGE MODEL 9. 1911. FOUR MAGAZINE LINOTYPE. 6 FACES MIXED AT WILL IN SAME LINE. 720 CHARACTERS FROM ONE KEYBOARD OF 90 KEYS. MAGAZINES INTERCHANGEABLE AND QUICKLY REMOVABLE. WATER COOLED MOLD DISK. UNIVERSAL EJECTOR.



MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO: 1100 S. Wabash Ave. SAN FRANCISCO: 638-646 Sacramento St. NEW ORLEANS: 549 Baronne St.

TORONTO—Canadian Linotype, Ltd., 35 Lombard Street

RUSSIA, SWEDEN, NORWAY, HOLLAND, DENMARK } Mergenthaler Setzmaschinen-Fabrik G.m.b.H., Berlin, Germany

BUENOS AIRES—Hoffmann & Stocker
RIO JANEIRO—Emile Lambert
PORTO ALEGRE (Brazil)—Edwards, Cooper & Co.
HAVANA—Francisco Arredondo
SANTIAGO (Chile)—Enrique Davis
BOGOTA (Colombia): Dr. Manuel M. Escobar

MELBOURNE, SYDNEY, N. S. W., WELLINGTON, N. Z., MEXICO CITY, MEX. } Parsons Trading Co.
TOKIO—Teijiro Kurosawa

SOUTHERN EUROPE, AFRICA, AND THE FAR EAST: Linotype and Machinery, Limited, London, England

The Miehle

High-Speed Two-Color Press

Do You Know Why

Carton Manufacturers
Color Printers
General Printers
Label Printers
Private Printing Plants
Publishers
Railroad Printers
and Others

Find the MIEHLE TWO-COLOR PRESS a profitable, and frequently necessary, part of their pressroom equipment?

Don't fail to see one of these machines in operation at the National Printing Exposition, Grand Central Palace, New York, April 19 to 26.

Miehle Printing Press & Manufacturing Co.

SALES OFFICES IN THE UNITED STATES:

Chicago, 1218 Monadnock Blk.
New York, N. Y., 38 Park Row
Dallas, Texas, 411 Juanita Building
Boston, Massachusetts, 164 Federal Street
Portland, Oregon, 506 Manchester Building
San Francisco, California, 401 Williams Building
Atlanta, Georgia, Dodson Printers Supply Company
Philadelphia, Pennsylvania, Commonwealth Trust Building

14TH AND ROBEY STREETS CHICAGO

Nine acres of floor space devoted exclusively to the manufacture of two-revolution presses

FOREIGN DISTRIBUTORS:

Toronto Type Foundry Co. Ltd., Toronto, Canada
S. A. des Presses Typogr. Miehle, 7 Rue Laffitte, Paris, France
Miehle Druck Pressen G. m. b. H. 94 Markgrafenst., Berlin, Germany
Herm. Stoltz & Co., Avenida Central, Rio de Janeiro, Brazil
Williamson, Balfour & Co., Santiago and Valparaiso, Chile
Parsons Trading Co., Buenos Aires, Mexico City and Havana



THE INLAND PRINTER

MAY—1913

Smithsonian Institution
MAY 17 1913
National Museum

CHICAGO
NEW YORK

VOLUME 51 · NUMBER 2

PRICE 30 CENTS

Move, and the world moves with you;
Stop, and you linger alone.
The groove of yesterday's routine
Is the grave of to-morrow's ambition.
Doubletone Inks and Ullmanines
Are the levers that lift typography
From the rut of decadent mediocrity
To higher levels of artistic perfection.
All of our Ullmanines, and
The majority of our Doubletone Inks,
Are generally used
Without slip-sheeting.
In addition, their perfect working qualities
And their large covering capacity
Make these lines, irrespective of better results,
The most economical inks to use.



Sigmund Ullman Co.

New York
Philadelphia
Chicago
Cleveland
Cincinnati



The Significance of "A Warren Standard"

Standardization is the great idea in modern business. It is practiced in almost every line of commercial activity, to the decided advantage of both the producer and the user.

But it remained for the progressive firm of S. D. Warren & Company to introduce it in the business of manufacturing Book Paper. Hereafter the combined efforts of the Warren Mills will be concentrated on certain fixed standards of moderate priced Book papers in the three general classes—Machine Finish, Super and Coated. The lines have been carefully graded and selected after much thought and analysis, and the standards determined upon will be deviated from only as opportunities for improvement offer.

The principal output of the Warren Mills has, until recently, been consumed by a number of the largest publishers of national magazines, de luxe editions, etc. This is ample proof of the ability of these mills to maintain uniformity in their product and meet the exacting demands of service which is essential in the printing business.

We doubt whether there is a paper manufactory anywhere as well equipped, in experience, machinery or the natural advantages of location as the Warren Mills. A large stock of "Warren's Standards" is carried in our warehouses, enabling us to make prompt shipment on even exceptionally large orders, and we solicit inquiries on either out-of-stock or mill business.

"The Paper Buyers' Guide" heralds an epoch in the merchandising of paper. A copy should be in the hands of every extensive buyer of book paper. The book is not merely a collection of samples, but contains a fund of information about engraving, type, ink and paper.

BUTLER BRANDS PAPER THE BEST

DISTRIBUTORS OF "BUTLER BRANDS"

STANDARD PAPER CO. Milwaukee, Wis.
INTERSTATE PAPER CO. Kansas City, Mo.
SOUTHWESTERN PAPER CO Dallas, Texas.
SOUTHWESTERN PAPER CO. Houston, Texas.
PACIFIC COAST PAPER CO. San Francisco, Cal.
MISSISSIPPI VALLEY PAPER CO. St. Louis, Mo.
SIERRA PAPER CO. Los Angeles, Cal.
OAKLAND PAPER CO. Oakland, Cal.
CENTRAL MICHIGAN PAPER CO. Grand Rapids, Mich.
MUTUAL PAPER CO. Seattle, Wash.
AMERICAN TYPE FOUNDERS CO. Spokane, Wash.
AMERICAN TYPE FOUNDERS CO. Vancouver, B. C.
NATIONAL PAPER & TYPE CO. (Export only) New York City.
NATIONAL PAPER & TYPE CO. City of Mexico, Mex.
NATIONAL PAPER & TYPE CO. City of Monterey, Mex.
NATIONAL PAPER & TYPE CO. Havana, Cuba.

J. W. BUTLER PAPER CO. ESTABLISHED 1844 CHICAGO

Shall we Send Your Copy?

ANNOUNCEMENT

OWING to the number of orders placed for the ROWOTYPE in excess of our present facilities for producing, the management deem it advisable during June, July and August to acquire increased facilities to meet this present demand.

Our advertisement will not appear in The Inland Printer during the next three issues, as we do not consider it good business to advertise for the purpose of creating sales when we can not fill orders, and The Inland Printer has contributed thousands of inquiries from an interested field, far in excess of our expectation.

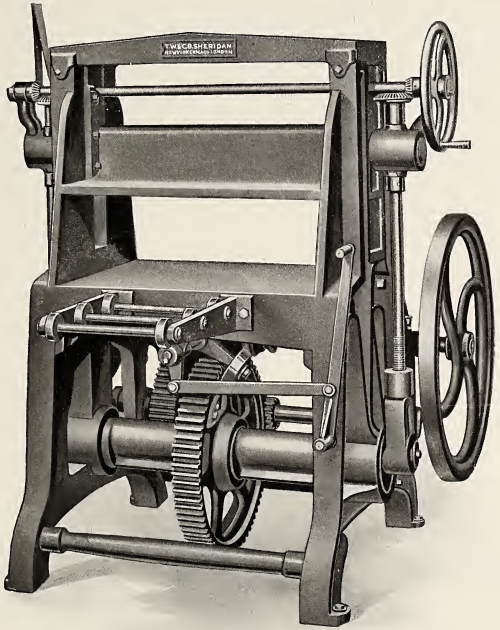
WE EXTEND A WELCOME TO OUT-OF-TOWN VISITORS when in Chicago to make our offices and present factory their headquarters. We will be glad to show any prospective buyer the popular New Linecasting Rowotype, a machine especially built for newspaper publishers.

OGDEN ROWOTYPE COMPANY

RAND-McNALLY BLDG., CHICAGO

SHERIDAN DIE PRESSES

Speed Accuracy Power



The illustration shows size 33 x 18. Sizes 44 x 22 and over are double geared.

PRICES:

33 x 18, $350 37 x 18, $375 44 x 22, $570 50 x 24, $670 60 x 26, $800

F. O. B. Champlain, New York

SPECIAL DIE PRESSES MADE FOR ALL PURPOSES

Write for booklet and full particulars.

T. W. & C. B. SHERIDAN CO.

Established 1835

OFFICES AND SALESROOMS

56 and 58 Duane Street, NEW YORK 607 and 609 So. Clark Street, CHICAGO

63-69 Mount Pleasant, LONDON, E. C., ENGLAND

DEXTER

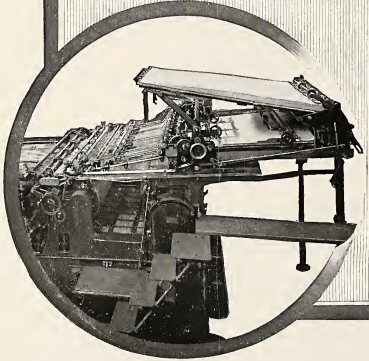
Which do you want?

Hand Feeding gives 50 to 60 per cent of the possible output of a press



THE CROSS CONTINUOUS SYSTEM OF AUTOMATIC FEEDING

gives 100 per cent possible output of your press with less waste and better register at less than 1 per cent a year maintenance ——



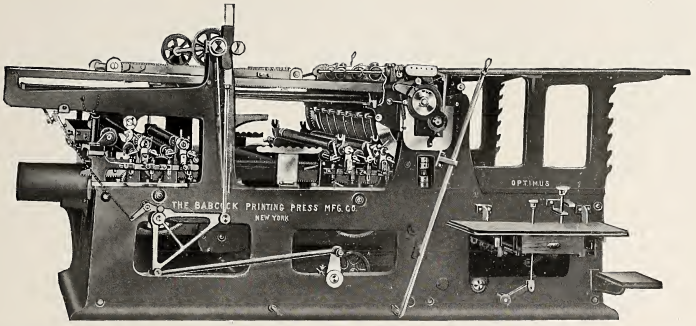
DEXTER FOLDER COMPANY

FOLDERS, PILE FEEDERS, CUTTERS

NEW YORK CHICAGO PHILADELPHIA BOSTON

ATLANTA, GEORGIA — SAN FRANCISCO
DODSON PRINTERS SUPPLY CO. — BRINTWELL & BICKFORD
TORONTO, CANADA
THE J.L. MORRISON CO.

DEXTER



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT

New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Winnipeg

BARNHART BROTHERS & SPINDLER, WESTERN AGENTS, 168-172 W. MONROE ST., CHICAGO

ST. LOUIS KANSAS CITY OMAHA ST. PAUL SEATTLE DALLAS WASHINGTON, D. C.

National Paper & Type Company, 31 Burling Slip, New York. Exporters to South America, with branches in Mexico, Cuba, Peru, Argentina and Chile

The Babcock Optimus

The Babcock Optimus

The driving mechanism is the life. This heart of the press must be sound.

When it is frequently changed it is not sound. It is often changed in others.

Years are needed to prove sterling worth in a bed drive.

The Optimus ball and socket bed motion is exceptional in being correct, exclusive in being simplest.

It is compact; a rotary, primary motion, without appreciable wear after years of use.

It is the finest application of power ever made.

It is the simplicity of a short shaft with driving pulley on one end and star-gear on the other.

There is not much more. A device of balls and sockets inserted in the shaft makes one end deflectable so that it drives the bed above the rack in one direction and is below it in the other.

In action its matchless precision gives unvarying register between bed and cylinder. In fifteen years not an Optimus has failed in this.

The same exactness produces runs of three-quarters of a million with the plates still good.

One rack admits but one point of thrust—a simple thing, meaning much.

At each end of the rack a large steel ball engages a corresponding socket in star-gear. The broad, slow-wear contact covers half the ball's surface. Reverse is made while these are together, and bed stopped and started by perfect crank action.

There is no looseness or lost motion; reverse is smooth and easy.

Old machines reverse as quietly as new.

Balls and sockets are hardened steel, ground to fit.

The star-gear shoes are hardened steel, small, and accurately curved to fit roll. They are bolted in position and wear for years.

Shoes, balls, sockets and rack are made by specially invented machines.

The star-gear rack is at center of load. It is high above the floor; gives space for the strongest impression girt, and keeps bed low.

The air-spring is adjusted without tool. Its piston can be expanded or contracted, and is always round. Air valves offer no resistance when press is turned slowly, as in make-ready.

Press can be backed up from feeder's platform, and the same treadle used for quickly stopping.

Self-oiling boxes are on all main and out-of-the-way bearings.

Direct attached electric motor can be placed within the press, out of the way.

The Babcock Optimus—a superb printing press no matter what point is considered; no weaknesses; no shortcomings

SET IN AUTHORS ROMAN

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
First Avenue and Ross Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
52-54 So. Forsyth Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
675 Elm Street

MILWAUKEE
133-135 Michigan Street

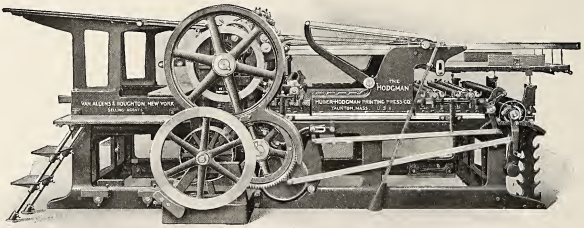
MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

COLUMBUS
305 Mt. Vernon Avenue


PEERLESS
CARBON BLACK
The
BLACK
that makes the finest
Half-tone Letterpress and Litho Ink.
Especially valuable for making easy flowing Inks that will run smoothly down the fountain of the Press, distribute readily and uniformly on the rollers, producing a perfectly clear black impression.
Peerless Black makes the best Half-tone Ink for use on Fast Running Presses.
THE PEERLESS CARBON BLACK COMPANY
PITTSBURG, U. S. A.
BINNEY & SMITH COMPANY, Sole Selling Agents
81-83 FULTON STREET, NEW YORK, U. S. A.
BRANCH OFFICES IN EUROPE:
63 Farringdon Street, London, E. C.
Kaufmannshaus, 179 Hamburg
90 Rue Amelot, Paris

The Hodgman,



EVERY industrial man knows that manufacturing economy is the real source of profit these days. Minimum operating cost with maximum efficiency per operative, per machine, is the basis of industrial supremacy to-day.

The dominant note of successful competition in the printing business is sounded in the productive efficiency of your plant and a minimum maintenance outlay.

You get every unit of power from The Hodgman, at much less cost than from any other press on the market, and the prolonged life of the machine, with the economy in rollers and other features, is a big saving which cuts a large item from the expense column year after year.

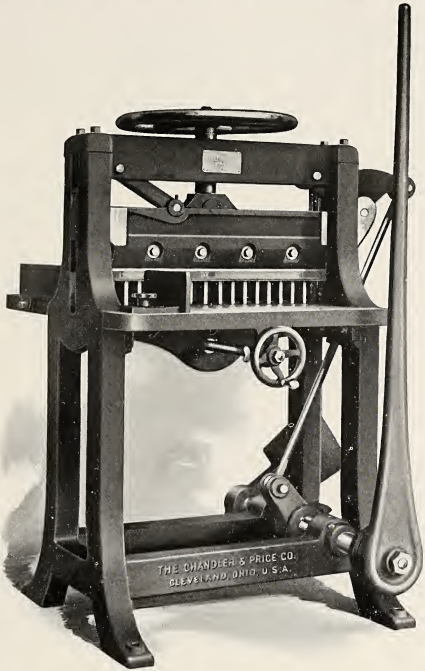
The Huber-Hodgman Printing Press Co.

Represented direct by
H. W. THORNTON, Chicago, Illinois
P. LAWRENCE P. M. CO., LTD., London, England
DR. OTTO C. STRECKER, Darmstadt, Germany
S. COOKE PROPRIETARY, LTD., Melbourne, Australia

Metropolitan Life Building

Factory: Taunton, Mass. **NEW YORK**

The AULT & WIBORG Co.
INKS
(HIC ET UBIQUE)



THE CHANDLER & PRICE LEVER CUTTER is manufactured in four sizes, 23″, 26″, 30″ and 32″. The 30″ and 32″ machines are so designed that they can be converted into Power Cutters by the simple addition of Power Fixtures, an important feature, making it possible for smaller offices to purchase a Lever Cutter, and later, as increased business demands, convert it into a Power Machine.

There are over 5000 Chandler & Price Cutters in use, strong proof of their reliability.

THE CHANDLER & PRICE CO. - Cleveland

For Sale by All Dealers

Toronto Type Foundry Co., Ltd., Canadian Agts. exclusive of British Columbia



?

What do you think of this, sir—an electrotyping house—big enough broad enough and *good enough* to advertise its product to the whole country.

"Royal Duplicuts" are 100 per cent perfect. These books tell why.

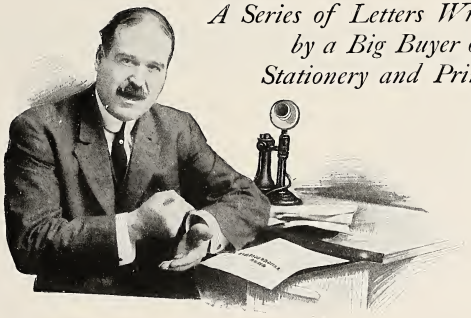
Read the Royal Address to your stenographer



ROYAL ELECTROTYPE CO.

616 SANSOM STREET, PHILADELPHIA

A Series of Letters Written by a Big Buyer of Stationery and Printing



My ideas about price—

You printers seem to have an idea that all I see in a printed job is the price. But if you'll think a minute, you must see how foolish that is.

I buy close on to a million dollars' worth of supplies every year. Our product depends on getting exactly the right quality. But practically everything I buy, except printing, is standardized. I know just what I am getting and pay accordingly.

With printing, it's different. I ask for bids on a job and there is always such a big difference between the highest and lowest that I don't know what any printer will give me and I sometimes think he doesn't either. Do you wonder that I am canny about price?

When I make out specifications I want to know what I am specifying. That is why I always call for Hammermill Bond on letterheads, office and factory forms and price lists. I know it is perfectly suited to my needs and the advertised water-mark is my guarantee that it will continue to be satisfactory. If necessary, I would pay more for Hammermill Bond than for a paper that looks the same but which I don't know, simply because of my absolute confidence in the former. Yours faithfully,

A Purchasing Agent.

HAMMERMILL PAPER CO., Erie, Pa.

Makers of

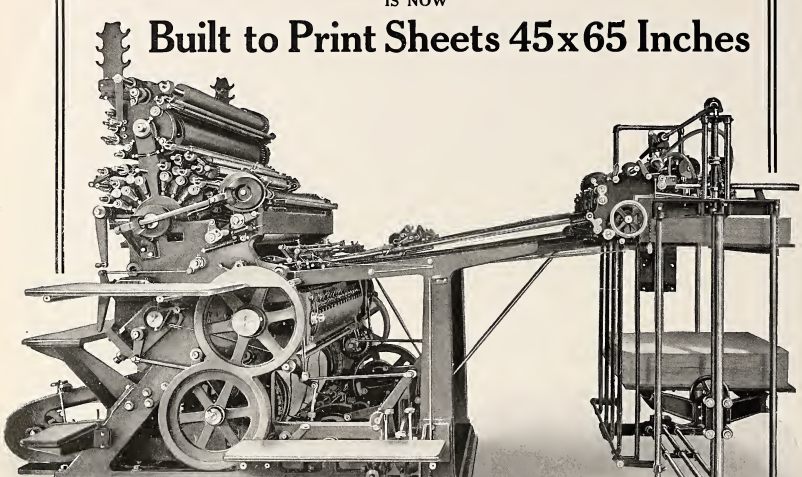
HAMMERMILL BOND

The Utility Business Paper

The Scott Rotary Offset Press

IS NOW

Built to Print Sheets 45x65 Inches



THERE IS A REASON

why SCOTT Rotary Offset Presses produce the finest quality of Offset Printing at a high rate of speed.

IT IS BECAUSE

when designing the machine, we consulted with the practical men in the lithographic trade, found out their requirements, and as a result brought out a machine that is mechanically correct and that can be depended upon to print and register perfectly.

OUR PRESSES REGISTER PERFECTLY

as our cylinders are of large diameter, which gives plenty of time to feed the sheets to the guides, and our gear construction is such that there is no lost motion and therefore no loss of register.

BEFORE YOU PLACE AN ORDER

for an Offset Press, we want you to investigate for yourself the different Offset Presses, and we feel confident that after looking at them all, you will agree with us, "That the SCOTT is best, and forget the rest."

WALTER SCOTT & CO.

New York Office,
1 Madison Avenue

DAVID J. SCOTT, General Manager

Chicago Office,
Monadnock Block

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

The Ketterlinus Manufacturing Co., Philadelphia, Pa., use four Scott Rotary Offset Presses, and have just ordered another that will print sheets 45 x 65 inches. This is the largest Offset press built

ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

New York Office — W. E. ROBBINS, 29 Murray St.
Phone, 6866 Barclay

TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina
Sole Agents for Canada

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	since 1830

COES is Always Best!

THE ONLY INK TO USE WHEN IN A HURRY. EQUALLY GOOD WHEN NOT

SPEEDLIMIT BLACK INK



Speedlimit Black Ink
means all the name implies.

It makes friends. The printer likes it and continues to use it after a trial. It has peculiar working qualities and real merit. Sets almost instantly, has good color and finish. Permits of printing, turning, printing and binding all the same day.

A good ink for most any job of high class work, and is essential when important to do good work — P. Q. Q.

Manufactured by
The Queen City Printing Ink Co.

SPEEDLIMIT BLACK INK

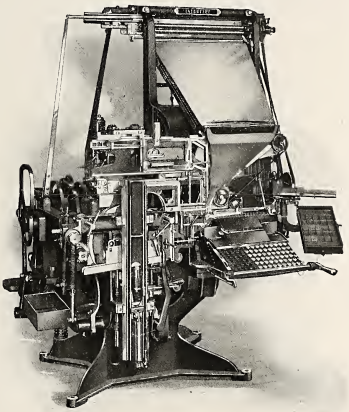
SPEEDLIMIT BLACK INK

SPEEDLIMIT BLACK INK

INTERTYPE

THE first INTERTYPE was set up in the Journal of Commerce, 32 Broadway, New York, on March 11. The news spread like wildfire. Twenty, thirty, forty prospective purchasers a day came to see, and all went away pronouncing the INTERTYPE the simplest, the speediest and the BEST composing machine they had ever seen.

The verdict has been the same wherever the INTERTYPE has appeared. The result—the only one possible from a better machine at a lower price—ORDERS!!! We expected a great many, but we have received far more.



THE ACME OF HIGH QUALITY

Our capacity being limited—only two a day—the situation has resolved itself into this: Those who can and will anticipate their needs and order INTERTYPES in advance of their actual necessities will secure them; others probably will not.

"Fortune favors the foremost." Those who have INTERTYPES are doubly fortunate. Quality increased, cost decreased. Be one of the foremost.

INTERNATIONAL TYPESETTING MACHINE CO.

World Building New York, N. Y.	Rand-McNally Building Chicago, Ill.	316 Carondelet Street New Orleans, La.	86 Third Street San Francisco, Cal.

Our New Factory



Not the largest, but the cleanest,
most complete and best equipped
machine-shop in the U. S.
Electrical throughout.

Brown Folding Machine Co.

Erie, Pa.

Chicago
343 South Dearborn Street

New York City
38 Park Row

Atlanta, Ga.
J. H. Schroeter & Bro.

Dallas, Texas
1102 Commerce Street



A Live Wire in a Printer's Specialty

Stevens Illustrated Folders are furnished to the trade with the inside blank so that you can print in your customer's copy and cuts in any quantities required from 500 up — we deliver the folders to you beautifully printed with striking illustrations on the outside, scored for folding and including the necessary red stickers for fastening. Prices on folders include blank post cards cut to print "work and turn" — and in cases where postcards are not required an allowance is made from our regular prices.

Printer's Sample Outfit Sent Free Upon Request

The Printer's Sample Outfit shows a wide variety of designs in striking two-color schemes comprising, Red and Black, Green and Black, Yellow and Black, Orange and Black and some specials in three colors. We furnish the blank post cards in six different tints, samples of which are also included in sample outfit. We also send a few completed folders showing the different methods of finishing up the folders in your own plant. We send complete price list, terms, selling suggestions and full information with samples by Parcel Post. Write for Free Sample Outfit.



Folders Carried in Stock for Quick Shipment

We carry a complete stock of all designs listed in our line and can ship any quantity desired immediately upon receipt of order. The immense variety of designs and ideas will enable you to please your customers in every line of business and compete with the large advertising firms in all parts of the country.

The profits for you on Stevens Illustrated Folders are excellent and they enable you to greatly improve your service to customers, and keep the wheels of your plant moving.

The wide demand for attractive follow-up work is the bone and sinew of the printing industry — every business man knows the importance of such work and Stevens Illustrated Folders instantly appeal to the advertiser as the most striking and practical Direct Advertising ever offered.

Stevens Illustrated Folders make it easy for you to serve your customers who require only a small quantity of matter and give them high class service and material without the necessity of charging them an exorbitant price and without the bother of arranging for illustrations and engravings.

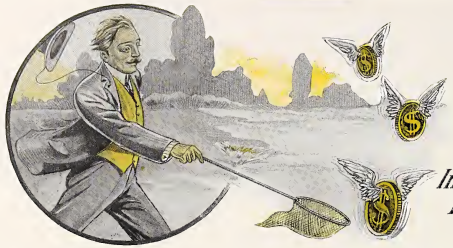
The Stevens-Davis Co.

Direct Advertising Specialists

638-642 Federal Street

Chicago, Ill.

See Next Page



Increase Your Net Profits

It doesn't make any difference how large or how small your business is, Stevens Illustrated Folders will make you money because they eliminate the inconvenience and excessive cost of furnishing small quantities of matter in a high class manner—they enable you to handle such work with assurance of profit to yourself and satisfaction to your customer. They enable you to make quick deliveries and eliminate the bother, expense and uncertainty of arranging for attractive color schemes, art-work, cuts, stock and all those "fussy" things that take up your time and cut down your profit on small runs.

There is a Great Demand for Stevens Ideas

Stevens Ideas are the acknowledged standard among large advertisers in this country—they are always in demand because they possess a point and meaning that gives life, ginger and action to advertising matter, enabling the advertiser to accomplish the first step in the sale, which is *attention*, and insure the reading of his message.

For years Stevens Ideas and Stevens Service have been extensively advertised throughout this country and a big demand has been created for Stevens Illustrated Folders.



It's Up to You

Our Printers Sample Outfit Sent Free Upon Request

With the samples we send you can get many extra orders that are easily filled, very profitable and help to keep your presses moving. We believe you'll agree that this plan means a great deal to the printing trade as a whole and to every printer individually if he avails himself of the opportunity it affords for increased business and of keeping the Direct Advertising patronage of his customers himself, instead of letting them go to advertising firms in the large cities for such work

Send for the sample outfit today and show Stevens Illustrated Folders to your customers. You will find that they will secure many new customers for you as well as help you to retain old ones.

We send complete information, prices and finished forms with sample outfit. Everything will be self-explanatory when you look over our samples and you will at once see where the plan will be of great value in your business.



The Stevens-Davis Co.

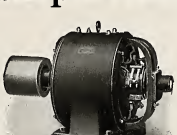
Direct Advertising Specialists

638-642 Federal Street

Chicago, Ill.

See Preceding Page

Triumph Motors



These motors, on account of their rugged construction and durability, are prime favorites with printers. For fifteen years we have specialized on the electrical equipment of printing-presses, and are consequently able to recommend the right motor for the right purpose at the right price, to the everlasting satisfaction of our customers.

Try us on your next order.

The Triumph Electric Co.

CINCINNATI, OHIO

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street **111 Washington Street**

BROOKLYN, N. Y.



"Hoole" Check End-Name Printing Machine

A Job of 500 End-Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

Manufacturers of

End-Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.



Direct current type D motor.

ECONOMY OF

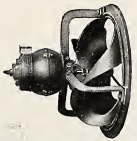
POWER
STOCK
SPACE
TIME

15 per cent to 40 per cent saved by installing

SPRAGUE ELECTRIC MOTOR EQUIPMENT

In these days of scientific, economical operation and keen competition, every saving made, every increase in production, is a step nearer success.

We are familiar with every phase of the printing trade, and know just what motor should be used on each machine. We have studied the control problem with great care, and can furnish in every application the most efficient controlling device. Let us help you with your problems. Write for Descriptive Pamphlet No. 1174.



Round type motor direct connected to disc fan.

BETTER SERVICE

The certain result of proper ventilation

Good air is just as important as good light. The installation of a Sprague Electric Ventilating Equipment is guarantee of an uninterrupted supply of fresh air. Sprague Equipments have proved a most profitable investment in many plants. For further information write for Descriptive Bulletin No. 2354.

SPRAGUE ELECTRIC WORKS

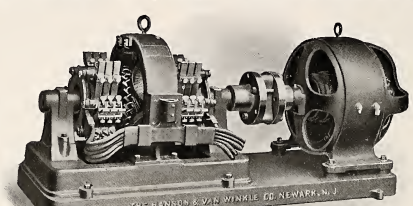
Of General Electric Company

Main Office: 527-531 West 34th St., New York, N. Y.

Branch offices in principal cities

THE HEART OF THE ELECTROTYPING PLANT IS THE GENERATOR

Rapid
Depositing
Self
Exciting
Or
Separately
Excited



High
Commercial
And
Electrical
Efficiency
Low
Temperature
Rise

Motor Generator Sets, Belt Driven Generators, Depositing Tanks, Copper or Nickel Elliptic Anodes

BUY FROM THE MANUFACTURER

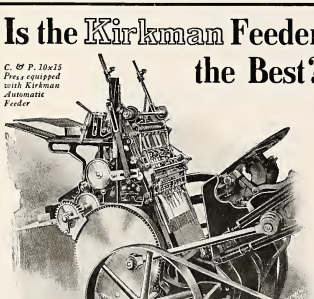
The Hanson & Van Winkle Company

NEWARK, N. J., U. S. A. BRANCHES: Chicago, Ill.; New York City; Toronto, Ont.

Bring your depositing troubles to us; we will gladly advise you.

Is the Kirkman Feeder the Best?

C. & P. 10x15 Press equipped with Kirkman Automatic Feeder



Our demonstration at the New York Printers' Exposition convinced hundreds of doubtful printers that it is in a class by itself. The two KIRKMAN Feeders in constant operation, producing finished work without waste or mishap at our guaranteed speed, was sufficient evidence to satisfy the most skeptical.

If you were one of the unfortunate ones unable to attend, write us to-day to arrange for a practical demonstration in your own plant.

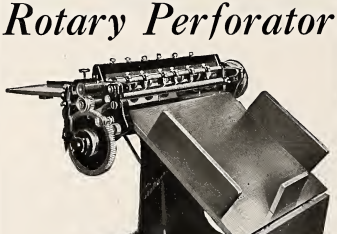
Automatic Press Feeder Co.

Main Office: Transportation Bldg., Chicago, Ill.

50 Church Street, New York City

71 First Street, San Francisco, Cal.

Universal-Peerless Rotary Perforator



Hyphen-cut Perforation, Knife-cut Perforation, Slitting Heads, Loose-leaf Creasing Heads. Gang Scoring Heads for Booklet Covers. Straight Line of Perforation Guaranteed. Perfect Register. Three Sizes, 30 in., 36 in. and 42 in. wide.

Catalogues on Application. Sold by all Dealers.

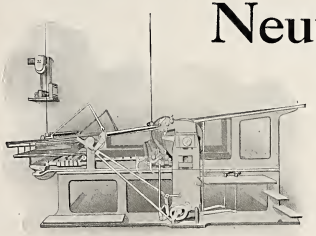
MANUFACTURED BY

A. G. BURTON'S SON

118 to 124 So. Clinton St., CHICAGO, ILL., U. S. A.

"U. P. M." THE TRADE-MARK OF QUALITY

Neutralized Presses



increase output, cut down slip-sheeting, lessen waste, improve atmosphere, lower the temperature and make cheerful pressmen and feeders in every pressroom.

But they must be neutralized against electricity in paper stock by the

CHAPMAN ELECTRIC
NEUTRALIZER

Every user knows this. Ask them all.

WE ALSO OFFER THE
U. P. M.
VACUUM BRONZER
The U. P. M. wastes less than ½ of 1% of the Bronze used

WE ALSO OFFER THE
U. P. M. AUTOMATIC
CONTINUOUS PILE FEEDER
The simplicity of this feeder makes a hit.

SOLE SELLING AGENTS
UNITED PRINTING MACHINERY CO.
Jamaica Plain, Boston — 116 East 13th Street, New York
Western Agent WILLIAMS-LLOYD MACHINERY COMPANY, 638 Federal Street, Chicago

Dinse, Page & Company

Electrotypes
Nickeltypes
AND
Stereotypes

725-733 S. LA SALLE ST.
CHICAGO, ILLINOIS
TELEPHONE, HARRISON 7185

Roberts Numbering Machine Co.

Successor to The Bates Machine Co.
696-710 Jamaica Ave., Brooklyn, N. Y.

MODEL 27A



FOR GENERAL JOB WORK
ABSOLUTELY ACCURATE
FULLY GUARANTEED
SIDE PLATES WITHOUT SCREWS
ALWAYS IN STOCK
FIVE-FIGURE WHEELS

№ 12345
FAC SIMILE IMPRESSION
Size 1½ x 15/16 inches

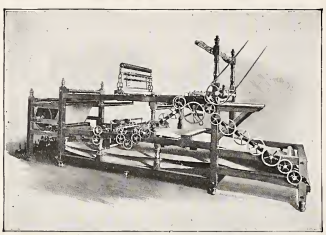
ROBERTS' MACHINES
UNEQUALLED RESULTS — MAXIMUM ECONOMY

View Showing Parts Detached for Cleaning



NO SCREWS

To Number Either Forward or Backward



Style C Double-Deck Ruling Machine

THIS cut shows our Style "C" Double-Deck Ruling Machine, which will do the most complicated striking on both sides of the paper at one feeding. It is guaranteed to do absolutely perfect work. It is imperative that a ruling-shop, in order to compete successfully, should have one of these machines.

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
ESTABLISHED 1844 INCORPORATED 1886
MILLER & RICHARD, Sole Canadian Agents, Winnipeg and Toronto

GOLD INK

NO DUSTING NO SIZING ONE IMPRESSION

A PERFECT WORKING INK. CAN BE RELIED UPON TO DO THE WORK REQUIRED OF IT.

Rich Gold—Pale Gold—Aluminum and Copper Inks

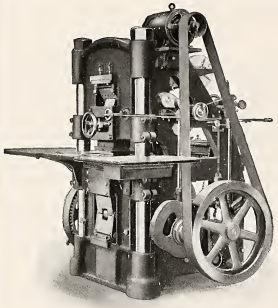
We guarantee these inks to do better work than any other bronze ink on the market.
They will work free and never pile upon the plate.
This is the best grade of Gold and Aluminum Printing Ink that has ever been offered, and at a lower price.

WE EARNESTLY SOLICIT A TRIAL ORDER

$2.00 Per Pound—Reducer With Each Pound *Shipments Promptly Made*

Lustre Gold Ink & Bronze Manufacturing Company New Rochelle, N. Y.

Carver Automatic Die and Plate Presses



Size 6 x 10 inches.

Are noted for their excellence and economy of production, durability of construction and pronounced by the users as the BEST.

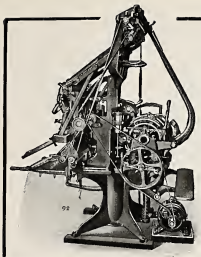
Our Company controls the manufacture and sale of the Demery Apparatus for steelplate work.

Manufactured in the following sizes:

6 x 10 in. 4½ x 9 in.
3½ x 8 in. 2½ x 8 in.
2½ x 4 in.

C. R. Carver Company N. W. Cor. Twentieth and Clearfield Streets PHILADELPHIA, PA.

CANADIAN AGENTS: MILLER & RICHARD, Toronto and Winnipeg.
EXPORT AGENT, EXCEPT CANADA: PARSONS TRADING CO., Sydney, Mexico City and New York.
SOUTHERN AGENTS: J. H. SCHROETER & BRO., Atlanta, Ga.



Robbins & Myers Motors

There Is One Best Way

to drive each kind of printing machinery, so that the operator can get out the maximum amount of work of which the machine is capable. For instance, the linotype requires a smooth, steady speed without vibration and without checking up at the moment of maximum load. These qualities, together with durability, make the ideal combination. We have an equally good drive for every kind of printing machinery.

THE ROBBINS & MYERS COMPANY

Main Offices and Factory:
SPRINGFIELD, OHIO
BRANCHES AND AGENCIES IN ALL IMPORTANT CITIES

Typesetting Machine Engineers' Journal

23 Duane Street, New York

A monthly magazine devoted to composing-room machinery, edited and published by practical machinists.

Complete patent records of inventions applicable to typesetting and typecasting machinery in all countries—a feature.

$1.00 A YEAR

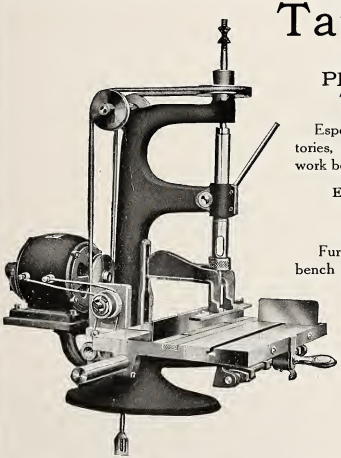
JAMES WHITE PAPER CO.



Trade-mark
Registered U. S. Patent Office.

BOOK AND COVER PAPERS

219 W. MONROE STREET **CHICAGO**



Tatum Paper Drill

(Patent applied for)

PERFECT HOLES THROUGH TWO INCHES OF PAPER

Especially adapted for railroad tariffs, telephone directories, order blanks, calendars and other excessively thick work beyond the capacity of an ordinary punching machine.

EQUIPPED WITH ADJUSTABLE TABLE
HOLLOW DRILLS (which avoid choking)
AND FOOT CLAMP

Furnished either for belt drive or with motor, and as bench machine or with floor stand complete. Write for descriptive circular and for our new catalogue No. 30-A, showing a complete line of paper drills, punches and perforators.

THE SAM'L C. TATUM CO.

Main Office and Factory:
CINCINNATI
OHIO

New York Office:
180 Fulton Street
NEW YORK

Makers of "The Line of True Merit"



Miller Universal Saw-Trimmer

Only the Man Who Don't Know the Game

1 Printer, 1 hour, Int. on Lead Cutter .375c .0000 .375c

would pay

This for This

instead of

That for That

1 Printer, 1 hour, Interest on Miller .375c .0025 .375c

Lead Cutter Way
20 Slugs per Minute
1200 Slugs per Hour

Miller Saw-Trimmer Way
300 Slugs per Minute
18000 Slugs per Hour

One-fourth cent more gets you 15 times the amount of work

Saws, Trims, Miters, Notches, Undercuts, Bevels, Rabbets,

THAT'S THE MILLER

Routs, Drills, Jig-Saws, Brouches, Planes Type-High

The only Accurate Type-high Planer for the Printer
Will plane ordinary sized cuts five per minute

EASY TO OPERATE. EASY TO BUY. EASY TO PAY FOR.

Sold by Leading Dealers **Miller Saw-Trimmer Co.,** POINT BLDG., PITTSBURGH, PA.



Miller Router and Jig-Saw

WESTINGHOUSE ELECTRIC

Expert Advice on the Electric Drive of Printing-Plants

THE Westinghouse Company supplies complete electrical equipment for printing-plants and will aid in investigating the economies to be obtained from its use in any plant.

Full information on request.

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.

Inks That Are Used in Every Country Where Printing is Done

KAST & EHINGER
GERMANY

Manufacturing Agents for the United States, Canada, Cuba and Mexico

Charles Hellmuth
PRINTING AND LITHOGRAPHIC

INKS

DRY COLORS, VARNISHES

SPECIAL OFFSET INKS

NEW YORK
154-6-8 West 18th Street
Hellmuth Bldg.

CHICAGO
536-8 South Clark Street
Rand-McNally Bldg.

The World's Standard *Three and Four Color Process Inks.* Gold Ink worthy of the name.

Originators of Solvine. Bi-Tones that work clean to the last sheet.

SUPERFINE
KING ENAMEL
SUPERFINE

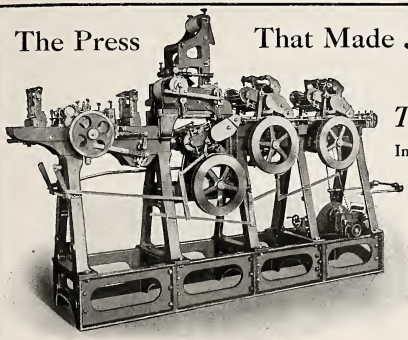
KING PAPER COMPANY
KALAMAZOO, MICHIGAN
MANUFACTURERS OF
Supercalendered and Extra Machine-Finished Books, Map, Lithograph, Plate, Envelope, Writing, OFFSET and COATED BOOK.

King Offset Book and Label

Both possess all the essential qualities to produce satisfactory work and maximum production. Lie flat. Do not stretch. Free from fuzz. *Send for samples to try out.*



The Press That Made JOB PRINTING PROFITABLE



The NEW ERA PRESS

Increases Your Output, Saves Space and Reduces Overhead Expenses.

Feeds from the roll, prints from type or flat plates, *one* or *more colors* on *one* or *both sides*, and at a speed of 5,000 to 7,000 impressions per hour, *delivers the finished product immediately*. A big asset in pleasing customers. No second handling of sheets between printing of colors or waiting for ink to dry. No chance for paper to shrink or stretch. *Accurate register is guaranteed.*

Can also perforate, slit, die cut, make tags or cartons, fold and do many other *special operations*.

Just the machine for fine colorwork and specialties. Ask for catalog "A" and send us *to-day* samples of your multi-color or difficult operation work, and we will show you just how *economically* they can be produced on the New Era Press.

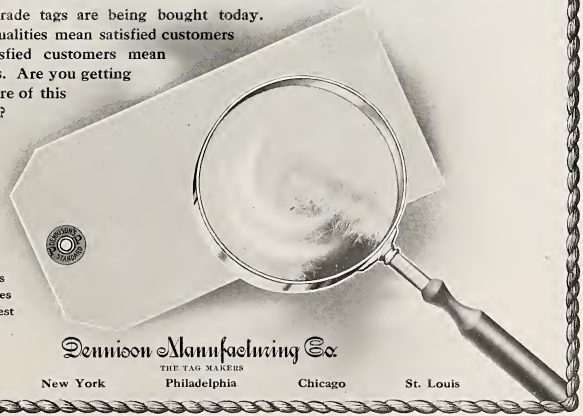
BUILT BY THE REGINA COMPANY

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West 34th Street NEW YORK CITY

Dennison's Standard "P" Tags Are All Rope

Better grade tags are being bought today. Better qualities mean satisfied customers and satisfied customers mean re-orders. Are you getting your share of this business?



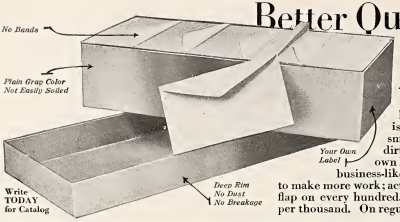
Samples and prices on request

Dennison Manufacturing Co.

THE TAG MAKERS

Boston New York Philadelphia Chicago St. Louis

Better Quality—Better Prices



Get Your Stock Envelopes in Dust Proof, Non-Soiling Boxes Direct from Factory

Our new deep Lid box that **keeps out dust** and **doesn't break** is a decided advantage. The smooth, gray surface shows no dirt—that means a lot. Your own label is on every box—looks business-like—gets business. No bands to make more work; actual count kept by extending flap on every hundred. Cuts the handling cost 5c per thousand. On regular and special envelopes we can save you money over jobbers' prices. And Sure-Sticks are what you want, higher cut and better gummed—can't open up—hence no kicks.

Let us tell you all about our system of economy in envelope-making from sheets you printed with the ad of our layouts.

A 10-M Trial Order of any of our envelopes at CASE PRICE.

WESTERN STATES ENVELOPE COMPANY, Exclusive Manufacturers of Guaranteed SURE-STICK ENVELOPES 311 and 313 EAST WATER STREET Milwaukee

D. H. R. STEEL DIE STAMPING INKS AND VARNISH

As a suggestion, a trial of D. H. R. Poinsettia Red; Holly Green, No. 322; Lenox Red, No. 308; Italian Green, No. 313; Royal Purple, No. 304; S. F. White, No. 500; Keystone Red, No. 4; Wisteria, No. 323, would help you in deciding that D. H. R. Inks are the best for Christmas cards as well as commercial work.

Denny, Hilborn & Rosenbach
PHILADELPHIA

Geo. Russell Reed & Co., San Francisco, Cal., Agents for the Pacific Coast.

The Wire Stitcher Factory

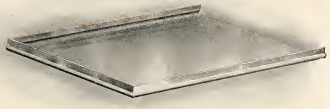
¶ The Boston Wire Stitchers are made in the atmosphere of the bindery—wire stitchers only, on wire stitcher machinery, by wire stitcher experts. This explains in part the "Boston's" superiority and why only in the "Bostons" are found all of those up-to-date features that make for efficiency and economy. Are you Boston Wire Stitcher equipped? If not, write us.

AMERICAN TYPE FOUNDERS COMPANY

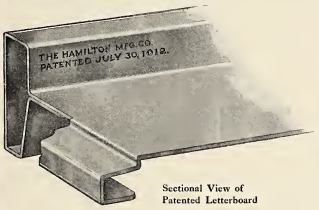
Hamilton Steel Furniture

One Piece Construction

is of great importance in the building of Steel Furniture as every flange or bend strengthens a sheet of steel. To make the necessary shapes all from one piece of steel is not an easy task and requires skilled designers of dies. The results warrant this, however, as the piece thus formed is much stronger than the same shape made up of several pieces riveted together possibly could be, and, better still, the ultimate cost of production is reduced. The accompanying illustrations show a few of the good results we have been able to obtain along this line.



One-Piece Steel Galley



Sectional View of
Patented Letterboard

Hamilton One-Piece Storage Galleys

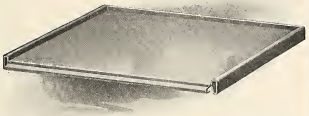
Patent Applied For.

To produce this galley, which is made of one piece of metal without a joint or seam, required a special galley machine, built and designed in our own shops, but it was worth while. The galleys are without an equal, as any practical printer will agree after seeing the sample. They are made of either bright steel or galvanized steel, as desired.

Hamilton One-Piece Letterboards

Patented July 30, 1912

The Construction of these Boards is the logical one for production in steel. To obtain this result, however, was very difficult, necessitating some unusual die work. The advantages of the Hamilton "Board" are rigidity and durability. The lip of the "board" where matter is pushed on and off galleys is not only stronger than it would be if made of two pieces, but better still it is there to stay. No unusual strain will tear it away, as might be the case with a two-piece lip.



Patented One-Piece Letterboard

There are many original and desirable features found only in Hamilton Steel Furniture that will be gladly explained by your dealer. To get the benefit of these features, insist on **HAMILTON FURNITURE.** Every piece bears this trade-mark—

THE HAMILTON MANUFACTURING CO.

Main Office and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

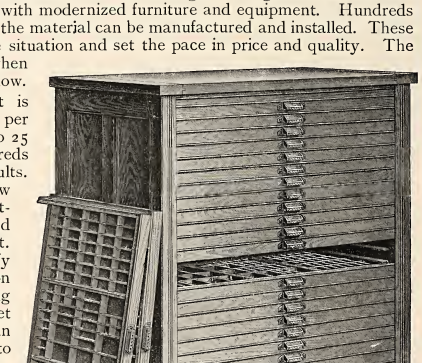
HAMILTON GOODS CARRIED IN STOCK BY ALL TYPE FOUNDRIES AND DEALERS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

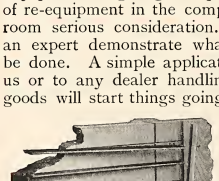
Hamilton Wood Furniture

COST finding and cost reduction are elements in the printing industry now foremost in the minds of thousands of progressive employing printers who are striving to break away from the hide-bound methods and traditions which have beset the printing industry. It is conceded that the cost of printing lies largely in the composing room. That is our own particular field of action. This is the day of the efficiency engineer. He is the doctor that prescribes a cure for the ailments with which thousands of composing rooms have been sick unto death. Hundreds of printers have been quick to appreciate the situation and advantages to be gained and have re-equipped their composing rooms with modernized furniture and equipment. Hundreds of others will follow as quickly as the material can be manufactured and installed. These up-to-date plants will control the situation and set the pace in price and quality. The laggards will fall in line later on when the picking is not as good as it is now.

In most composing rooms it is possible to save from 25 to 50 per cent of floor space and from 10 to 25 per cent in cost of labor. Hundreds of printers testify to these results. These modernized plants are now so numerous and so widely scattered as to be easily reached and inspected by those who doubt. The facts would seem to justify any printer in giving this question of re-equipment in the composing room serious consideration. Let an expert demonstrate what can be done. A simple application to us or to any dealer handling our goods will start things going.



No. 62 New Departure Cabinet



Showing Steel Run Construction of New Departure Type Cabinets

Note Steel Runs are held in position by lips on the end which are mortised into wood. They cannot become loose and fall out. No screws or nails to become loose.

The New Departure Cabinets

This line of Cabinets has come to be standard in the fullest sense of the term. Built of selected hardwoods, beautifully finished and equipped with flat steel runs in the manner shown by the detailed illustration on this page. They are pleasing in appearance as well as substantial in construction, and are sure to give perfect satisfaction to the customer wherever installed.

The No. 62 Cabinet illustrated on this page is without question, the best selling Type Cabinet ever offered to printers. In fact, the sales of this Cabinet are almost as large as all other Cabinets combined. New Departure Cabinets are 43 inches in height. Brackets and Cases can be put on cabinets of this height to good advantage. Single cabinets can be placed side by side or back to back.

Ordinarily New Departure Cabinets are supplied with California Job Cases in standard depth. On special order they can be fitted with cases of extra depth or with cases other than the California Job pattern.

There is no Cabinet better for general use than the No. 62 New Departure, as to appearance, workmanship and economical features.

Complete descriptive circulars showing the New Departure line of Cabinets will be supplied on request.

Ask for a copy of "COMPOSING-ROOM ECONOMY," showing floor plans of thirty-two modernized composing-rooms in some of the leading printing-plants in the United States.

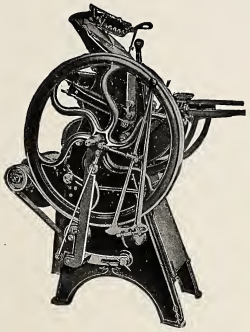
THE HAMILTON MANUFACTURING CO.

Main Office and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

HAMILTON GOODS CARRIED IN STOCK BY ALL TYPE FOUNDRIES AND DEALERS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

The IMPROVED PEARL PRESS



SAVES

Labor, power, type, floor space in every operation

The Pearl is a small press for small work. Rapid, strong, convenient and the lowest priced power press on the market. It has an impression throw-off, automatic ink supply, automatic belt shipper and quick stop brake. Easy control for safety and rapidity of operation. It can be accurately fed by the average feeder at a higher speed than on any other platen press.

The Pearl means a reduction in the actual percentage of cost in the production of small work.

Increased efficiency is enjoyed by its use in relieving the larger and more expensive presses of short runs and small forms.

Plant efficiency — a basis for reasonable cost — a real salary and an honest profit is interestingly treated from a practical standpoint in our booklet, *"Speed, Capacity and Quality."*

Golding Manufacturing Company
Franklin, Mass.

BRONZING MACHINES

for

Lithographers & Printers

Guaranteed in Every Respect

BRONZE POWDERS

We Do Repairing

SEND FOR CATALOGUE AND PRICES

Manufactured by

Robert Mayer & Co.

Suite 420, 200 Fifth Ave., New York

Factory: Hoboken, N. J.

Seattle San Francisco Boston



BONDS

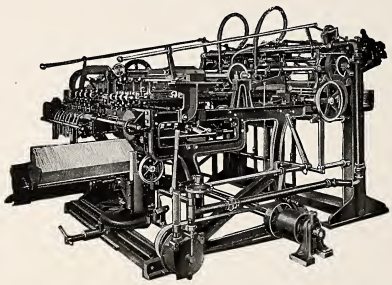
look like all steel engraved securities when prepared with the use of

"K. B." BLANKS

The only line of steel engraved blanks on the market. Do not confound them with cheap lithographed blanks.

KIHN BROTHERS, Bank Note Engravers
99-103 Beekman Street, New York

THE CHAMBERS
Paper Folding Machines



No. 440 Drop-Roll Jobber has range from 35 x 48 to 14 x 21 inches.

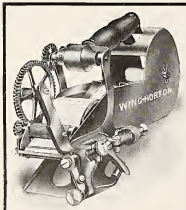
Delivers five different styles of fold. Has gear-driven head perforators.
Equipped with combing-wheel automatic feeder or with hand-feed table.

CHAMBERS BROTHERS CO.

Fifty-second and Media Streets, Philadelphia, Pa.

Chicago Office: 524 West Jackson Boulevard

MILLER & RICHARD, Canadian Agents, 7 Jordan Street, Toronto.



"Same Old Story: They Are Going Some"

953 Wing-Horton Mailers

were sold in 1911.

They were all sold subject to approval, but not a Mailer was returned.

They are carried in stock at printers' supply houses throughout the United States and Canada.

Full particulars supplied on request to any agency, or

CHAUNCEY WING, Mfr., Greenfield, Mass.

FOR every conceivable purpose that Gummed Paper is used, printers are going to earn more money by using

NON-CURLING GUMMED PAPERS

We know how to make them, and all our paper will be found to lie flat.

We can supply in rolls or sheets.

Samuel Jones & Co.

WAVERLY PARK, N. J. **Established in England in 1811**

Best Machine

American Model 31—6 Wheels, $6.00

Steel Throughout

Every machine thoroughly tested in a printing-press and guaranteed

ACCURATE

American Numbering Machine Co.

224-226 Shepherd Ave., Brooklyn, N. Y.
119 W. Madison St., Chicago, Ill.
2 Cooper St., Manchester, England.



№ 12345

Impression of Figures

Lowest Price

American Model 30

5 Wheels **$5.00**

Fully Guaranteed

In stock and for sale by

Dealers Everywhere

Buckled, Crinkled

and other deformed stitches are not born of

Brehmer Stitching Machines

Brehmer Stitchers are the parents of only a clean, straight, and accurately centered stitch.

With Such Simple Mechanism—How Could They Be Otherwise?

Let us tell you wherein they are the most economical to maintain.

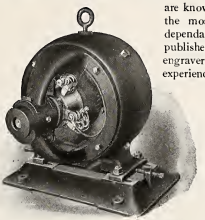
CHARLES BECK CO.

609 Chestnut Street, Philadelphia

An Easy Way to Increase Power Efficiency

is to use the *right sort* of motors—the kind that has stood the test and built for a specific requirement.

The Peerless Motors



are known wherever used as the most economical and dependable for the printer, publisher, electrotyper and engraver. Printers know by experience the reality of *genuine motor service* through continued use of our motors.

Tell us what presses you contemplate equipping and we will advise you by return mail what it will cost you.

Ask for our illustrated catalogue, plans of selling, prices, etc.

On ANY POWER PROBLEM write:

The Peerless Electric Co.

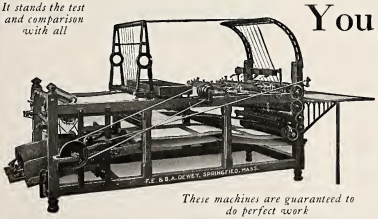
Factory and General Office: Warren, Ohio

Sales Agencies:

CHICAGO, 1536 Monadnock Bldg. NEW YORK, 43 West 27th Street

And All Principal Cities

It stands the test and comparison with all



These machines are guaranteed to do perfect work

You Should Know Why

the DEWEY ruler stands at the head of its class in point of *service, perfection and satisfaction.* Its up-to-date achievements have won favor among those who have examined and installed it in their binderies.

Buying a ruler is an investment that should be accorded careful selection, and why not investigate our line before you purchase or add equipment?

Manufactured since 1863, but with improvements since 1910

WRITE FOR CATALOGUE

F. E. AND B. A. DEWEY

SPRINGFIELD, MASS.



Consider These Strong Points Before You Act—

Our lead-moulded plates are equal to the original in quality, and with our nickel-steel shell are guaranteed against wear.

OUR LEAD-MOULDING PROCESS

is the one dependable method of obtaining perfect reproductions and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

OUR ENTIRE PLANT IS FULLY EQUIPPED

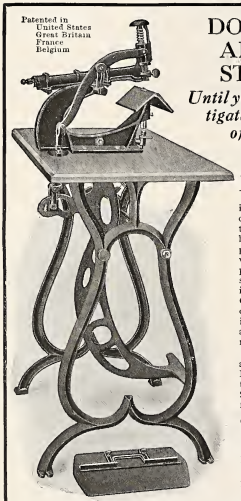
with new and modern machinery, and in the hands of expert workmen. We are capable of handling your work with absolute satisfaction.

Phone Franklin 2264. Automatic 53753. We will call for your business

AMERICAN ELECTROTYPE CO.

24-30 South Clinton Street, CHICAGO

Patented in
United States
Great Britain
France
Belgium



DON'T BUY ANOTHER STITCHER

Until you have investigated the merits of our machine

The Acme Binder No. 6

is a good stapling machine. It has stood the test for years and has been improved through practical experience with the demands of printing-offices. A stapling machine helps in securing business. Get one and do your own pamphlet binding in the most economical and expeditious manner.

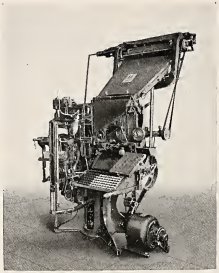
The Acme leads them all and is for sale by Printers' Supply Houses throughout the United States. For further and full particulars write

The Acme Staple Machine Co., Ltd.
112 North Ninth Street,
Camden, N. J.

Progress Typewriter Supply Co., Ltd., London, England, European Agent

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U. S. Government Buys the Best



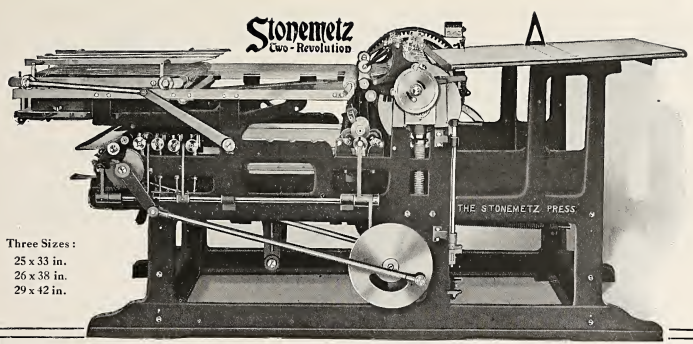
Linotype Machine driven by Form L Motor.

CROCKER-WHEELER MOTORS

are used almost exclusively in the Government Printing Plant at Washington, D. C. Uncle Sam's mechanical experts are exacting in their requirements. Would it interest you to know how we convinced them that they needed our motors? Write for Bulletin 157E.

CROCKER-WHEELER CO. AMPERE, N. J.

Offices in all principal cities.



Three Sizes:
25 x 33 in.
26 x 38 in.
29 x 42 in.

THE wonderful efficiency of the STONEMETZ PRESS is a matter of record. The very first STONEMETZ PRESSES sold five years ago are to-day giving the same satisfactory service as when new—the same unyielding impression, the same perfect register, the same noiseless, easy movement at high speed. The STONEMETZ is backed by a reputation that warrants your buying it. Let us tell you more vitally interesting facts.

The STONEMETZ is sold and guaranteed by typefounders and dealers in all principal cities.

The Challenge Machinery Co.

Grand Haven, Mich., U. S. A.

Salesroom and Warehouse, 124 South Fifth Avenue, Chicago

Have You Struggled With Acrobatic Gummed Paper?

The kind that turns somersaults during printing and handling? It is exhausting work, but there is a drastic cure.

Use Our Dead Flat Gummed Paper

GUARANTEED
FLAT FLAT
GUMMED PAPER

Our gummed paper is made for all climates and building temperatures. Can be handled in wet as well as dry weather. Made in various colors and weights.

A sample-book showing the complete line mailed on request.

Ideal Coated Paper Co.

BROOKFIELD, MASS.

New York: 150 Nassau St. Chicago: 452 Monadnock Bldg.

A COSTLY METHOD OF RECORDING JOB TIME



Don't make poor clerks of good mechanics.

THE CALCULAGRAPH

records ELAPSED TIME—actual working time. Its records can be used for both labor costs and pay-rolls. It saves the time of high-priced mechanics and IT MAKES NO CLERICAL ERRORS.

Ask for our free booklet, "Accurate Cost Records."

CALCULAGRAPH COMPANY

1460 Jewelers Building New York City

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Monograms
Crests
Coat of Arms

—

Latest Correspondence Papers

If its ENGRAVED or EMBOSSED
"WE DO IT"

TELEPHONES RANDOLPH 805-806

WM. FREUND & SONS

EST. 1865 INC. 1893

WEDDING INVITATIONS · BOOK PLATES
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DANCE PROGRAMS · CLUB INVITATIONS
BUSINESS STATIONERY · ETC.

STEEL AND COPPER PLATE
ENGRAVERS AND PRINTERS
STEEL DIE EMBOSSERS
16 TO 20 E. RANDOLPH ST., CHICAGO

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Wedding Invitations

Announcement Cards

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Visiting Cards and other social forms

Eagle Printing Ink Co.

24 CLIFF STREET, NEW YORK

Manufacturers of

Printing & Lithographic Inks

Western Branch: 705 South Dearborn Street, Chicago

BLACKSTONE BLACK—The Acme of Density. For Fine Half-tone Printing. A Free Flowing, Fast Drying Black.

ORIGINATORS OF "WET-PRINTING" INKS

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ART LAID FINISH

WHITE	RUSSET	BROWN
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The Latest Creation in Artistic Cover-Papers.

Sample-book mailed upon request

Parker, Thomas & Tucker Paper Co.

"Profit-Producing Printing Papers"

514-522 Sherman St., Chicago, Ill. *Phones Wabash 2632-2633*

The CLEVELAND FOLDER

DOES THE WORK OF THREE MACHINES AT THE COST OF ONE

And is the *one* machine that

ELIMINATES TAPE, KNIFE, CAM and CHANGEABLE GEAR TROUBLES.

A COMBINED PARALLEL, OBLONG and RIGHT-ANGLE FOLDER, especially adapted for fine, close register, CATALOGUE, PAMPHLET, CIRCULAR and BOOK WORK.

NO OTHER FOLDER CAN FOLD AS SMALL A SHEET—3 inches by 4 inches.

NONE AS GREAT A RANGE OF SIZES—to 19 inches by 36 inches.

FOLDS SINGLE OR IN GANGS, AND AT A HIGHER RATE OF SPEED THAN ANY OTHER MACHINE.

MAKES ALL THE REGULAR FOLDS AND A NUMBER THAT CAN BE MADE ON NO OTHER FOLDER.



Simple in operation and adjustment. Strong and substantially built, and backed by a continuous guarantee of absolute satisfaction. *Write to-day for full particulars.*

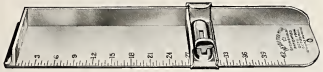
The Cleveland Folding Machine Co.

CLEVELAND, OHIO

The Users All Say

"There's nothing like it—no other stick so good"

The Star Composing Stick



is the one popular stick—nothing lacking, and its use plainly spells "increased efficiency."

Our German-Silver Stick

is a beauty, and is made to fill the requirements of coast territory; will not rust or corrode. Star sticks are made in all popular sizes, both in Nickel-plated Steel and German Silver.

ASK FOR PARTICULARS

FOR SALE BY TYPEFOUNDERS AND DEALERS IN ALL LARGE CITIES

The Star Tool Mfg. Company

"Tools of Quality for Particular Printers"

Springfield, Ohio, U. S. A.

Toronto Type Foundry Co., Ltd., Sole Agents for Canada.

DO YOU KNOW THAT

Clark Trucks

actually assist to increase dividends? They do, and this would be proven to you by a sample order. We can make any kind of a truck, no matter how complicated. *Write us about your needs.*



The George P. Clark Co.

"Pioneer Truck and Caster Manufacturers"

Windsor Locks, Conn.

NEW YORK OFFICE: 13-21 Park Row

THERE IS NO PLACE IN A PRINT SHOP FOR A DULL PAPER-CUTTER KNIFE—BUT THERE IS FOR A

CARBORUNDUM

MACHINE KNIFE STONE



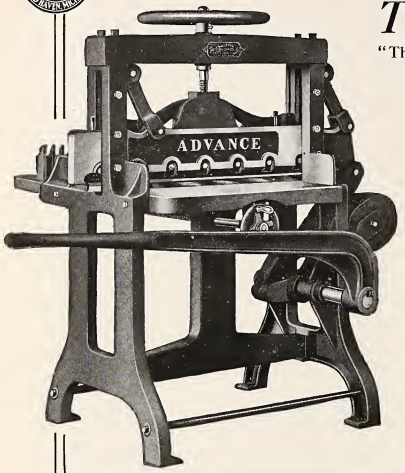
The stone that cuts the edge on the blade quick and clean.—It will keep the knife always in perfect cutting condition—preventing the feathering of stock—lessening the need of grinding.

You don't need to take the blade out of the machine—the stone is grooved to protect the fingers.—It just fits the hand.

Made in two shapes—round or square—one side coarse—the other fine.—At your hardware dealer, ... $1.50

The Carborundum Company

Niagara Falls, N. Y.



The ADVANCE

"The Unmatched Lever Paper Cutter of the World"

IN the three great factors of paper-cutter quality—STRENGTH, EASY CUTTING and ACCURACY—the ADVANCE is the *unmatched lever cutter of the world.* This is not an advertising claim, but a *fact* that any one of the thousands of ADVANCE USERS will confirm. Sold and guaranteed by typefounders and dealers in all principal cities.

Write for descriptive catalog

The Challenge Machinery Company Grand Haven, Michigan
Chicago Salesroom: 124 So. Fifth Ave.

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL-STEEL
ELECTROTYPES



Telephone, Harrison 5260-5261-5262 All Departments

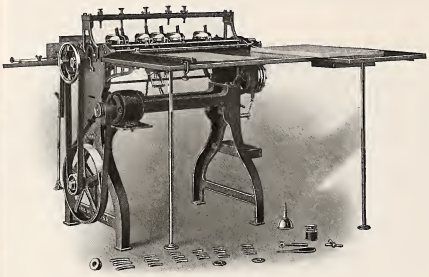


WE are now in our new building, at 720-734 South Dearborn Street, just one square south of our old quarters. Facilities have been increased to meet the demands of our business in all departments, embracing Designing, Engraving of Printing Plates in Half-Tone, Zinc, and Color Process, Electrotyping, Compiling and Printing of Booklets and Catalogues.

THE FRANKLIN COMPANY

720-734 SOUTH DEARBORN STREET, CHICAGO

These Two Propositions Should Be Investigated



A Satisfactory Perforator

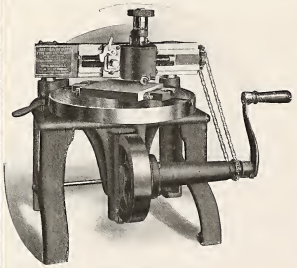
The kind that gives genuine satisfaction is an investment, an asset of high importance to the modernly equipped bindery. There is economy in operation, because saving of stock and saving of time, besides insuring perfect work and a pleased customer. The National Perforator is distinctive, and is so regarded by all who demand high-grade work.

The National Rotary Perforating Machine

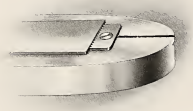
can be had with or without crimping, scoring, attachment. This perforator is complete, leaving nothing to be desired, and it has stood the test of all legitimate competition. This perforator leaves no burr—in other words, the sheet is slit and no part of the paper cut out. Printing can be done as well after the perforation as before. Manufactured in various sizes to suit individual needs. Ask for specimens of work, further particulars, price, etc.

The National Rotary Type-High Cut Planer

To the printer alert for shop economies, this device, rightly priced, when once examined and tested, will prove absolutely indispensable. The biggest time-saver ever introduced into a composing-room. It is especially adapted for wood or metal bases or plates. Hand driven. Saves hours in make-ready; adjustable to 1-1000 inch. Cuts dead level; positively true and thoroughly dependable cut planer; well worth adding to your plant. Suppose you ask us for further information, and, fully investigated, we know you will buy.



National Rotary Planer.



Clamps for Metal Plates.

NATIONAL PRINTING MACHINERY CO., Inc.

Head Office and Factory: ATHOL, MASS.

COMPOSING MACHINE 5 POINT TO 18 POINT

The Monotype

TYPECASTER ALL SIZES 5 POINT TO 36 POINT

Quality and Service Command the Price

THE MONOTYPE Composing Machine and Typecaster (two machines in one) is not sold on price.

Discriminating printers purchase it for service and the quality of the composition and type produced.



The machine that makes the composing-room efficient

Service in a composing machine means converting machine hours into profitable sold hours, besides an ample quantity of type for the cases.

The more kinds of work the machine will handle, the more hours you will have to sell.

The Monotype with its flexible matrix system, fits the work better than any other composing machine, and as a type caster it supplies every workman with necessary tools, because it casts foundry type and spacing material up to 36 point.

Incidentally, the service feature of the Monotype is the best composing-room help to the salesman. It attracts work to the office and creates satisfied customers.

Lanston Monotype Machine Co.

Philadelphia

New York Chicago Boston

A. T. L. Nussa, Agent for Mexico, Central America and the West Indies, Havana No. 95, Havana, Cuba.

The

KIMBLE
PRINTING-PRESS
MOTOR
VARIABLE SPEED

Is the only motor on which you can figure practically a uniform power cost *per thousand impressions* for each press, regardless of speed of operation.

On all other motors the maximum current is consumed every minute the press runs at all, no matter at how low a speed.

This is because all other motors can only reduce speed by converting part of the current into *heat* in the resistance coil.

Kimble Printing-Press Motors

turn all the electricity metered into WORK, and when you run at 1,000 impressions per hour your meter registers practically (not quite exactly) *half* as much current as when you run at the 2,000 rate.

This means an average saving the year around of 25 per cent of your electricity bill!

Every conceivable speed is attainable, from zero to maximum—not merely a few changes by "steps." A foot lever permits the operator to regulate speed instantly and absolutely.

"A Touch of the Toe
To Go Fast or Slow"

Higher and lower effective speeds are also secured from the Kimble Printing-Press Motor.

On our ½ H. P. motor, for instance, we give you a speed range of 500 to 2,800 r. p. m., as against a range of 900 to 1,750 r. p. m. with ordinary motors.

"Kimbleize Your Shop and
Paralyze Your Power Bill"

means just what it says; and it also means more work per hour, with less spoilage.

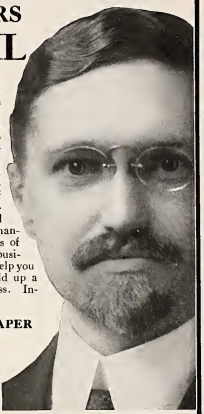
How can you hesitate longer?

We supply printing-press motors in all sizes and powers, from the smallest jobber to the largest cylinders; also specialized motors for every other machine in your plant.

Send for our "Motor Book." Full of facts worth knowing.

Kimble Electric Company
640 No. Western Ave. *Chicago, Ill.*

Most Any Printer Anywhere Can
GET ORDERS
BY MAIL



The minute you start a mail-order department the whole United States becomes your field. A successful mail-order department is especially advantageous to the printer in a small village or city. In four months, with an $850 plant in a small city, I built a mail-order printing business of $50 to $75 a week in addition to my regular local business. Since then I have handled hundreds of thousands of dollars' worth of mail-order business in other lines. I can help you outline, establish, and build up a mail-order printing business. Interesting particulars free.

TO THE NEWSPAPER PUBLISHER:

I can help you get more circulation and more advertising without contests or premiums. Particulars FREE.

HOLLIS CORBIN
Box 446R, Madison Square **NEW YORK CITY**

HOGE HOOK



(Patented April, 1911)

AND

UPRIGHTGRAIN SECTIONAL BASE

(Patented July, 1912)



THE UPRIGHT SYSTEM

Write for special introductory prices

Uprightgrain Printing Base Co.
709-711 South Dearborn Street
Chicago, Ill.

To answer the **STITCHER?**

Try out the late style **MONITOR!**

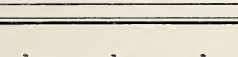
WRITE FOR CATALOGUE JUST OUT

LATHAM MACHINERY CO.

Outfitters for the Complete Bindery

Perforators, Punching Machines, Paging and Numbering Machines, Creasers, Scorers, Embossers, Standing Presses, Job Backers, Table Shears, Paper Cutters, Ruling Machines, Bundling and Baling Presses, Wood Goods, etc.

CHICAGO NEW YORK BOSTON



A PROOF PRESS should do, not better work than a printing press, nor yet inferior work. By all logic it should do the same work. It is, then, honest toward your customer and honest to yourself, in that it gives finished but unexaggerated proofs to him and accurate conclusive tests to you.

THE printing press itself is ideal as to these functions, but its cost is prohibitive. The simple hand machine nearest in principle and results is the next best—that is to say, The Potter Proof Press.

OF proof presses the Potter Proof Press is first because it is a hand-operated two-revolution cylinder press, and results on it are cylinder press results. You print the job on cylinder presses. Prove it that way too, on a Potter Proof Press. It will cost less.

A. F. WANNER & CO., Mfrs.
431 So. Dearborn St. Chicago

The Customer's Viewpoint

It means everything to you whether your customer views your place as one where he can get the best the world affords,

Appearance of Our Neat Cards in Case



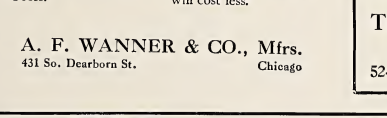
or as a place merely where printing may be bought. Your active pushing of the sale of

Peerless Patent Book Form Cards

not only gives your customer the right viewpoint, but it pays an average monthly profit, according to our records, of about $75 per month. If you are in business to make the most in a legitimate way, then you can not afford to ignore such an opportunity for increased profits. Our aggressive and widespread advertising, backed by the tremendous merit of the article, has created a most active demand for these cards everywhere. Send for sample cards, and detach them one by one as they are regularly used, and note their unique perfection. You ought not only sell them; you ought to use them in your business.

WRITE TO-DAY

The John B. Wiggins Company
Established 1858
Engravers, Plate Printers, Die Embossers
52-54 East Adams Street Chicago, Ill.



Pressmen!

Here is the Overlay Knife you have been waiting for.

A handle with a reversible blade-holder. When not in use, blade is slipped into the handle. Can be carried in the vest pocket. Blades finely tempered. When worn down, throw away and insert a new one.
Price, postpaid, with one extra blade, only 35 cents; extra blades, postpaid, 5 cents.
Special prices in quantities.

1729 Tribune Bldg NEW YORK — THE INLAND PRINTER COMPANY — 632 Sherman Street CHICAGO

Compositor's Best Insurance

¶ Insurance or assurance usually has reference to benefits that will be paid after death—and generally some other person is the beneficiary. A Massachusetts printer, working as "tabular man," and tied to the job, wanted another kind of insurance—one that would get him another position if his present specialty should "peter out." After investigation and reflection he took

THE I. T. U. COURSE

¶ He says:

> ¶ "Some day I may need it. If the time does come I shall feel the money well spent. It is always well to be prepared for any emergency."

¶ The insurance that will bring you and your family benefits, plus ease of mind to the bread-winner during life, is the insurance you want.

¶ It can be secured for less than cost, as the Course is endowed by the International Typographical Union.

Send for full particulars to

THE I. T. U. COMMISSION

632 SOUTH SHERMAN STREET

CHICAGO, ILL.

$2,000,000

will be spent by Canadian printers and publishers within the next year in the purchase of *American-made* type and printing machinery.

The men who control the spending of this enormous sum are at present eagerly absorbing reliable information concerning the products most useful in their work. Every month 80% of these men search the editorial and advertising pages of their *only* home trade paper—Printer & Publisher—for help in *buying*.

Every month upwards of fifty *American* manufacturers or supply houses are finding it profitable to meet these men through the pages of Printer & Publisher. Whatever *you* have that will shorten their work, lengthen their profits or promote greater efficiency in their plants, *these* men will be *vitally* interested in.

You Can Get YOUR Share of this Enormous Sum—

You can gain the confidence of these men in what *you* have to offer—by educating them NOW to the value of your product through their personally chosen trade paper—Printer & Publisher. The cost is probably much less than you imagine. Write for rate card and information *to-day*.

Printer & Publisher, 143 University Ave., Toronto, Ont.

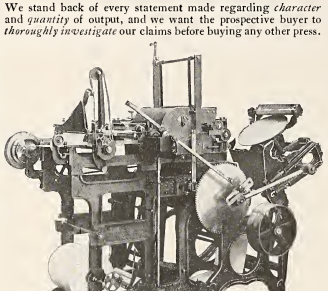
It's the Press That the Modern Printers Have Been Seeking

This expression is common among those who have installed and given fair test to the Toledo Web Press as well as the Automatic Attachment. The printer anxious to meet competition must equip his plant with the right presses.

IF YOU DON'T NEED A WEB PRESS, SUPPOSE YOU TRY THE ATTACHMENT

The Toledo Web Press

We stand back of every statement made regarding *character* and *quantity* of output, and we want the prospective buyer to *thoroughly investigate* our claims before buying any other press.



We guarantee to stand the test of comparison with any press on to-day's market.

SOME SPECIAL FEATURES:

It prints from the roll automatically, in one or two colors.

Rewinds, cuts, slits, perforates, punches, numbers, counts and stacks, either or all at one operation.

Does perfect bronzing. Every objection to bronzework is eliminated by the TOLEDO WEB PRESS.

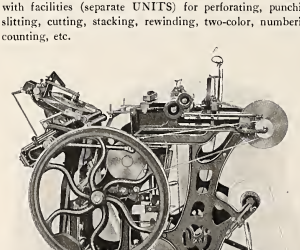
A specially made, extra heavy, CHANDLER & PRICE Gordon is the foundation *unit*.

Write for samples, representing actual product, prices, sizes and further information.

The Automatic Attachment

is sold to the printer without the Gordon press. It will fill the requirement long experienced by a great number of printers who have idle job presses that can be pressed into service by attaching our combination.

This Attachment provides an automatic feed, together with facilities (separate UNITS) for perforating, punching, slitting, cutting, stacking, rewinding, two-color, numbering, counting, etc.



Cut shows how to be applied. Sold with or without press.

A Gordon press, equipped with the Attachment and facilities, is instantly transformed into a self-feeding press, capable of producing many times the *variety* and *quantity* of *output* at *minimum cost* of production.

TOLEDO WEB PRESS MANUFACTURING COMPANY

WANNER MACHINERY CO., 703 S. Dearborn St., Chicago, Selling Agents for Chicago Territory. *When in Chicago call and see both machines in operation.*

Toledo, Ohio

MASTER PRINTERS

For Illustration Printing Install

The Mechanical Chalk Relief Overlay Process

and Progress

All other overlay methods are antiquated and by *far* inferior.

Our licensees discarded such.

For samples of the *only* perfect overlay address:

WATZELHAN & SPEYER

183 William Street, New York

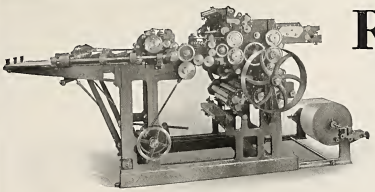
TALBOT'S

Composition Truck Rollers for Gordon Presses



Save their cost in a few months. Prevent wear on tracks. Improve quality of work, as form is inked correctly, without slurring. Make press run noiseless. *If you can not buy from your dealer send direct to me.*

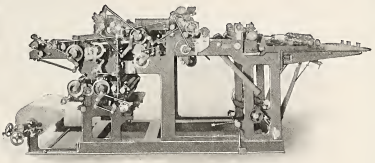
JOHN W. TALBOT, 401-405 So. Clinton Street, CHICAGO



ROTARIES!

STRAIGHT ADJUSTABLE SPECIAL

Write or come to see us and we will be glad to show you how advantageously a **Kidder Rotary Press** will turn out your work,



BE IT ONE SIZE, ALL SIZE, SPECIAL SIZE OR ANY SIZE

KIDDER PRESS CO., Main Office and Works, **Dover, N. H.**

New York Office: 261 Broadway GIBBS-BROWER CO., Agents

REPRESENTED IN ALL PRINCIPAL COUNTRIES OF THE WORLD.



"Brought Shipping Department Up to Highest Efficiency"

"In the early part of August you delivered to this company one No. 4 Cowan Elevator Truck, which has been in constant use ever since.

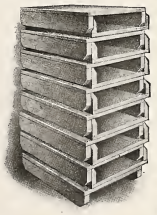
"This company was organized a little over two years ago, and we installed a new and strictly modern plant. Before purchasing this truck we made a thorough investigation and are pleased to state that our selection of the Cowan truck was a most satisfactory one, and has brought our shipping department up to the highest point of efficiency.

"By the use of this truck and its various sized platforms we are enabled to handle our stock not only economically but systematically in piles wherever desired. As our plant grows we will certainly add more Cowan trucks."
THE READ PRINTING COMPANY, H. SHERWOOD, Pres.

COWAN TRUCKING SYSTEM

The system is made up of an all-metal transveyor, and as many of the inexpensive wooden platforms as you want to build. These platforms are solid, without loose legs or props. All goods are piled on these platforms, whether in transit or storage. In operation, the transveyor, with its low-hung platform, is rolled beneath a platform. Pressing down the handle multiplies the force and easily elevates the entire load, locking it in place. There is nothing to handle but the handle. After being moved where desired, the load is redeposited upon the floor by elevating the handle.

REQUEST A COPY OF CATALOG No. "B"



COWAN TRUCK CO., Holyoke, Mass.

(Manufacturers of The Cowan Transveyor)



A Job on Tokyo Bond Means an Easy Run

What! A Bond Paper that Prints *Fast?*

YES—this handsome, new, dead flat Tokyo Bond. In *full-sized sheets* it runs through swiftest presses without delay, stop, fuss. That's because it does *not* run into those kinks, wrinkles, V-shaped waves, edge creases, and other bond paper abominations that hold up presses, slur type, ruin cuts, etc.

Why do bond papers act that way? Because they are not *actually flat.* They contain *microscopic defects*—puffs, waves, kinks, etc.—not obvious to eye or touch, but which the true, swift printing press "snakes out" and transforms into *big* puffs, waves, wrinkles, etc. For "Bond Paper May Deceive the Eye—But Not the Press!"

Why does this Tokyo Bond print fast without running into wrinkles, creases, etc.? For a *very simple reason,* i. e., it is *"built" dead flat,* throughout its entire making—from the instant the pulpy water runs onto the Fourdrinier to the moment it comes out of the last finishing rolls a web of paper. It does not depend on the "ironing" of the finishing rolls to *look* and *seem* flat.

Thus it is free from those microscopic defects above described, which make press troubles.

You won't realize all this until you have used Tokyo Bond *yourself,* until you have tried it for elaborate rule work, delicate flat tints, close register jobs, etc. Then in a *jiffy* the difference will strike you. Then you'll find yourself using this inexpensive Tokyo not only for letterheads, certificates, announcements, etc., but for *folders, booklets, catalogs,* and dozens of new uses.

Offset printers even use it for halftones in black and colors. And since it runs through the lightning-quick offset press without a hitch, isn't that *proof positive* that it will work on any ordinary press?

TEST TOKYO BOND AT OUR EXPENSE

We will send you direct from the mill enough new Tokyo Bond for 10M impressions or more—any regular size up to 28 x 40, billing same through our nearest distributor.

You use this stock on any regular job. If you are not *overwhelmingly pleased*—if you don't say it's the *greatest bond paper you ever handled*—send us your honest criticism and *we'll refund* what you paid for the Tokyo Bond.

Now if you just wait for some special job to test Tokyo on, you'll put it off and forget. So get some Tokyo into the shop *immediately* and use it on your *next regular job.*

THIS NEW FREE BOOK TELLS MORE

"The Discovery of Tokyo Bond" is handsomely printed on Tokyo Bond in a multiplicity of colors, by offset press. If you aim to be up-to-the-minute on printing, you *need* this book. So write for it *now,* before you lay aside this magazine. And you'll be mighty glad you didn't put it off and forget.

CROCKER-McELWAIN COMPANY, 104 CABOT ST., HOLYOKE, MASS.

TOKYO BOND

LOOK FOR THIS (McE) *WATER MARK*

How Sensitive Are Your Fingers?

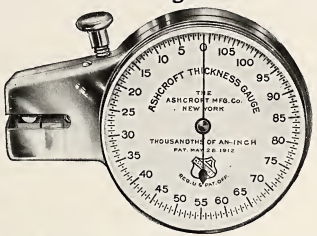
BY long experience in the handling of thousands of samples of paper you may have trained your fingers to quickly tell the difference between a 13 lb. and a 16 lb. or 14 lb. and a 20 lb. paper. Fingers are not infallible. They make mistakes once in a while. Mistakes are expensive.

There is only one sure way of gauging the thickness of paper — bristol board, box board, ticket stock, etc., and that is by using a dependable thickness gauge.

Many use spindle micrometers, but all micrometers have to be tested every little while, both as to the accuracy of the screw and to see if the faces of the screw and anvil are parallel and at right angles from the axis.

The Ashcroft Thickness Gauge is not subject to the inaccuracies encountered when using spindle micrometers. It embodies several new principles not found in any other instrument, which will be appreciated by its users.

The Ashcroft Thickness Gauge



Price $10.00. Calf Skin Case, 50c Extra
In Canada $12.00. Calf Skin Case, 75c Extra

As compared with the ordinary spindle micrometer caliper, the Ashcroft Thickness Gauge has many advantages, among which may be mentioned — ease of reading, due to white enamel dial and clear-cut graduations — automatic setting independent of the users' sensitiveness of touch — no screw to get out of adjustment or anvil to become displaced and no sliding parts.

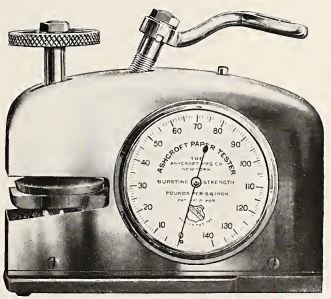
The Ashcroft Paper Tester

PAPER to be tested is inserted in the clamp, and secured by turning knurled disc to the right. This clamp is so constructed that very small samples of paper, such as are often attached to a letter, may be tested.

The bursting of the paper is accomplished by means of a metal plunger, the top of which is not crowned as in other paper testers using metal plungers, but is cupped out, so that the paper is really broken over a ring about one-quarter inch diameter, which prevents the paper stretching to an appreciable extent while being tested.

When the operating crank is turned, preferably by means of the index finger, the entire clamping arm, including the disc of clamped paper, is forced downward and the paper is imposed on the plunger, which deflects until the paper bursts, when it again assumes normal position.

The indicating hand starts to circle dial the moment the paper is imposed on the plunger, and stops the instant the paper breaks. It shows the bursting strength of the paper in pounds per square inch.



Price $20.00. Calf Skin Case, $1.00 Extra
In Canada $25.00. Calf Skin Case, $1.25 Extra

The Ashcroft Paper Tester is made in two different styles, one for 20 lbs. maximum capacity and the other for 140 lbs. maximum capacity. The former is designed for thin or weak paper, the latter for anything in the way of paper that is commonly used.

THE ASHCROFT MANUFACTURING COMPANY

85-89 LIBERTY STREET, NEW YORK CITY

Canadian Sales Agent

G. B. LEGGE, 156 YONGE STREET, TORONTO, ONT.

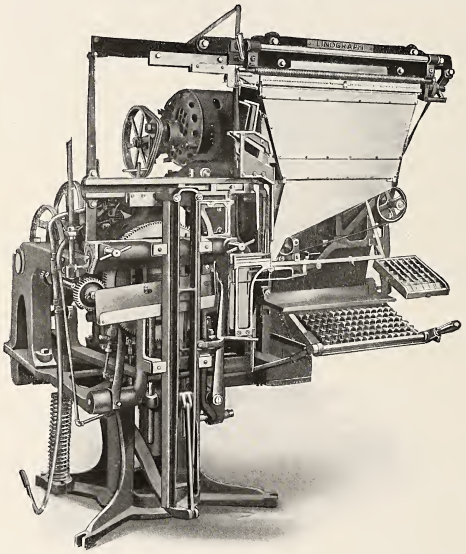
Sales Agent for Great Britain

H. B. LEGGE & CO. 81 CANNON STREET, LONDON

THE LINOGRAPH

IS NOW READY

Deliveries Will Begin in May
Place Your Order Early



Price, $1,800.00

Simple in construction. Made of the best materials obtainable, by careful and expert mechanics.

The speed attainable on the LINOGRAPH is limited only by the ability of the operator, and is equal to that of any other linecasting machine on the market.

The LINOGRAPH magazine weighs about 40 pounds, and can be changed in 10 seconds.

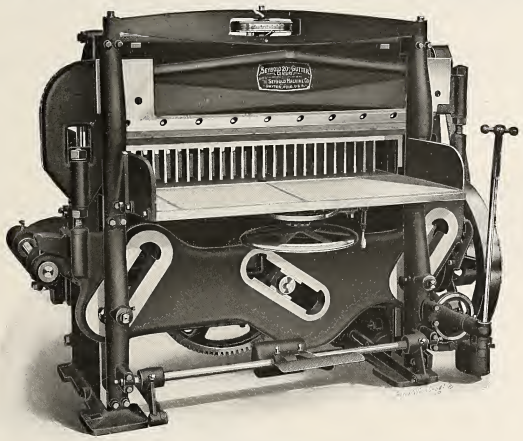
The LINOGRAPH mold is universal, and adjustable from 5 to 14 point, and up to 30 ems in length.

There are many other points of advantage.

LET US SEND YOU FULL INFORMATION

THE LINOGRAPH COMPANY, Davenport, Iowa

The Seybold 20th Century Automatic Cutting Machine



SEYBOLD PATENTS
Illustration 38-inch, 44-inch and 50-inch Sizes

The Seybold 20th Century is the *one* cutting machine that produces *smooth and even* cutting.

WHY?

Because the shear and down cutting strains are *concentrated* and *come directly beneath the table,* the *strongest* portion of the machine, consequently *freeing the knife bar entirely from vibration.*

On all other cutters the knife bar is guided *above the table.*

This is only one of many important points of superiority peculiar to the Seybold 20th Century Cutter.

Give us the opportunity to fully explain and demonstrate.

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

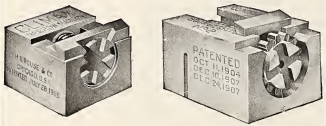
Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U. S. A.

BRANCHES: New York, 70 Duane Street; Chicago, 112-114 W. Harrison St., New Rand-McNally Bldg.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.
The Barnhart Type Foundry Co., 258 Commerce St., Dallas, Tex.

BE SURE YOU GET THE GENUINE

Why not make certain of installing the right system through little careful inquiry and investigation? The right system—and that's the ROUSE—means entire satisfaction and costs no more than imitation, or the just-as-good kind.



CLIMAX

AND

COMBINATION

are the names of the two best register hooks made, and the majority of printers know this statement to be correct.

The CLIMAX and COMBINATION hooks are used in preference to all others by those who know most about using hooks—the foremost printers of America, including the pioneers of the three-color industry.

CLIMAX and COMBINATION hooks satisfy your most critical and successful competitors, and will satisfy you.

Investigate the ROUSE system of hooks before you consider any other. It's worth your while.

Sold by dealers everywhere

Made only by

H. B. Rouse & Company

CHICAGO

"The Register Hook People"

NOW READY FOR DELIVERY

1911-12

PENROSE'S PICTORIAL ANNUAL

THE PROCESS YEAR BOOK

Edited by WILLIAM GAMBLE

A comprehensive survey of progress in the Graphic Arts, profusely illustrated, comprising about

60 PRACTICAL ARTICLES by well-known workers, covering a wide range of process and illustration subjects.

500 ILLUSTRATIONS, including the following full-page inserts:

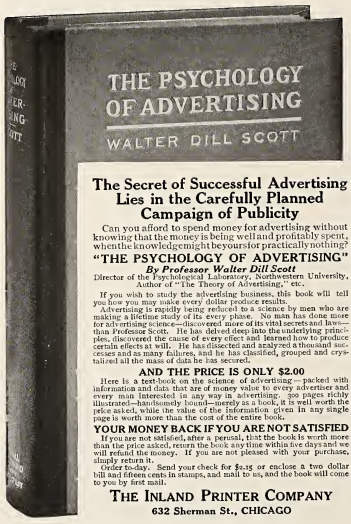
2 Photogravures	20 Three-Color Prints
5 Five-Color Prints	30 Two-Color Prints
10 Four-Color Prints	100 Monochrome Supplements

Several Litho-Offset Examples.

Price, $2.50 **Express Prepaid**

INLAND PRINTER CO.

CHICAGO, ILLINOIS



The Secret of Successful Advertising Lies in the Carefully Planned Campaign of Publicity

Can you afford to spend money for advertising without knowing that the money is being well and profitably spent, when the knowledge might be yours for practically nothing?

"THE PSYCHOLOGY OF ADVERTISING"

By Professor Walter Dill Scott

Director of the Psychological Laboratory, Northwestern University, Author of "The Theory of Advertising," etc.

If you wish to study the advertising business, this book will tell you how you may make every dollar produce results.

Advertising is rapidly being reduced to a science by men who are making a lifetime study of its every phase. No man has done more for advertising science—discovered more of its vital secrets and laws—than Professor Scott. He has delved deep into the underlying principles, discovered the cause of every effect and learned how to produce certain effects at will. He has dissected and analyzed a thousand successes and as many failures, and he has classified, grouped and crystallized all the mass of data he has secured.

AND THE PRICE IS ONLY $2.00

Here is a text-book on the science of advertising—packed with information and data that are of money value to every advertiser and every man interested in any way in advertising. 300 pages richly illustrated—handsomely bound—merely as a book, it is well worth the price asked, while the value of the information given in any single page is worth more than the cost of the entire book.

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If you are not satisfied, after a period, that the book is worth more than the price asked, return the book any time within five days and we will refund the money. If you are not pleased with your purchase, simply return it.

Order to-day. Send your check for $2.15 or enclose a two dollar bill and fifteen cents in stamps, and mail to us, and the book will come to you by first mail.

THE INLAND PRINTER COMPANY
632 Sherman St., CHICAGO

This Service to Printers Is More Profitable Than You First Thought

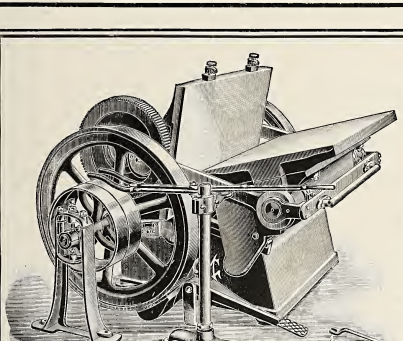
To be able to secure dummies at a moment's notice that will help you land orders is a service you need in your business.

In Making Request Be Definite

1st — State size and number of pages.
2d — Give outline of goods to be advertised.
3d — State whether price is a factor or if your customer is willing to pay for new ideas.
4th — Send last catalogue or booklet if possible.

With these facts we can make suggestions that will help you land the business *at a good profit.* Address your inquiry to the Service Department.

CHICAGO PAPER COMPANY, Chicago
POLK STREET AND FIFTH AVENUE



Built in Five Sizes — From 20 x 30 in. to 30 x 44 in.

The Gally Universal Cutting and Creasing Presses

stand for *success,* because the press embodies all the features recognized as essential to perfect printing-press construction, results, etc.

If you contemplate purchasing a press requiring perfect cutting and creasing on any stock where great pressure is required, the GALLY will answer the call quickly and with satisfaction.

Each press is built upon *scientific basis,* with a view to lasting and satisfactory service, and your near-by printer knows by experience whether our claims of superiority are well grounded or not.

To the boxmaker, the specialty printer, the GALLY is the one best investment. While you think of it, drop us a note to-day for particulars, prices, etc.

We manufacture many other presses, fully described in an interesting catalogue which will be promptly forwarded upon request.

The National Machine Company, Manufacturers, Hartford, Connecticut
Sole Canadian Agents—MILLER & RICHARD, Toronto and Winnipeg

A False Start Is Fatal to a Good Finish

It is poor economy to figure a poor stock when you expect to turn out a first-class job. Your cuts, presswork—everything depend on it. You are taking chances of having your work rejected if you use poor judgment in stock selection.

If you will stick to

Warren Standard Book Papers

you will never run such risks, because every one is the very best for the particular work for which it is intended.

Booklets printed on Warren's Cameo always please. They look too good to be thrown away. Cameo gives to half-tones the depth and attractiveness of photogravures. Its velvety, lusterless surface—similar to old ivory—lends a dignity to the type pages that can not be surpassed.

Get our new specimen book, "The Paper Buyer's Guide," and see what effects can be gotten in one or more colors on Cameo. Note the other Warren Standards and the uses to which we suggest they be put. You will find in this book practically everything you will ever need in book papers, and you can be sure that you have chosen wisely when you select any of them for your work.

Write for this Guide now. Sent free, if requested on your business letter-head.

We have something of interest to publishers and printers of fine books.

S. D. Warren & Co., 160 Devonshire St., Boston, Mass.

Manufacturers of the best in staple lines of coated and uncoated book papers

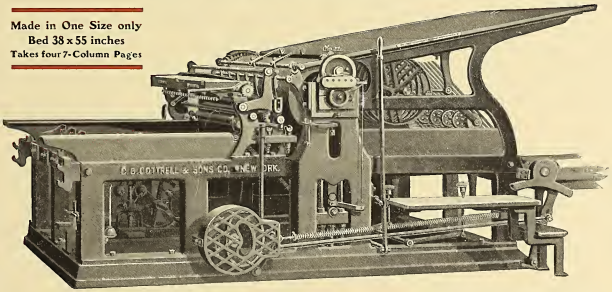
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Baltimore, Md.	Smith, Dixon Co.
Boston, Mass.	The A. Storrs & Bement Co.
Buffalo, N. Y.	The Alling & Cory Co.
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Dallas, Tex.	Southwestern Paper Co.
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Pittsburgh, Pa.	The Alling & Cory Co.
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Rochester, N. Y.	The Alling & Cory Co.
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San Francisco, Cal.	Blake, Moffitt & Towne
Scranton, Pa.	Megargee Bros.
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For Efficiency

In the Rapid Production of Newspapers, Book Work and General Printing

Made in One Size only
Bed 38 x 55 inches
Takes four 7-Column Pages



Install a No. 8 Cottrell

Two-Revolution

Two-Roller Press

With Rear Reel Delivery

Which contains most of the special features that have made the regular Cottrell press a favorite beside some special features which specially adapt it to its intended purposes.

¶ It is the style of Press used by the New England Newspaper Union, the Baltimore Newspaper Union and a great many of the better class of newspaper publishers in the smaller cities and towns throughout the country. Below is the way the New York Newspaper Union talks about it in "The Monthly Union."

Does What it was Built to Do

It is a pleasure to praise a good servant, animate or inanimate, and this is the answer as to why we stop our Cottrell Two-Revolution Two-Roller Press to pay it a compliment. It is a machine that knows how to behave itself and to give good service, because it is built on honor and the Cottrells put their best efforts and skill into it. We find it reliable, simple and easy to handle; it gives a rigid impression and a good register, and runs at a satisfactory speed.

It's Strong, Rapid, Quickly *and* Easily Handled

Keystone Type Foundry
General Selling Agents

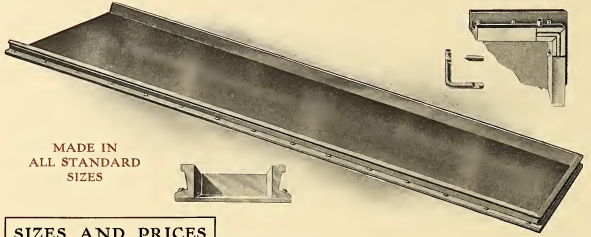
Philadelphia — New York — Chicago
Detroit — Atlanta — San Francisco

C. B. Cottrell & Sons Co.
Manufacturers

Works: Westerly, R. I.
25 Madison Square, N., New York
343 S. Dearborn Street, Chicago

Set in Keystone's Ben, Franklin and Casion Lightface with 20th Century Border—Part One. Printed on a No. 5 Cottrell

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SIZES AND PRICES

Newspaper Galleys

COLUMNS	SIZE INSIDE	PRICE
Single	3⅞ x 23½ inches	$2 50
Single	3¾ x 15½ inches	2 00
Single	3¾ x 11½ inches	1 75
Medium	5 x 23½ inches	2 75
Double	6¼ x 23½ inches	3 00
Double	6¼ x 15½ inches	2 50
Double	6¼ x 11½ inches	2 25
Triple	8¼ x 23½ inches	3 50
Four	10¼ x 23½ inches	4 25
Five	13 x 23½ inches	5 00
Six	15 x 23½ inches	5 50
Seven	17 x 23½ inches	6 25
Eight	19 x 23½ inches	7 00

Job Galleys

SIZE INSIDE	PRICE	SIZE INSIDE	PRICE
6 x 10	$2 00	12 x 18	$4 00
8¼ x 13	2 50	14 x 21	4 75
9 x 14	2 75	15 x 22	5 25
10 x 16	3 25	18 x 25	7 00

Mailing Galleys

SIZE INSIDE	PRICE	SIZE INSIDE	PRICE
1¼ x 30 inches	$3 00	7¼ x 23½ inches	$3 75
6¼ x 23½ inches	3 50	10 x 23½ inches	4 75

Linotype Galleys

15 ems or under

8 inch	$1 00	18 inch	$1 50
12 inch	1 00	22 inch	1 50
16 inch	1 25	24 inch	1 50

For each additional em over 15 ems, add 5 cents to the list price

Special Sizes

To estimate the Prices of Paragon Brass Galleys—sizes not listed—add inside width in inches and fractions, to one-half inside length in inches and fractions—multiply this sum by 20, point off two places and the result is the price of either Newspaper or Job Galley.

EXAMPLE.—For a galley measuring 9⅝ x 23½, take 9⅝ (inside width) and add 11¾ (half inside length) which together make 21¾; multiply this by 20 and the result, $4.22½ would be the price of such a special galley.

For Mailing Galleys figure the same way but add 50 cents for closing ends.

THE ABOVE illustration of the PARAGON Brass Galley shows very clearly their superior construction. Our patent corner lock (shown in the upper right-hand corner) and the manner in which the sides are riveted to the bottom (not screwed on as others are) make these the most rigid and longest-wearing galleys on the market. Another feature which still further enhances their value to the printer is the peculiar shape of the sides (shown in the lower left-hand corner of the illustration). This projection or ridge at the top of the sides enables the workman to obtain an easy and firm hold when lifting the galley—a great saving in "pi" and the many delays arising therefrom

KEYSTONE TYPE FOUNDRY

Philadelphia · New York · Chicago
Detroit · Atlanta · San Francisco

Set in Keystone's Powell and Caslon Old Style with 18 Point Border No. 18019

Buckeye Covers
Single and Double Thick

We're running again! The Buckeye Cover car of progress was checked, but not stopped, by the recent flood. We lost some money and some manufactured stock — but not our ability to produce "economically effective" cover papers. We are now making and shipping Buckeye Covers as usual, and they are still the best you can buy at anywhere near the price, also *best regardless of price* for the great majority of cover jobs. The nearest dealer will fill your orders promptly.

Buckeye Covers are now made in *16 colors*, *4 finishes* and *4 weights*, the latest additions to the line being the *Double Thick* and the *Ripple Finish*.

Phone your dealer for samples if you haven't already received them.



In our correspondence files, which were swept away during the inundation of our office, were hundreds of unanswered inquiries and requests for samples—*yours among them* if you wrote us recently.

If you have written us on any subject and received no reply, *please write again*, and your letter will have prompt attention.

THE BECKETT PAPER CO.

MAKERS OF GOOD PAPER
IN HAMILTON, OHIO, SINCE 1848

THERE'S A DEALER NEAR YOU:

BALTIMORE.....Dobler & Mudge.
BOSTON.....The Arnold-Roberts Co.
BUFFALO.....The Alling & Cory Co.
CALGARY.....John Martin Paper Co.
CHATTANOOGA...Archer Paper Co.
CHICAGO.....James White Paper Co.
J. W. Butler Paper Co.
CINCINNATI.....The Chatfield & Woods Co.
The Diem & Wing Paper Co.
The Whitaker Paper Co.
The Cin'ti Cordage & Pa. Co.
CLEVELAND.....The Union Paper & Twine Co.
The Central Ohio Paper Co.
COLUMBUS.....The Central Ohio Paper Co.
DALLAS, TEX.....Southwestern Paper Co.
DAYTON, OHIO....The Keogh & Rike Paper Co.
DETROIT.....The Union Paper & Twine Co.
DES MOINES.....The Carpenter Paper Co.
DENVER.....The Peters Paper Co.
GRAND RAPIDS...Central Michigan Paper Co.
HOUSTON, TEX...Southwestern Paper Co.
INDIANAPOLIS...C. P. Lesh Paper Co.
Indiana Paper Co.
KANSAS CITY....Graham Paper Co.
LOS ANGELES.....Zellerbach Paper Co.
MEMPHIS.....Taylee Paper Co.
MIDDLETOWN, O..The Sabin-Robbins Paper Co.
MILWAUKEE...The E. A. Bauer Co.
Standard Paper Co.
MINNEAPOLIS....McClellan Paper Co.
MONTREAL.....Howard Smith Paper Co., Ltd.
NASHVILLE.....Graham Paper Co.
NEW ORLEANS....E. C. Palmer & Co.
NEW YORK.....Henry Lindenmeyr & Sons,
32-34-36 Bleecker Street.
OAKLAND, CAL...Zellerbach Paper Co.
OKLAHOMA CITY.Western Newspaper Union
OMAHA.....The Carpenter Paper Co.
PHILADELPHIA...Garrett-Buchanan Co.
The Alling & Cory Co.
PITTSBURGH....The Chatfield & Woods Co.
PORTLAND, ORE..Pacific Paper Co.
RICHMOND, VA..Richmond Paper Mfg. Co.
ROCHESTER.....The Alling & Cory Co.
ST. LOUIS.....Graham Paper Co.
ST. PAUL.....Wright, Barrett & Stilwell Co.
SALT LAKE CITY.Carpenter Paper Co. of Utah.
SAN FRANCISCO.Zellerbach Paper Co.
SEATTLE.....Richmond Paper Co.
SPOKANE.....American Type Founders Co.
TORONTO.....The Wilson-Munroe Co., Ltd.
WINNIPEG.....John Martin Paper Co.

FOREIGN SELLING AGENTS
Henry Lindenmeyr & Sons, London, England

WAGES

This wage I jingle in my hand
Is but one token small
Of what I've gained this busy week–
I cannot name them all.

Intangible these gainings are,
Though real enough to me:
Established, added to myself,
With sense of victory.

I've thought well on the work itself,
I gave it all my care:
I grew with it and it with me,
So well may I compare

It's help and worth to wage beside
This coin that buys my bread
And that one need the poorest crave–
A shelter for my head.





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F. J. Trezise,
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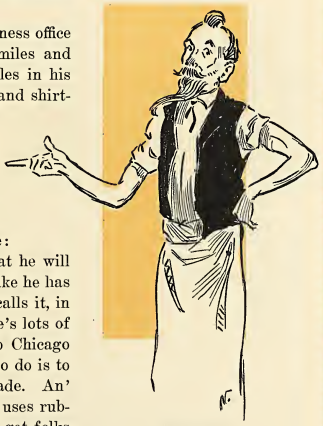
Pete Fraser's Broadening Out

By BRUCE HARDY

Illustrations by John T. Nolf

PETE FRASER, compositor, job-printer, poster-printer, pressman, artist, teamster, bricklayer, bookbinder, photographer, and ex-artilleryman (militia), carried a larger proportion of ego in his cosmos than falls to the lot of most mortals. Pete stood five feet four in his high-heeled shoes, walked with his toes out, and wore a beard that covered the top button of his vest. Pete was the factotum in the printing-shop of Samuel Smiles, otherwise "Smiles' Quick Print."

We draw the curtain and disclose the business office of "Smiles' Quick Print." Mr. Samuel Smiles and Mr. Peter Fraser in consultation. Mr. Smiles in his shirtsleeves, Mr. Fraser in *his* shirtsleeves, and shirtsleeves rolled to the shoulder, revealing a pair of long, hairy, monkeylike arms. Mr. Smiles is small, pink and pudgy, with high-arched, thick eyebrows, which give him an appearance of perpetual surprise.



"Broaden out."

Mr. Smiles regards his versatile employee doubtfully, and listens to his discourse:

"Yessir, Mr. Smiles; Doc. Biles says that he will give us his work right along if we can do it like he has been having it, with the raised letters as he calls it, in these here letter-heads and envelopes. There's lots of that kind of work, and though folks send to Chicago for it, we can do it right here. All we need to do is to broaden out a little, and we can git the trade. An' there's rubber stamps, too. Most everybody uses rubber stamps, and the more things we have to get folks started on, the more chance we have to catch all their trade. When a shop broadens out and has a grip on a lot of lines, there are just so many more places to catch on to and keep things going. I wuz thinkin' one time of startin' a few things on the side myself, but I says to myself I'm workin' for Mr.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

Smiles, and when Doc. Biles, who has been doctorin' my folks for whiles away back, ast me if we did this kind of printin', I says 'sure,' an' he says that it would be more convenient to have it done here in town ——"

Here Pete paused to clear his voice, and Mr. Smiles seized the opportunity to say: "But this is steel-embossed engraving, and we will have to send out of town to have it done."



"We kin do that work jest as well right here as it can be done anywheres . . . ."

Pete took the sheet of letter-paper in his hands, lightly felt of the embossed lettering with a soiled thumbnail that resembled nothing so much as a horn eggspoon, and looked on his employer with a side-long glance, and a confident smile — not a frank smile but a secret self-communing smile, intended to be viewed by his employer and impress him as secret and self-communing — the smile of a man who has grasped wisdom and holds it fast — the smile of a man who knows. Peter having comported his visage in this impressive way, said, "We kin do that work jest as well right here as it kin be done anywheres in the country."

This slowly and confidently uttered assertion left Mr. Smiles looking, if possible, more surprised; and to his demand that Pete expound his mystery, that enterprising son of toil discoursed further and stated that at various times and places in his career he had noted processes in platemaking and printing, and by studies of certain works, and the purchase of certain secrets sold to him by adepts of unusual skill and uncommon repute, he was by reason of these sources of information in a position whereby at the venture of a very small outlay he could place in the power of Mr. Smiles an opportunity to broaden out his business to his exceeding profit and advantage.

Like a good many printers, Mr. Smiles had jogged along, making a living at the printing trade, advertising "Fine Job Printing — Reasonable Prices," sending out specimens of work from time to time as evidences of his taste and skill and of the taste and skill of his employees and regarding printing as a staple manufacture. His easy-going and self-confident methods began to show their result in a serious falling off in business, though cheaper prices and strenuous soliciting were resorted to in the effort to restore the balance of trade.

Pete Fraser, the versatile, who had achieved a post of distinction after a few months' employment with Mr. Smiles, warming up to the question of the house, argued that the way to save the day, or the business, was to "broaden out," and how far to broaden out Pete did not state, contenting himself with urging the broadening to begin with an amateur outfit for making zinc embossing plates, and another amateur outfit for making rubber stamps, though Pete did not refer to these devices for broadening out as amateur. Not at all. He believed them to be the means of breaking down the pretensions of superior experience and knowledge.

"Why, for this embossing," he said to his employer, "all I need is a few pieces of prepared zinc, a printing-frame, some bichromate of potash and ammonium, gelatin, a little dragon's-blood, and a little bronze. I know how to do the trick. That cupboard under the stairs will do fine for a darkroom. A few dollars will give us an outfit to do any amount of work."

Mr. Smiles was carried away by the confident assertions of his capable aid, and the order for supplies was sent in due course.

Peter was busy cleaning out the closet and fixing up a shelf or two. His interest in this work caused some delay in getting out a few jobs, and though this made Mr. Smiles a little uneasy, the prospect of being sufficient to himself in broadening out soothed his anxiety.

"When I git this thing going right," said Pete, "we'll make our own rollers, too. I got a receipt for rollers that beats any roller on the market, an'——"

"Well, well," said Mr. Smiles, hastily, "time enough for that. I don't want to get too many irons in the fire at once. There are a number of jobs coming in this afternoon, and we have to get them out on time. These broadening-out plans mustn't interfere with our regular work, you know, Fraser."

"Sure not. Aw, we'll just eat up that work, Mr. Smiles, when we get this stunt going."

Work began to come in better after a few days, but it did not get out as fast as it should, and Smiles found Pete tinkering under the stairs very often when he should have been at the press, but Pete always had a plausible excuse.

Smiles was uneasy; Pete was inclined to be surly.

The stuff for the embossing work arriving at this time created so much expectation that Mr. Smiles' uneasiness was banished and Peter's good humor and loquacity restored.



"Are the sheets all like this one?"

Dr. Biles's letter-head was set up and the type approved by him. Pete proved up the job on French folio and bronzed it. He sensitized his zinc plate, placed it in the printing-frame with the bronzed proof, exposed it to the light, inked it up, dusted it with dragon's-blood, heated it over an oil stove, and dusted and heated it again and again, and then began to work over it with a tuft of wet cotton. The lettering began to appear in a showing of clear zinc. Pete called upon Mr. Smiles to witness the development of the mystery. Mr. Smiles was suitably impressed, and Pete swabbed away and told wondrous stories of the things he had done in that line in the past. Mr. Smiles began to feel that he had indeed discovered a helpful genius, but

he could not fail to note that twenty minutes to a half-hour had elapsed since Pete had begun the swabbing.

Some of the resist began to come away at the edges of the letters. Pete regarded his work silently and intently, and then announced that he guessed the plate was a little overexposed. He'd better try another one. He did. The ink came away from this one quite freely, and showed no sign of the lettering. Pete said he had got turned around because his hand was a little out. The plate was underexposed. Try again. He did. This time Pete said would prove that the third time is the charm. But it was not much of a charm, as a letter showed here and there, and the ink absolutely refused to loosen. The ink and bronze on the proof were not quite opaque enough, said Pete.

Pete also said he would be something-or-othered if he would not make the blank, blank thing work this time and pulled a few more proofs in stiff ink and bronzed them carefully, with such success that just before quitting time he presented to Mr. Smiles' inspection an unetched plate showing the lettering in gleaming zinc, and Mr. Smiles said "very nice," and went home to cogitate on how much a fine art job of embossing would cost at six hours so far expended in making a start at it, and determined that it might be worked out by algebra, as arithmetic would not give a result.



"I prefer that you quit now."

Pete Fraser, bound to prove his point, worked that night — and the next night — on his problem, and, after a few days, submitted a sheet of Dr. Biles's letterhead in bronze-blue, embossed — that is, the embossing seemed to be hunting for the printing and the printing seemed to be trying to dodge the embossing and doing so with a considerable degree of success.

Pete did not submit the sheet to Mr. Smiles, but went to the customer first, for Pete had some doubts himself. Dr. Biles said "Ah, yes, yes. Er—Mr. Fraser, this is not—er—just what I—er—expected. Why did you punch these letters in this way? They look quite odd. The proof you showed me looked very nice, very nice indeed. Are the sheets all like this one?"

Pete said they were, and explained the beauties of embossing. But if there are any mortals who can get the processes of printing mixed up and misunderstood they are the average professional men, and so the more Pete explained the more bogged he became. But one thing Dr. Biles made clear, and that was that the plain printing would have suited him very well, at the less cost of course, but the embossing he considered to be a detriment.

However, he was perhaps somewhat to blame himself in not making himself clear, and if Mr. Fraser cared he would accept the work by giving him a receipt for his little account.

Pete had not expected this, and instead of explaining his position with regard to the job he mixed matters worse by refusing the Doctor's proposal — and the Doctor did some more mixing by refusing the work as not what he ordered.

Pete was tied up in hard knots by this time and began to flounder into fiction. He had Smiles to reckon with, and Smiles, he knew, had been keeping tab on the job, contrary to his usual custom. The hired man can always clean house when trouble comes too thick, and Pete soon made up his mind on his course of action.

"Doc. Biles won't take them letter-heads," he said to his employer in a casual way. Mr. Smiles expressed his surprise, and asked if the letter-heads were printed. "Sure, they're printed," said Pete in a tone just missing being insolent. " 'N say, Mr. Smiles; guess I'll be quittin' here. There's no chanst for a man to broaden out in a little place like this, an'——"

"All right, all right, Fraser. No explanations necessary. Quite satisfactory to me if you want to quit. But I prefer that you quit now. Here is your money. Mary, call up Dr. Biles. Yes. This Dr. Biles? This is Smiles' Quick Print. There seems to be some mistake about your letter-heads. Yes. Yes. Quite so. Well, we can have no possible use for these heads unless to use them for scrap. You will take them for that price, the price of straight printing, as Mr. Fraser said?

"Mr. Fraser is not with us any more. What is that? You want to do things in a broad way? Well, Mr. Fraser is quite a broadener. Thank you. Good-by, Doctor."

Enterprise

Weigh the story of thy action
With the danger of the task;
When you seek a novel venture,
Look and listen, think, then ask.

If the world has not already
Placed convenient to your hand
The means to help your purpose —
To aid your new demand.

The day has long time past and gone
When each man wrought alone
To meet his every need, and so
To-day 'tis clearly shown

That work is fitted to its place
Where best it can be done,
And wisdom seizes to its use
What makes success its own.

The Literature of Typography

IV.—Text-books—*Continued*

By HENRY LEWIS BULLEN

THE present time may well be called "the day of machine composition," and the library of every printer should contain at least two or three books on this important subject. Those who desire to increase their knowledge of machine composition will find Thompson's works, "Correct Keyboard Fingering" (22 pages, 50 cents), and "The Mechanism of the Linotype" (206 pages, $2) thorough and authoritative. The Mergenthaler Linotype Company publishes "Suggestions to Linotype Machinists" (126 pages, 25 cents), which is indispensable to users of the linotype. The Lanston Monotype Machine Company has recently issued a very comprehensive book relating to monotype composition, "The Monotype System" (294 pages, with several folding plates, $1.50). There is also a commendable work by Legros, "Type Casting and Composing Machinery" (194 pages, with numerous plates), which is published by the Institution of Mechanical Engineers of London. The price of this book is believed to be about $3.50 in this country.

A book on society printing deserves mention as being the only one of its kind. "Calling Cards and Their Use, Mourning Cards, Stationery and Its Proper Decoration" (66 pages, $2.50) is the rather poor title of a useful book which gives the correct etiquette forms and phraseology for social occasions. The compiler is F. H. Smith, the Smith-McMillan Company, Monroe, Michigan. The only correct society printing is, of course, copperplate printing, but the typographer gets his share, and should aim to be as correct as possible, despite his incorrect and plebeian use of types. The American Type Founders Company, Jersey City, has issued an instructive pamphlet, "Correct Society Printing for Letterpress Printers" (16 pages), copies of which may be had gratis while they last. There is no good reason why the typographer should not be as correct in form as the copperplate printer.

For the pressroom, Gage's "Modern Presswork" (138 pages, $2); "The American Manual of Presswork" (Oswald Publishing Company, 156 pages and numerous inserts, $4); Thomas' "A Concise Manual of Platen Presswork" (31 pages, 25 cents); Trezise's "Imposition, a Handbook for Printers" (75 pages, $1), and Sanford's "Manual of Color" (33 pages, $1) are all good and supplement each other.

The printers who are thoroughly informed will have at least a general knowledge of the processes of electrotyping, stereotyping, process engraving, lettering, papermaking, bookbinding, and of printing-inks. The text-books relating to these allied arts are numerous enough, but for the printer the book deemed the best for each industry is recommended: Partridge's "Electrotyping" (213 pages, $2); Partridge's "Stereotyping" (172 pages, $2); Amstutz' "Handbook of Photoengraving" (440 pages, $3); Brown's "Letters and Lettering" (214 pages, $2.10); Watt's "The Art of Papermaking" (260 pages, about $2.75); Hasluck's "Bookbinding" (160 pages, 54 cents); and Seymour's "Modern Printing Inks" (83 pages, $2.10).

There are numerous works on punctuation. Having examined many, the writer is not conscious of having learned anything in the process; nevertheless, correct punctuation is nearly as essential as correct spelling. Punctuation is for making meanings clear. Close punctuation disjoints ideas. Perhaps the better practice is to use as few points as possible consistent with conveying the thought lucidly, and Teall's "Punctuation, with Chapters on Hyphenization, Capitalization and Spelling" (193 pages, $1.10) is the most practical work conforming to that theory.

There are several works on the cost question, generally ventilating personal theories. The student is recommended to avail himself of the patriotic work of the Printers' Cost Commission, and study the simple papers embodying the Standard Uniform Cost-finding System (which are procurable at small price from any employing printers' organization) before entering upon the confusing study of cost-finding theories advanced in various works advertised in THE INLAND PRINTER under the head of "Books and Utilities." The Standard Uniform Cost-finding System is probably not infallible, but it has proved to be effective in a great many printing plants. A valuable book to use in checking up results of any cost system is Ramaley's "Employing Printers' Price List for Job Printing and Binding" (144 pages, $1.50). David Ramaley has issued ten editions of this work, and thereby put thousands of extra dollars of net profits in the pockets of those who have used it.

This article was written near a cabinet containing the most complete collection ever assembled, of printers' text-books in all languages, numbering nearly five hundred, commencing in 1529, and including all now in print. There are several current text-books in English not mentioned here, because after diligent examination those mentioned are recommended as being more reliable and instructive. Those not mentioned here rarely contain any information not found in the recommended works. All the books recommended here may be purchased from THE INLAND PRINTER. That fact, of course, has nothing to do with the recommendation, because THE INLAND PRINTER also sells the books not recommended, having been the principal means in America of circulating all text-books relating to printing and its allied arts. Since 1883 it has discriminated against but one text-book, and that is the book of three hundred inaccuracies. The printer who reads or acquires the text-books recommended here will have the best our language affords for the uses of the present period. After these have been mentally digested their owners will add minor works dealing with special details of the craft, or may take a collector's pleasure in acquiring the books not specifically recommended for the purpose of comparison, and forming their own estimates of their value. All such books are listed in a catalogue printed by THE INLAND PRINTER and mailed on request.

Warrant for departing from the rule of this article to mention only books "in print" may be found in the unique character and value of two masterly works by the distinguished printer-artist, John F. Earhart, now in the "out-of-print" and rare-book class. "The Color Printer" (170 and 90 color pages), originally published at $15, is now sold for about and well worth $30, when procurable. For the typographic printer this work solves at sight all the problems of color-printing. It was published in 1892, when color-process printing was known only to a very few pioneers, and therefore is silent on that phase of color-printing. The execution

of the book is (writing advisedly) perfect. It was a work of such labor that it is safe to predict that it will have no successors in its field. "The Harmonizer" (7 pages and 239 color harmonies) is a companion work to "The Color Printer," demonstrating the effect of all ink colors on a great variety of colored papers. It is worth about $6, and is another monument to Mr. Earhart's patience and complete knowledge of colors. Mr. Earhart, as the writer knows through a fortunate acquaintance with him, is one of the few men who think in colors to the extent of "seeing" colors with eyes shut, just as Beethoven "heard" the music of the notes of the master works he composed during the period of his total deafness. It is doubtful if any other printer ever had this wonderful mental vision of color. Books on color offered to printers impress us all with their profundities and ingenious theories; but try as one may, scarce a grain of practical knowledge is derivable from a mountain of verbiage. Earhart, who is acquainted with the whole literature of color and is a distinguished painter in oils, offers the humble printer no far-fetched theorems, but simply demonstrates conclusively and liberally, and multiplies tested formulas. The Inland Printer has occasionally one or more of these books for sale.

The next article of this series will deal with typographic text-books from the historic and collector's point of view.

Gothic Capital Letters

By WILLIAMS WELCH
Signal Corps, War Department

THE Gothic[1] alphabet is distinguished by having all lines equally wide, square-cut, and without serifs across their ends.

These letters are simple, bold and legible, but they have not been brought so near to perfection or to one fixed standard as the roman or the italic. The best examples vary slightly from each other in the weight of lines (face) and in the relation of width to height of the letters. This causes some uncertainty in distinguishing between an alphabet which is exactly normal and one which is very slightly bold-faced, light, condensed or expanded. The deviations are due mainly to the fact that the sole criterion of excellence for this alphabet is not always the esthetic factor. These letters are usually selected when the greatest degree of legibility possible is the chief requisite. The attempt is then made to construct and space every letter so that the words formed will attract marked attention, and can be read under the most unfavorable conditions.

Legibility and harmony in an alphabet are factors which are conflicting and opposing. One requires distinct and conspicuous letters, and the other those which are uniform, graceful and symmetrical. When one idea becomes dominant, the other is suppressed, and efforts to balance the two result in an unstable compromise. Unless the letters are intended for a definite purpose and some one standard of

[1] The American name for this style of printing type. An early form of black-face and pointed letters is called Gothic also.

excellence is decided upon and adhered to, it is not possible to decide which of the existing alphabets is the best, or to construct one which is exactly normal or which can be regarded as actually correct.

It is possible to determine experimentally and with certainty which of two letters can be distinguished the more readily. This subject has been investigated far enough by Clark University[1] to indicate that the Gothic small letters are the most legible of the existing styles of type occupying an equal space. The legibility of type is being

COMPARATIVE WIDTHS OF GOTHIC CAPITAL LETTERS

	A	B	C	D	E	F	G	H	I	J	K	L	M
Inland Type Foundry	86	77	93	83	72	72	90	83	10	62	82	74	100
American Type Founders Co.	88	78	85	83	72	69	88	83	10	53	80	66	100
Chicago Type Foundry	87	75	90	80	67	65	90	75	12	60	82	67	95
U. S. Government Printing Office	84	77	92	80	72	70	91	77	10	61	80	71	95
U. S. Coast Survey Standard	87	80	90	87	76	68	91	80	14	65	81	66	92
U. S. Naval Academy, Instructor	97	77	80	77	75	70	85	77	13	55	77	70	97
Practical Lettering, Thos. F. Meinhardt	90	80	78	80	73	71	80	80	17	64	80	72	93
Modern Lettering, William Heyney	91	75	80	77	70	69	82	75	16	72	85	71	99
Plain Lettering, Henry S. Jacoby	100	83	87	87	83	79	91	83	9	67	92	75	108
Book of Alphabets, Dick & Fitzgerald	89	75	96	85	75	70	94	80	16	59	94	75	101
AVERAGE	**90**	**78**	**87**	**82**	**74**	**70**	**88**	**79**	**12.7**	**62**	**83**	**71**	**98**
	N	**O**	**P**	**Q**	**R**	**S**	**T**	**U**	**V**	**W**	**X**	**Y**	**Z**
Inland Type Foundry	80	89	76	89	76	80	78	80	84	134	88	87	80
American Type Founders Co.	80	90	71	90	78	80	77	78	86	130	85	85	77
Chicago Type Foundry	75	94	70	94	75	80	87	75	75	124	95	82	70
U. S. Government Printing Office	73	95	71	95	75	71	80	78	77	130	75	82	80
U. S. Coast Survey Standard	77	91	72	91	73	80	85	80	85	124	92	84	77
U. S. Naval Academy, Instructor	80	85	77	85	75	77	80	75	87	135	87	92	77
Practical Lettering, Thos. F. Meinhardt	76	82	77	82	80	79	81	77	90	125	88	88	79
Modern Lettering, William Heyney	78	86	75	86	76	81	80	78	84	116	100	97	89
Plain Lettering, Henry S. Jacoby	83	92	79	92	83	83	92	83	92	142	100	92	83
Book of Alphabets, Dick & Fitzgerald	85	99	71	96	82	85	96	78	87	143	94	92	75
AVERAGE	**79**	**90**	**74**	**90**	**77**	**80**	**84**	**78**	**85**	**130**	**90**	**88**	**79**

Fig. 1.

investigated further, but it is not yet known what width of lines (face), variants of certain letters, relative proportions of width to height, and spacing interval between them will give the maximum degree of legibility when the letters are read under various unfavorable conditions.[2]

The most elegantly proportioned and ornamental alphabet can be created by forming "composite" letters from a large number of examples which are most pleasing in their appearance. When they are selected from widely different sources it is

[1] "The Relative Legibility of Different Faces of Printing Type," by Barbara Elizabeth Roethlein, 1912.

[2] They are tested by attempting to read them when placed at a distance, made very small, exposed but an instant, placed in a dim light, poorly printed on inferior paper, kept in motion, or examined by persons with defective eyesight. These different tests do not give exactly the same results.

reasonably safe to assume that the alphabet made from them is very nearly normal, and it is also a correct standard where beauty remains the criterion of excellence regardless of legibility. An alphabet formed in this way determines the relative width of all the letters throughout, and they may then be condensed or expanded slightly to make them more legible.



FIG. 2.

The table shown in Fig. 1 gives the percentage of width to height of the letters in ten excellent examples.

In these alphabets the stem (letter I) varies from one-eleventh (9 per cent) to one-sixth (17 per cent) of its height, with the average one-eighth. The width of the letter H[1] varies from three-fourths (75 per cent) to five-sixths (83 per cent) of its height, with the average four-fifths.

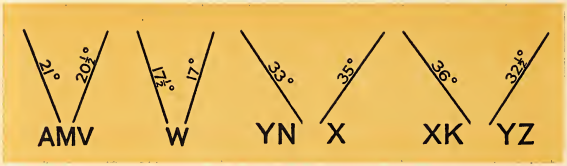


FIG. 3.

The width of each letter in Fig. 2 is the average shown in the table (Fig. 1).

Their outlines are derived by finding the mean or average outline of the same letter from several first-class alphabets. For example: The angles of ten Ks were measured. The upper one varied from 39° to 51° from the vertical with a mean of 45°, and the lower one from 29° to 44° with a mean of 36°. The angles of all the others are shown in Fig. 3.

Where distinct variants occur in any detail of a letter, as in R, the one occurring most frequently has been preferred.

[1] The letter H is typical or representative of the average size of all the letters in the complete alphabet.

There are a few optical deceptions in this alphabet which are overcome to make the letters correct. They are as follows:

The left side of H, M and N are the only vertical lines. J and the right side of N are inclined nearly one and one-half degrees, and all the other letters nearly three-fourths a degree to the left. This makes them appear to stand exactly vertical.

The circular letters C, G, O, Q and S are made nearly four per cent higher than the others, or they appear too small.

WIDTHS AND SPACING OF GOTHIC CAPITAL LETTERS

5 A 5 90	24 B 14 78	7 C 5 87	22 D 8 82	22 E 4 74	22 F 0 70	7 G 9 88	22 H 22 79	21 I 21 12½
0 J 21 62	23 K 4 83	21 L 0 70	26 M 26 98	22 N 22 79	7 O 7 90	22 P 4 74	7 Q 7 90	24 R 17 77
13 S 12 80	1 T 1 84	18 U 18 78	6 V 6 85	10 W 10 130	5 X 5 90	1 Y 1 88	12 Z 10 78	9 & 10 94

FIG. 4.

Letters like B and S, which have their upper and lower parts almost alike, are made broader at the base, and the middle is raised slightly or they appear top-heavy. The bottom horizontal lines of B, D, E, S and Z are very slightly heavier than those at the top or they appear to be too light.

All the vertical portions of the letters are about one and one-half per cent heavier than the bottom horizontal portions, and about three per cent heavier than those at the top, to make all the lines appear uniform in width.

The two lines forming X have a slight off-set where they cross, and the two horizontal lines of Z are bent in slightly or they do not appear to be straight.

A 6	B 7	C 6	D 7	E 6	F 5	G 6	H 7	I 3
J 5	K 7	L 5	M 9	N 7	O 6	P 6	Q 6	R 7
S 6	T 5	U 7	V 6	W 9	X 6	Y 5	Z 6	SPACE 3

FIG. 5.

The spacing interval between the letters, when they form words, affects their appearance as much or more than their proportions and outlines. They must be spaced so uniformly that no two will appear to stand closer together or farther apart than any other two, and the amount of black and white must also be evenly distributed so that no thin places of light or thick clusters of black will appear anywhere in any part of a word. If the straight, vertical letters, like HIL, are brought closer together than the interval of three-sevenths (43 per cent) of their height, LJ, FT and TY must be reduced in width or they will either overlap or be left too far apart for the others.

Fig. 4 gives the spacing on both sides of each letter throughout the alphabet. The value given on the right of one letter is added to that given on the left of the one which follows it in a word. (The unit, in which the values are given, is 1:100 of the height of the letters.) The width of the spacing interval is three-sevenths of the height between two straight vertical letters. It can be increased or diminished, without disturbing the uniformity of the spacing, if the same unit is added to it between all the letters, or subtracted from it between them all throughout; but if two



Fig. 6.

letters, like LA, are brought closer together than this, one or both must be reduced in width.

There are two other methods for spacing letters which are much quicker than this, and give results but slightly different. By one method a unit of measure is taken which is equal to one-sixth (⅙) the height of the letters. With it the entire width of each letter, including the spacing on both sides, is measured off. The widths required for each are shown in Fig. 5.

Vertical lines are then drawn through these points of division, and the letters sketched in between them as shown in Fig. 6.



Fig. 7.

The other method is the one employed where a word is to be made quite long by placing all the letters far apart. By it all the spacing intervals are made exactly the same throughout; but the letters are placed between vertical enclosing lines. The widths between these lines vary for the different letters as shown in Fig. 7.

These lines are excellent guides for drawing the letters. The unit or measure is one-seventh (⅐) the height of the letters. The spacing interval may be any width between the letters which is not too close.

Whether the letters should stand quite close together or far apart, and whether any one interval is actually more beautiful than another, is uncertain. In both sign-painting and type the Gothic letters are often condensed slightly and usually appear to be crowded rather close together to save space. For this reason it is doubtful if the average spacing interval, found by measuring a very large number of examples, would be exactly normal, most legible, or would produce the most pleasing effect.

An interval which gives the appearance of great uniformity and produces a most pleasing effect is equal to the space which is on the inside of the letter H (55 per cent of its height).

It is thought to be about the worst one for legibility for the reason that when the average space on the inside of the letters (counters) is equal to the average space between them, there is a tendency for them to appear to break in two and to blend adjacent halves. There is evidently some one spacing interval at which the letters can be distinguished most readily. This interval is one of the important factors or determinants of legibility, but it has not yet been ascertained.[1]

When letters are slanted, the same widths and spacing are used as when they are vertical. The slant must always be enough to show clearly that they were not intended to be vertical. It is usually about 15°. Slanting letters are much easier to draw than those which are vertical, but they are slightly less legible.

The author is endeavoring to prepare for the readers of THE INLAND PRINTER *an article on the legibility of the alphabet, and he would greatly appreciate any data on that subject which they will be kind enough to send him,*

The Printing-Office as a Vocational School

By W. H. WRIGHT

THE educational opportunities afforded one who is favored with a position in a print-shop are not to be looked upon lightly. Of all the vocations, it is doubtful if any offer such advantages in theory and practice, and along such broad lines, developing knowledge which can be used as a fundamental if change of employment is afterward decided upon. The writer knows of one who had little opportunity to gain an education, leaving school at the age of twelve and afterward working in a bindery. A position in a printing-office was accepted, and a few years' employment qualified this person to receive many advances, both in wages and the gratification of ascending to a higher plane — the good graces of employer and a self-satisfaction. Besides this the social position of this pupil was greatly enhanced, being able to hold the highest office in an organization, preside with dignity, and to present a most ably written paper.

The advantages of "earning while learning" are manifold. It enables the person of limited means to be honorably employed, meet current expenses, and, if ambitious, find within the walls of learning a steady position with remuneration com-

[1] Some incomplete tests by the author indicated that the width of the stem should be about 18 per cent of its height, the letter H about 80 per cent, O about 95 per cent, and the spacing interval between H and H about 40 per cent of the height of the letters.

mensurate with accomplishment, not relying upon the professor to fulfil the usual proffer of a guaranteed position.

In considering the curriculum of a printing-course, there are many phases pointing to mental development. We have the primary, intermediate and advanced in writing, speaking, drawing, mathematics, art in color and form, and in promoting psychophysics — the latter in relation to ad. designing and writing. It is doubtful if any other calling so fully cultivates the five senses and at the same time enables one to command all trades as does the art of all arts, around which encircle all other branches of industry and art. To realize the power of the press we have but to think for a moment what would occur if the printing-press were to cease operations, even for a brief twenty-four hours. The student of printing should consider the multiplied advantages of his practically applied knowledge, and press onward to greater achievement.

The points in favor of the student over his employer-tutor should be realized, and not taken advantage of too quickly to the detriment of the latter; for while much may be done for the employer in a helpful way, still greater value accrues to the student-employee. The training given is the imparting of knowledge gained by years of toil, possibly the result of slow plodding in the face of competition, or at least during years when the present facilities did not admit of such ease in the production of printing.

Besides the intellectual and remunerative attractions incident to the calling there is an innate fascination once the mind takes hold. There is an oft-quoted saying — "Once a printer, always a printer!" and this is true, not because a printer is not fitted for anything else, but manifestly because the true printer takes a pardonable pride in being a creative force. He can survey the perfect whole of accomplishment and say he is its first chapter — Genesis. The worth-while printer cultivates the power of observation to a marvelous degree and ever seeks to work out an improvement, usually succeeding because his sixth — intuitive — sense is auxiliary to his cultivated five.

In choosing a vocation the question "Does this give me the broadest training, mentally and otherwise, and admit of fair compensation?" should be seriously considered. Printing forms a most favorable reply to the query, and it is recommended to those who aim high in the walks of life and wish to studiously apply themselves to a vocation which has marked the pathway of so many who now figure prominently in world affairs.

Education

By F. M. CRAWFORD

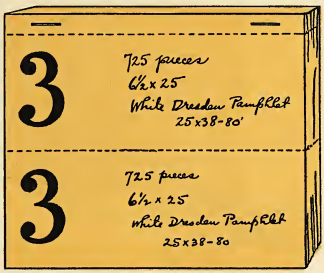
It makes little difference what the trade, business, or branch of learning, in mechanical labor, or intellectual effort, the educated man is always superior to the common laborer. One who is in the habit of applying his powers in the right way will carry system into any occupation, and it will help him as much to handle a rope as to write a poem.

Making Use of Stock Off-cuts

By DORR KIMBALL

IN any shop the off-cuts from stock are a valuable item, but under the usual conditions not much benefit is derived from this by-product. The stockcutter usually intends to save pieces which are large enough for possible future use, and generally has a special bin or shelf where he stores these odds and ends. If a salesman wishes to utilize some of these off-cuts he hunts up the stockman and together they go through the available lots. In this way the stock gets pretty ragged-looking after a time and there is no attempt at systematic order in the storing or arrangement on the shelves. Very little time would be required to maintain a system which would keep these pieces in order, and the saving which would result would more than pay for the extra cost of labor.

The main requirement for using these off-cuts to advantage is that the supply on hand be available to all the salesmen whenever a new job is being entered. To secure this advantage, and also to provide for the orderly storing of lots of off-cuts, the following plan has been put in operation, with considerable success.

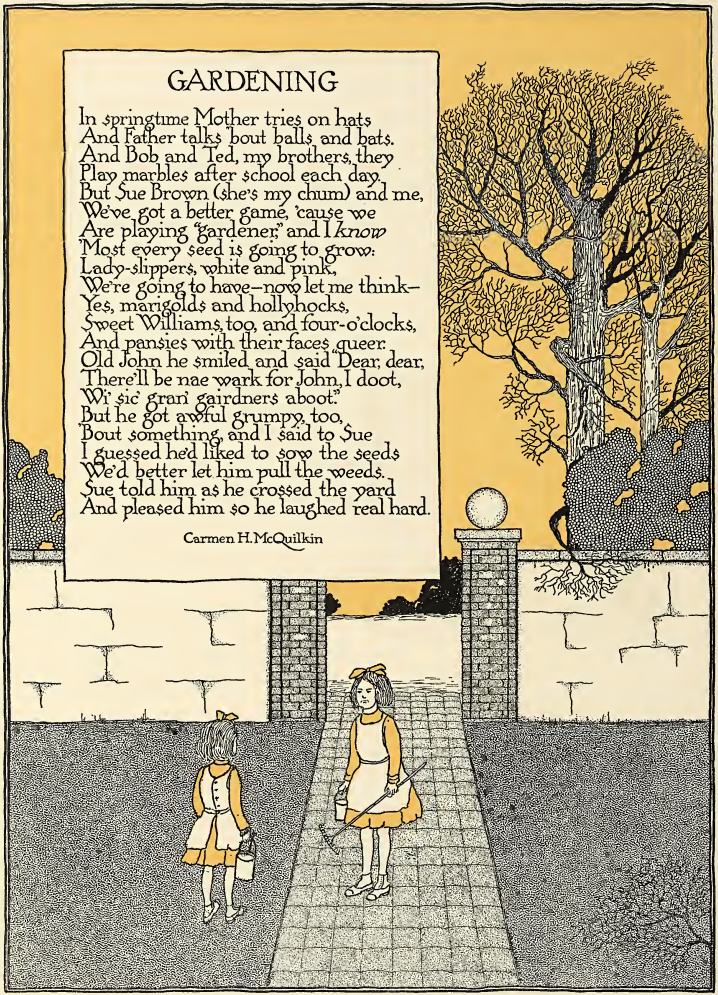


Labels for keeping a record of off-cuts.

The stockman was provided with labels prepared in duplicate. One of these labels he attached to the package of off-cuts. The other he attached to a sample sheet of the stock and sent to the office. These labels, as shown in the illustration, bore a large number and a blank for a description and number of sheets in the package. These labels were prepared with rubber-stamp figures, perforated and made up into tabs, arranged with number one on top and consecutive numbers below.

Shelves were assigned in the stockroom for these packages of off-cuts, and the stockman took care to arrange the packages in consecutive order, with the labels in plain sight. Whenever the last position on the shelves was occupied by a new lot the whole supply of packages was rearranged so as to utilize the spaces left free by used packages, the consecutive order of numbering being maintained.

The labeled sample of stock in the office was kept in a loose-leaf holder, which was accessible to the salesmen at all times. Whenever some of the off-cuts were requisitioned on a job, the number of sheets, the job number and the remaining sheets on hand were all noted on the label. If all of any one lot was requisitioned the sample was taken out of the holder and sent to the stockroom with the job-ticket. In this way the sample file in the office was always up to date, and all particulars about off-cuts on hand could readily be ascertained without bothering the stockman or taking the time to go through the "junk heap."



GARDENING

In springtime Mother tries on hats
And Father talks 'bout balls and bats.
And Bob and Ted, my brothers, they
Play marbles after school each day.
But Sue Brown (she's my chum) and me,
We've got a better game, 'cause we
Are playing "gardener," and I *know*
Most every seed is going to grow:
Lady-slippers, white and pink,
We're going to have—now let me think—
Yes, marigolds and hollyhocks,
Sweet Williams, too, and four-o'clocks,
And pansies with their faces queer.
Old John he smiled and said "Dear, dear,
There'll be nae wark for John, I doot,
Wi' sic' gran' gairdners aboot."
But he got awful grumpy, too,
'Bout something, and I said to Sue
I guessed he'd liked to sow the seeds
We'd better let him pull the weeds.
Sue told him as he crossed the yard
And pleased him so he laughed real hard.

Carmen H. McQuilkin

EDITORIAL

"Experience keeps a dear school," said Franklin; and added caustically, "but fools will learn in no other, and scarce in that; for it is true, we may give advice, but we can not give conduct." Manual training in the schools, printing, etc., to give the pupils "experience," to teach them how to spell, and so on, appears to come under the head of the expensive experiences for teacher, pupil and public.

Recourse to instruction in the industries in order to make the value of the three R's more apparent to the school children is a confession of the ineptitude of teachers to make their teaching interesting as well as instructive. But the fault is not with the teachers, for the reward held out to them is so meager that they themselves can not develop to their proper stature in the hurry-up atmosphere of this progressive age.

The theory that children should be taught to use their hands as well as their heads in school is the genesis of the manual-training fad in public schools. But the fact is apparent that children learn how to use their hands amply well in their various games, and there are very few boys who are not delighted to have a chance at carpentering, etc., as a recreation. Why burden the short school life with extraneous things, and fail in the vital things that make for education by following illusive theories?

The law of resistance holds good in education as it does in nature. Unused, unexercised functions degenerate. Resistance develops and establishes. Education is not altogether a matter of acquiring knowledge but a matter of developing application, resolution and enthusiasm, and making character. The old saying that there is no royal road to learning is appreciated only after opportunity has passed. The inculcation of an enthusiasm for "doing things" is the first step in education. The New York *Tribune* notes that a rural school in Oregon gives credits to the children for "chores" done about the home, and that a teacher in the Erasmus Hall High School is giving his pupils credits for doing the family marketing. These utilitarian, practical, vocational phases of education really belong in the home; but just as the Sunday-school has robbed the home of religious training, so the common school is tending to rob the home of its function of character building.

Vocational training is now the order of the day in the public schools, and the art and mystery of printing has been seized upon as one of the most desirable of the industries through which to train the mind and hand at one and the same time. Curiously enough the efforts that practical printers are making in supplemental trade education are in the other direction from that advocated by the pedagogs. Long years of experimenting have shown to the printers that there is a great and unnecessary waste in teaching the *art* of typography by a method which requires letters to be picked up in the form of type, placed in a stick, spaced, justified, and proved in a printing-press. For the purposes of multiplying copies of any piece of literature, this procedure justifies itself, but for the education of the individual pupil it is wasteful of time, extravagant, and a reversion of educational principles. The I. T. U. Course of Supplemental Education in Printing uses in the main, a drawing-board, paper and pencil, and the efficiency of these means for the pupil to work out his exercises has been proven conclusively. The public schools are working at a method which the printing trade has found of little value and has thrown away. The ability to set type is acquirable by any intelligent boy or girl in a very few days, but an appreciation of words, spelling, grammar and rhetoric—English, in short—may take a very, very long time, and much longer if filtered through the clumsy, slow and expensive method of typesetting for the expression of the individual.

The Man with the Abacus.

In a Chinese laundry the other day an oriental accountant was busy with the abacus, multiplying, adding and subtracting, and recording his results in the mysterious symbols that are familiar to us on tea chests and laundry tickets. A punctilious courtesy and consideration carefully observed for

a considerable period had obtained for us the laundryman's smiling friendliness, and so we ventured to ask him why he still used so ancient and clumsy a method of calculation as the abacus. Our question had something absurdly funny in it to the mind of our Chinese cost-finder; his bland smile irrupted into mirthful wrinkles, and hearty chuckles, as with head shaking from side to side he rapidly changed the wooden marbles on the wires. No answer came—the joke was too good. The Chinaman is making money, mostly by frugality. Dawn sees him at his work, and no matter how late the hour at night, his laundry is lit and he and his fellows are busy, starching and ironing and clucking gutturally to each other. He takes no part, comparatively, in the citizenship of the municipality; and yet he is a worthy person and, as occasion offers, he is charitable, and many times generously so. But a mysterious adherence to medieval methods and ideas bars him from all that we recognize as a desirable citizen, so far as taking upon oneself all the duties and practices of citizenship is concerned. And the unthinking say this is because he is a Chinaman. Yet how very many printers are in their way as set and reactionary in their views as the man with the abacus. They may be making money, but they are making it in the hardest possible way—and the economic forces which are at work, though they may seem funny now to those well-satisfied ones, will demand a reckoning in figures which the abacus will be too small to calculate.

The Picture-title Contest.

The picture-title contests which are a feature of THE INLAND PRINTER appear to be serving an inspirational purpose. The artist, John T. Nolf, is a practical printer, and the mind which conceives the exalted ideas, and the skill which presents them so truthfully and vigorously assuredly inspire ambition and the spirit of emulation. Elsewhere we give space to letters received in answer to the announcement in the February number, and probably no more healthful sign of the awakening of printerdom can be shown than the large number of answers to this contest. The picture has been studied over, and the reflections which have arisen in the minds of these thoughtful ones can not fail to have been thoughts of aspiration, of high ideals. "What is a picture?" is a question that has been asked at various times. The answers sometimes are to the effect that a picture is the expression of an emotion draped upon a subject. While the attention of the public has been strongly excited by the exhibition of the post-impressionists and cubists in New York and Chicago, no one need wear a worried expression in the fear that the inspiration of true art is in danger. The sage of the *Outlook* declares that the exhibitions mentioned show a recrudescence of the primitive, intimating that a Navajo blanket may have meanings, such as a man going up stairs, or up an alley. American painters are producing good and sincere work, but they are not patronized by the public. As a rule the American citizen of limited means buys trash to hang on his walls, but compensates for this by striving to achieve the dignity of an oriental rug; and oriental rugs on the floor and inartistic pictures on the walls are the indications of a mind working in the wrong direction. Really good paintings, paintings that will never grow old, paintings that give pleasure, always are within the reach of the American of very moderate means. In a strictly utilitarian sense let it be known that nothing furnishes a room so cheaply as a few good pictures. Let the furniture be never so sparse, the pictures will redeem the whole, and give the room character and a pleasant atmosphere. We have digressed a little in this note, but not so much as may seem on the surface, for if we are to have good art in printing our senses will be stimulated to that end by associating with good art.

The Changes in the Tariff.

Excepting placing typesetting machines and news-print paper on the free list, the proposed tariff changes do not appear to be of such a nature as will materially affect the printing industry. As the leading composing machines are American inventions and productions, enjoying the protection of our patent laws, we doubt whether there will be a reduction in price resulting from the elimination of the tariff impost. If a reduction should come it will spring from other causes. The news-print feature will probably open the way for foreign-made paper and the resultant tendency will be toward lower prices, but time alone will tell whether the drop will be great enough to be of material assistance to the buyer of small quantities. There can be no question but the change will prove of immense advantage to publishers of daily papers with large circulations.

The other changes would seem to indicate that the House tariff-menders were convinced the printing industry was not one of those in which competition had been stifled. At one time we were concerned about the possible direct effect of tariff changes. Our anxiety subsided when we were assured Mr. Underwood and his colleagues did not intend to seriously disturb rates affecting industries in which competition prevails.

Giving the statesmen credit for being honest

in their assertions, we felt that the most cursory investigation would prove to them that fierce competition was an outstanding feature of the industry.

President Wilson on Postal Rates.

Lest some statesmen may forget, let us keep shining brightly in our minds the fact that before he was elected to the presidency, Mr. Wilson said:

"A tax upon the business of the more widely circulated magazines and periodicals would be a tax upon their means of living and performing their functions. They obtain their circulation by their direct appeal to the popular thought. Their circulation attracts advertisers. Their advertisements enable them to pay their writers and to enlarge their enterprise and influence.

"This proposed new postal rate would be a direct tax, and a very serious one, upon the formation and expression of opinion — its most deliberate formation and expression — just at a time when opinion is concerning itself most actively and effectively with the deepest problems of our politics and our social life. To make such a change, whatever its intentions in the minds of those who proposed it, would be to attack and embarrass the free processes of opinion."

That covers all phases of the postoffice question. Rates, methods of shipment and other details are all secondary to the proper stimulation of the public mind.

Printing Exhibitions.

At the time of going to press the National Printing and Advertising Exposition is opening its doors in New York. Under the experienced management of Mr. Harry A. Cochrane this exhibition has secured coöperation from nearly every department of the industries it aims to serve. The exhibition features are of more intensive interest from the fact the exhibition scheme contemplates a series of lectures and discussions of distinctly topical character, and in this way are living, acting exemplifications of the work of the ideal trade publication. Printing is the substitute for personal contact, and for nearly a third of a century THE INLAND PRINTER has held a convention each month, reversing the order of the stock convention and going to the individual instead of the individual coming to the convention.

Up to the time THE INLAND PRINTER came into existence, October, 1883, the history of printing-trade publications was a history of disaster; but working along the line of service rather than personal and individual editorial preferences, THE INLAND PRINTER marked a new era in trade journalism, and it is no little gratification to note its evident influence in its contemporaries, all doing meritorious work in extending the influence of the trade press in the printing field. The beautiful expositions of work in the *Printing Art*, and the *Graphic Arts;* the alert timeliness of the expositions of current effort in the *American Printer* and the Canadian *Printer and Publisher*, the newsy gossip of the *Printing Trade News*, not forgetting our far-off friend doing yeoman's service on the Pacific coast, the *Pacific Printer*, all these have been stimulated to service by THE INLAND PRINTER, though each has found its opportunities in a character of service more or less distinctive.

The service that an exposition such as the National Printing and Advertising Exposition renders is measured by the extent that the service is used by the individual. Just so far as the visitor notes and records his observations for future use, just so far will the exposition be valuable to him; and according to the number of men who make the occasion one of patient observation and study will the exposition be profitable to the exhibitors who have spent time and money in exploiting the service, material and machinery they have to offer to the trade. So with the trade press, THE INLAND PRINTER and its contemporaries — they are here to render a service, they are rendering invaluable services, and while their support has been good, that support has been and is more or less perfunctory. There is a need for better, more skilled men in the printing trade; and it is observable that the best men are the men who read the trade papers. The employing printer will be doing himself and the printing trade a distinct service if he gives a little thought to this fact and endeavors to encourage as far as possible the diligent study of the trade literature by his employees, for this literature is the living, moving force of the hour, stimulating and developing the individual and bringing to the minds of men clearer and ever clearer the dominant truth that in a community of interest lies the hope of the printing trades to peace and prosperity for all workers, employers, and employees.

THOUGHTS FOR WORKERS.

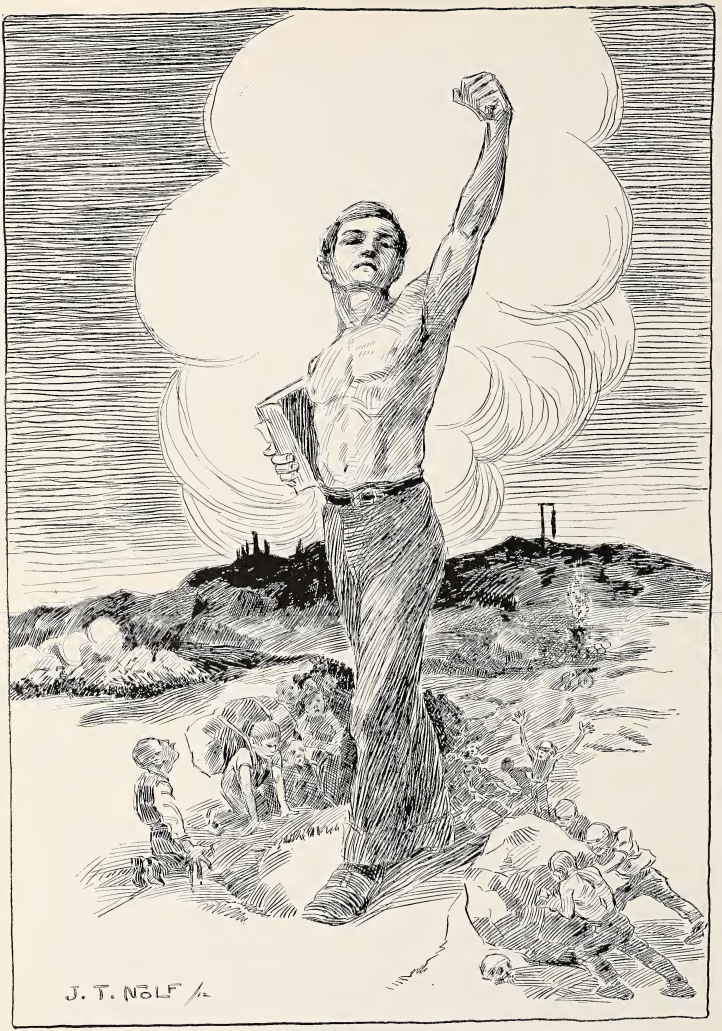
The question of time and capital is small compared with efficiency. These are days of doing things as well as you know how.

The time has passed when a man can look at his business in a small way. This is an era for doing things in a large way and taking a broad outlook on all things.

Money has little value compared with the joy of building up a great business and a strong career.

Remember that it takes a great man to be kind under all circumstances, and a wise man not to submit to being made a fool of under any circumstances.

Remember that you are heir of all the ages, and make the experience of those who have paved the way count.— *John Trainor, in Modern Methods.*



"BUSINESS EQUIPMENT."

Title furnished by Vernon Nickless, Business Manager of the La Grange Citizen, La Grange, Illinois.

Contest for the most acceptable title for this picture was announced in the February issue. Four hundred and sixty-eight titles were submitted. The title suggested by Mr. Nickless was considered the most acceptable on account of its brevity, comprehensiveness and appropriateness to the trend of popular effort. The award of a year's subscription to THE INLAND PRINTER has therefore been made to him.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

BUSINESS EQUIPMENT.

To the Editor: LA GRANGE, ILL., March 3, 1913.

I have submitted a title to your Picture Contest Editor, and I note that I am debarred by the rules from enclosing any explanatory matter in the envelope transmitting my contribution. I hope that I am not transgressing, however, in writing to you to say that the title I have submitted was suggested by the title of your other publication, THE BUSINESS EQUIPMENT JOURNAL. The virile figure with the book displaying an exulting sense of knowledge, resolution and power, typifies to my mind the ideal of business equipment.

VERNON NICKLESS.

ENLIGHTENMENT RAISETH A MAN FROM DEGRADATION.

To the Editor: DENVER, COLO., March 5, 1913.

To-day a little folder from your office was laid upon my frame, and, upon opening it, I was pleased to see that it was another of those splendid drawings from the pencil of J. T. Nolf. This one seems to contain more food for thought than any of his previous drawings, if that can be possible. And you have asked for a title for it. From your many subscribers and friends you will no doubt receive a large number of titles, any one of which might be equally as appropriate as another. The picture is capable of embracing a quantity of titles. The longer the "outing" one gives to his imagination while absorbing the picture the more titles are suggested to his mind. The one which stands out more boldly in my mind is:

"*Enlightenment raiseth a man from degradation.*"

It has been said that "there is a reason for everything, except ——," but let us agree that there is no exception and that there is a reason for everything. Now apply the thought to the spirit of Mr. Nolf's drawing and you will see my reason for applying the title I suggest. The picture will stand alone, without a title. Any number of titles would be appropriate if accompanied by the picture. But where is the title which will stand alone without the picture? Where is the title which will convey the idea which Mr. Nolf possessed when he gave birth to the picture? That is the title I have tried to convey. My first suggestion from the book under his arm was "knowledge"; but "knowledge" has a little too broad a sense. A man may obtain enlightenment along any particular line of work and yet not possess knowledge as we understand it in a broader sense.

The artisan who enlightens himself upon the subjects concerned in the vocation he is following elevates himself so far above his fellow workmen who are toiling about him, that it is humiliating surprise they endure when they pause in their groveling toil to gaze at his lofty position.

Perhaps there is no better and easier way for the printer of to-day to place himself on a higher plane than that of his fellow workmen, and to enlighten himself upon the subjects with which he is most concerned, than to read THE INLAND PRINTER and absorb the knowledge contained in every issue. Surely "enlightenment raiseth a man from degradation." CHAS. M. SMITH.

"DEPRECIATION OF LINOTYPE METAL."

To the Editor: CLEVELAND, OHIO, March 15, 1913.

THE INLAND PRINTER for December, page 379, contains a letter from T. B. Brown, of Topeka, Kansas, taking exceptions to the conclusions stated in an article on "Depreciation of Linotype Metal," appearing in the *American Printer* for October.

The article in question was an excerpt from a talk made by the present writer at the meeting of the Machine Composition Section of the Ben Franklin Club of America during the Cleveland convention last June.

Mr. Brown quotes the following, and says that it is as clear as Chicago river water: "That in the melting alone there is four per cent of all metal used." I agree with him as to the clearness of this statement. I must employ the usual excuse, and blame it on to the compositor. What I said was: "That in the melting alone there is *a loss of* four per cent of all metal used" — two per cent in the furnace, and two per cent in the melting-pot on the machine. I am willing to revise these figures, as appears below.

The statement to which Mr. Brown particularly objects is that in figuring the depreciation of metal one should take "a flat rate of three per cent per month simply for machine metal waste." He says he has duplicated the "Cleveland tests," and finds that the loss in the melting-room can be held down to approximately one per cent, say one and two-tenths or three-tenths. He concedes, however, that this is the minimum found under exact and careful methods, but he would consider a loss of over two per cent in the melting-room as careless waste.

"Exact and careful methods" are not the rule in any shop. What really concerns us is the extent to which metal waste actually occurs in the average shop, handled in the ordinary way.

To verify my conclusions, I wrote to several manufacturers of linotype metal, and submit a few extracts from their replies:

Peerless Smelting & Refining Company, Philadelphia, Pennsylvania.— "We think two per cent is a very fair figure to allow for the evaporation and drossage on metals. There is, however, always a slight varia-

tion in the loss, but as above stated, two per cent is about as close as we can figure it on in the general run of cases."

Merchant & Evans Company, Philadelphia, Pennsylvania.— "We have taken up with our smelting works superintendent the subject of your letter in regard to the loss of type metals in remelting. He states that the item of evaporation may be ignored, as too trifling to consider. In regard to the loss through dross, your figure of two per cent would seem to us to be a little low; under favorable conditions this figure might not be exceeded, but we think on the average three per cent would be nearer correct; but, of course, you will readily understand that this figure is subject to considerable variation, according to the skill and care of the operator."

Pittsburgh White Metal Company, New York.— "Your statement is practically correct. We have investigated this matter ourselves and find that the average loss in smelting is about two per cent."

Hoyt Metal Company, St. Louis, Missouri.— "We have made several tests and have found that the average loss is about two per cent. This may seem excessive, but there is more or less dirt and ink on linotype slugs, in fact, more than one would imagine without investigation."

The E. W. Blatchford Company, of Chicago, declined to answer the question, saying, "There are so many things that come up that we have found it impossible to arrive at any fixed rule in the matter."

The National Lead Company, Chicago, say: "The amount of dross obtained in melting metal is entirely dependent upon the working conditions."

The Nassau Smelting & R fining Works, New York, state: "It seems to us that it would be utterly impossible to give any figure holding good in each and every case."

The Great Western Smelting & Refining Company, Chicago, advise: "Linotype metal should not dross more than one-half of one per cent at each melting," but goes on to say, "this is with the understanding, of course, that the metal is in a fairly good condition, and has the average amount of life to do it."

To summarize:

Three metal houses decline to express an opinion at all, owing to the difficulty in arriving at a suitable basis of waste.

One estimates the waste at one-half of one per cent.

Three place it at two per cent.

One thinks it is three per cent.

In the light of these letters, and after further investigation of the Cleveland tests, the writer believes a fair estimate of depreciation for linotype metal is three per cent of the metal used. This allows two per cent for melting in the melting-room and one per cent for melting in the melting-pot on the machine. One point which many people overlook is that the metal must be melted twice before it is converted into linotype slugs — once in the melting furnace and again in the melting-pot. There is drossage in each case; although it is less in the melting-pot, it is there just the same. Sometimes the skimming from the melting-pot is a large item, and it certainly can not be ignored.

Let each proprietor make it a rule to weigh the product of his machine, and keep the record day by day. At the end of the month the weight can be computed in dollars and cents at the market rate of metal. Then take off three per cent for depreciation for the month.

Try this out for a month or two, and then check back over your books and see how much metal you have bought in the past; compare it with what you have now, and you may be surprised to see how the results tally.

I am not ignoring the fact that dross has a market value, and can be sold. The figures I have given were arrived at after making suitable deduction for the sale of the dross.

CHARLES F. MCELROY.

A NATIONAL BOARD OF PHILOLOGY.

To the Editor: PHILADELPHIA, PA., April 9, 1913.

I would like to invoke the aid of THE INLAND PRINTER in a cause which I think is one that appeals to the heart of every one connected with the printing business. I would like to have the attention of President Wilson called to the importance of having created a Board of Philology, to which would be referred for final settlement the use and abuse of all newly coined words.

To this board would be referred any new word that might win such popular approval as to make it worth while. When one reads in one newspaper such words as "deratization," "cueist," "sideswipe," "eugenist," "attentator," and so on, *ad nauseum*, *ad infinitum*, one almost has a spasm of the "innards."

If such a board were created, and said board would decide as to the proper formation of all new words, their utility and fitness, and make public its findings, it might have the effect of making the better class of newspapers take notice. Of course, there always has been and always will be some newspaper that will, from pure cussedness, adhere to such antiquated methods of spelling as "marvelous" and words of that description, as well as "despatch," "plough" — but what's the use?

I am sure that if the matter were brought to the attention of President Wilson his academic instinct would incline him in favor of such a proposition.

Perhaps if the head proofreaders of some of the up-to-date newspapers would get together (figuratively) and outline some method of procedure, such action might start the ball rolling and be productive of some results.

Will THE INLAND PRINTER, which is a recognized authority among all good printers for accuracy on all matters pertaining to the craft, start the thing going?

A. G. ANTHONY.

AN IMPROVED COST SUMMARY SHEET.

To the Editor: BUFFALO, N. Y., March 6, 1913.

I suppose almost every one who has tried to install cost systems in printing plants of various sizes and conditions has been more or less annoyed because of the want of a really satisfactory blank on which to make out the monthly summary of costs.

The cost-system man himself can get along pretty well with the form provided. He knows just what should go in, and can find a way to get it in. But after the system is installed, some one must be taught to keep the records and to make the summaries each month. If an accountant or a good bookkeeper who is willing to add a few details to what he already knows is entrusted with the work and properly taught all will perhaps go well. But the bookkeeper probably has enough to do already, and a bookkeeper is not really needed to keep a correct cost system.

The bookkeeper must furnish certain facts in regard to the expenses of the plant, additions to inventory, cash and bank balances, accounts receivable, etc. With these data and the records taken from the daily time-tickets and pay-roll an intelligent young man or woman with a good knowledge of ordinary commercial arithmetic should be able to learn, in a short time, to take care of a cost system in a small or medium-sized plant and make the monthly summaries.

Now I find in many plants that the summaries are not correctly made — often that the month's expenses are not all in. The trouble is not usually lack of ability to do the work, neither is it lack of disposition to do it right. It is just that Form 9H does not indicate all that is necessary for a correct summary — nor how to get it. In one shop I found that the salary of the proofreader was not charged to the composing-room. The girl who kept the system said she never charged any salaries to the pay-roll of a department except for those who made daily time-tickets for work in that department. She could not tell what was

included in the amounts charged to the pay-roll of the various departments in the first summary, as there was nothing to show where the figures came from.

In order to distribute the rent one must usually know the floor-space occupied by each department; but nothing of the sort appears on Form 9H. How can you distribute the cost of power without knowing the horse-power required or used by each machine? Of course the cost clerk may know these things (and usually does) even though they never appear on the summary sheet — nevertheless that is the place for them. A cost system which is partly written and partly mental, or which depends on an assortment of memoranda which does not appear on its records, is apt to go wrong when there is a change in office help — if not before.

There are just fourteen expense items mentioned in Form 9H. Of course there are always more which should go in. Sometimes the others get in, and often a part of them at least do not. The Cost Commission has shown us that, to get a correct cost, interest on investment must be entered in the summary the same as cash expense. Still, Form 9H provides only for interest on department investment — the cost of the plant. What about the hundreds of dollars the printer has invested in labor and stock on unfinished jobs? And what about the hundreds more in accounts receivable? The printer pays cash every week for his labor. It is usually several weeks before this money comes back in the payment for the job. In this way, sometimes, the money invested in labor is nearly as great as that invested in machinery or type. What do you get for the use of this money if your costs are figured according to Form 9H?

These are small things. But it is just such small things that result in about forty per cent of our cost systems being incorrectly kept. It is just as easy to keep them right as to keep them partly right. I have mentioned but a part of the things lacking in Form 9H. Many printers who have made a study of cost-keeping have special blanks for their own use. Others have forms prepared for them by cost experts whom they have employed. Some of these special forms are defective, others are excellent. As each has been designed for one particular plant (usually a large one or one with special departments) they are not adapted for general use.

Finding nothing very satisfactory for general use, I have prepared a new sheet which I am using in the systems now being installed by the Buffalo Master Printers' Association. This might be described as an improvement on Form 9H, for in some respects the two are almost identical. The new blank, however, provides a place for recording the data which must necessarily be used to work out the costs. It distributes expenses by groups, and not by single items, thus reducing the labor. It shows, too, just what expenses go to make up each group. It is easy to keep the sheet correctly, as there is a place for everything. The form appears to have much more on it than Form 9H, but that is only because all the data used are entered on the sheet instead of being partly kept on loose paper or thrown away each month.

Some may take exception to the method of distributing what is commonly called general expense as indicated on this sheet — on extended values of chargeable hours. Space will not permit a discussion of that point here.

The sheet is equally well adapted to the use of either the "standard uniform" plan (on total department cost) or what is sometimes called the "logical plan" (on the product of chargeable hours by average hour cost of each department). To me, there seems to be excellent reason for preferring either the "extended values" plan, as indicated, or the "logical plan" to either of the others. But the sheet will be found equally convenient whichever plan is followed.

We have also printed a sort of instruction sheet, covering a few points that can not be shown on the summary form itself. This is pasted on the inside front cover of the book in which monthly record-sheets are kept.

We also have a workman's daily time-ticket for each department which embodies some improvements. One of the most useful features I think is that the forms are large enough to be kept easily and accurately without the drawing of microscopic lines. A decimal time system is used. The time units are printed in large figures and so arranged as to reduce the writing and drawing of lines to a minimum. The time required to keep the ticket is scarcely more than the time needed to look at the clock as each piece of work is begun and finished. Small, crowded time-tickets waste the workman's time unless he is provided with a time-stamp.

These forms are not copyrighted and printers interested in improving their cost systems may obtain copies of either by writing to 724 Chamber of Commerce, Buffalo, New York.

EDW. GORMAN,
Secretary Buffalo Master Printers' Association.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE death is reported, at Bristol, of J. W. Arrowsmith, a well-known publisher, who put on the market a number of popular books, among them being J. K. Jerome's "Three Men in a Boat," Anthony Hope's "Prisoner of Zenda," and "Called Back," by Frederick John Fargus ("Hugh Conway").

THE great "Encyclopedia Britannica" got its start in 1768, and was first produced by Colin MacFarquhar and William Smellie, two Edinburgh printers, conjointly with Andrew Bell, an engraver. It was then issued in weekly parts, the whole comprising three volumes. The second edition, also in parts, took from 1777 to 1784 to complete, and made ten volumes.

THE Caxton Convalescent Home, at Limpsfield, Surrey, is a very handsome and inviting structure, to judge from a picture of it in one of the trade papers. It looks what it is claimed to be, "A Haven of Rest." It stands in its own grounds of ten acres, surrounded by delightful scenery. The home is supported entirely by the voluntary contributions of workers and employers, and is exclusively for the use of invalids in the printing and kindred trades.

THE first British Cost Congress was held, under the auspices of the Federation of Master Printers of the United Kingdom, on February 18 and 19, in Kingsway Hall, London. It had an attendance of nearly twelve hundred, from all parts of the kingdom. The report of the proceedings would be much too long for reprinting here, but the congress seems to have been a great success, and much good may be expected as a result of the deliberations. Among the addresses was one by R. A. Austen Leigh, on the advantages of a cost-finding system as exemplified in America. It was unanimously resolved to hold a congress annually.

GERMANY.

THE eight hundred and fifty German university professors, who last year began a movement to repress the introduction of Roman type for printing German literature,

have the satisfaction of noting that twenty-four newspapers, with large circulations, have returned to the *Fraktur* or German type.

THE oldest compositor in Germany, Herr Wilhelm Gerhard Nagel, recently died at Hamburg, at the age of ninety-four, of senile debility. He had worked at the trade until he attained his ninetieth year.

THE Vorwärtz Printing-office at Berlin has bought a site in the Lindenstrasse, upon which it intends to erect an extensive building for its use. The cost of the site is said to be 5,000,000 marks ($1,190,000).

THE Academy of the Graphic Arts at Leipsic, in honor of its one hundred and fiftieth jubilee year, will issue in 1914 a monumental memorial volume, upon which the best artists and workers of the institution are already engaged.

THE Berlin Post-card Manufacturers' Protective Association has issued a circular to the trade, announcing an advance of fifteen per cent in the wholesale price of post-cards, because of the increased cost of material and labor. The cardboard syndicate has raised its prices in a very appreciable degree since July, 1912.

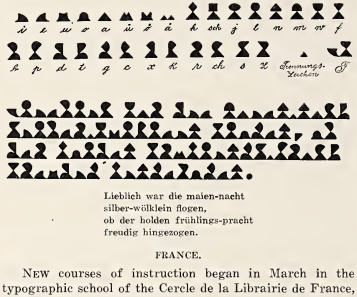
HERR GEORG HARTMAN, the owner of the Bauer type-foundry at Frankfurt a. M., has been made a Knight of the Order of Alphonso XII., because of his efforts to uplift the printing art in Spain, and especially because of his endeavors in bringing about an organization of the master printers of the country.

THE new home of the City Library of Mayence, a handsome monumental structure near the Rhine, has now been formally taken over by the city authorities. The cost of the building was 667,000 marks ($159,000). The library has about two hundred and forty thousand volumes and a coin collection of about one hundred thousand specimens. Incorporated with it is also the Gutenberg Museum.

AN agitation is in progress among the papermakers of Germany to secure higher prices for paper. It is provoked by the increasing prices of raw material and wages. The insufficiency of the wood supply also gives them much concern. The importation of wood from Russia was greatly hindered this winter by more than ordinarily deep snows, which prevented the transportation of wood. Formerly wood could be gotten from Sweden and Norway, but as these countries now have extensive paper factories of their own, it is possible to obtain but little of this material from these sources.

"*Das Deutsche Zeitungsarchiv*" is the name of a new joint undertaking, with headquarters at Berlin, which, under the direction of expert specialists, collects and browses through all the prominent German periodicals of the world (the United States included), extracting therefrom and reprinting daily in magazine form the most noteworthy matter bearing on all sorts of vital topics. At present the subjects are classified under sixteen main heads, a separate section being devoted to each. The daily issues are printed on but one side of the paper, for the convenience of editors who may desire to use extracts as copy. A monthly series is also published, printed on both sides of the paper and containing the matter that appeared in the daily issues, for permanent filing. One may subscribe for any particular class of matter, at a stated price for each, or obtain the whole range at a club rate. Specimens at hand show that these reprints are produced in a very readable and creditable typographic style. The idea would not be a bad one for adoption in the United States.

THE artists of Paris, New York, Chicago and other cities have of late been controversially interested and the public dubiously amused by exhibitions of so-called "post-impressionist," "futurist" or "cubist" paintings and sculpture. "Nudes" have been shown which the most innocent of youths and maidens could gaze at unblushingly, because the most expert committees for nosing out immorality could see in them no indication of nudeness, nor of anything else having semblance unto any form classifiable either under the animal, vegetable, mineral, or even spiritual kingdoms. Typography has not escaped a touch of the "cubist" influence in Germany, and some "horrible examples" could be shown. Even the domain of language has been invaded, and an alphabet produced which could be called a "cubist" alphabet, despite possible protest by its inventor, Herr Hermann Kaufmann, who brought it before the public in an article in the *Zeitgeist*, and, with a seriousness which seems absent in the work of the "futurists," argued about its great superiority over present alphabets. We show specimens of it as applied to the German language.



Lieblich war die malen-nacht
silber-wilhlein flozen,
ob der holden frühlings-pracht
freudig hinzezogen.

FRANCE.

NEW courses of instruction began in March in the typographic school of the Cercle de la Librairie de France, in Paris.

IT has been finally decided to install typesetting machines for the *Journal officiel de la République française*, the official publication of the government. This leaves but three important papers in Paris which are still set by hand — *Figaro*, *the Journal des Debats*, and the *Bulletin municipal de la Ville de Paris*.

WE are asked to believe the following account of a new form of advertising (and incidentally of printing), said to have recently made its appearance in Paris: A stringent municipal ordinance prohibits the dropping of handbills in the streets. This hampers the business of distributing such bills, and advertisers are alert to find other ways of bringing themselves and their wares before the street-using public. The new method uses specially made shoes, having immense soles made of rubber. There is, of course, a man to wear and keep them on the move. The rubber soles form pads, which by an ingenious device are supplied with water running through pipes from a can on the man's back. The soles have a lettered form, and at every step there is printed on the pavement an advertisement, which lasts long enough for a large number of passers-by to read it.

THE next congress of French master printers will be convened at Toulouse, on July 3 next, and will be presided over by M. Sirven, proprietor of a very prominent letter-press and litho establishment. A man must be quite well conditioned financially to be able to asume the presidency

of the French Master Printers' Association, since one of his duties is to prepare a sumptuous welcome for the members attending a congress. In addition, the local branch where it is held provides for much entertainment. This year excursions to Carcassonne, which still retains its Middle-Age fortifications, and Luchon, a bathing resort in the Pyrenees, are on the program. Our readers may remember Carcassonne from the poetic and symbolic story of the man who all his life lived within a short distance of it, and who, though having a continuously intense desire to visit it, died without ever setting foot within its gates.

THE history of the erection of the new home of the French national printing-office, as given in one of the European journals, reads almost like the accounts of the erection of many American public buildings, notably the statehouses of New York and Pennsylvania. The director of the office at first asked for a governmental appropriation of 10,200,000 francs ($1,968,600) but an economically minded ministry of finance, after perusing the plans of the architects, caused the director to reduce his request to 4,000,000 francs, which were then, in April, 1902, allowed by the Chamber of Deputies. But now, after eleven years, a further appropriation of 4,336,000 francs is asked for, to complete the structure, which if granted and expended will bring the total outlay to 10,000,000 francs, almost the sum originally demanded. During the progress of building all sorts of increased expenditures were found necessary, because of faulty estimates, faulty plans, and faulty construction which had to be demolished and replaced by better. There was also carelessness in guarding the site, and theft of much building material ensued. The ground for the foundation had not been properly examined, or else its true condition concealed, for when digging began many great difficulties were encountered, such as an excessive inflow of water. Naturally, all these architectural and constructive, as well as administrative, deficiencies developed much scandal and recrimination.

AUSTRIA.

AUSTRIA will have a special pavilion of her own at the great international graphic-arts exposition at Leipsic in 1914.

ON March 4 an interesting exhibition of *ex libris* was begun in the Austrian Museum of Arts and Industries at Vienna. Some of the exhibits date back to 1461 and 1492. Notable is a collection of book-marks by Frau Olga Neumann, of Reichenberg, which embraces about ten thousand sheets.

THE magistrate of Cracow recently issued the following order: "To guard compositors against permanent disability, which is very often brought about by continual standing on their feet while at work, and to prevent severe cases of illness (for instance, hemorrhage of certain veins) which occur under such circumstances, a sufficient number of stools (benches) must be placed and kept in composing-rooms, so that every compositor may seat himself, unless the exigencies of his work prevent it, and may perform his labors seated. It is observed that it is possible in technical practice to work while being seated, especially at stands which allow room for the legs of the seated compositor. Instead of gaslight, subdued electric lamps shall be introduced."

ITALY.

IN the new wage-scale of the printers of Milan is a proviso that during the first two years of their engagement apprentices must be allowed an hour each day, without deduction of wage, to attend courses of study, especially those of a technical nature. To take advantage of this, the apprentice must show proof of attendance upon such instruction courses.

A BODONI centennial celebration will be held at Turin next September 21-23. On the program are meetings of printers' organizations, the dedication of a bust of Bodoni, an excursion to Saluzzo (the birthplace of Bodoni), the dedication of a book-trades museum in the Borgo Mediaevale, and conferences and banquets. On the program is also the opening of the Bodoni exposition, on September 21; this will close on October 12.

DENMARK.

THE government has set aside an appropriation of 15,000 crowns ($4,020), to assist small master printers and industrialists in pursuing trade studies in foreign countries. It has also arranged to use 75,000 crowns ($20,100) in making loans to journeymen and proprietors of small industries, to enable them to purchase machines and motors. Any sum thus loaned must not exceed ninety per cent of the purchase price of the machine. The highest limit for such a loan is placed at 5,000 crowns, the lowest at 500 crowns. Such loans, which are to bear three per cent interest, are to be made only when machines are fully installed, and must be secured by mortgage and personal security.

HOLLAND.

ACCORDING to the new wage-scale just adopted in Amsterdam, the week's work will consist of fifty-seven hours. The minimum wage for compositors will be 26 cents (10½ American cents), 27 cents for pressmen (11 American cents), per hour, which rates must be paid to at least three-fifths of the employees. Machine compositors will get 30 cents (12 American cents) per hour. Overtime is twenty-five per cent higher. The new scale has provisionally but one year's duration, as agreement upon a number of matters that came up for consideration has not yet been reached.

NORWAY.

THE Norwegian Typographical Union has laid before the employers a scheme for a national wage agreement. In this country there have been so far local wage agreements in but forty-seven places, in such where the typographical trades have greatest importance. The new plan calls for a reduction of working time to eight hours per day, one week's vacation during the year, an advance of the minimum wage to 24 and 30 crowns per week, improvements in the wages and working conditions of assistants, and revised regulations regarding apprentices.

HUNGARY.

THE Hungarian National Art Industries Association, at the behest of the ministry of finance, recently arranged for a competition of designs for postage-stamps. There were 111 contestants, who submitted 334 designs. Prizes of the total value of 4,800 crowns ($984) were divided among nine winners.

PORTUGAL.

A NATIONAL graphic-arts exposition is projected to be held in Lisbon next October. It is intended as a preface to an international exposition to be held in the same city in 1915, for which the government of this republic has provided a managerial commission.

SWEDEN.

THERE will be held, in 1914, a Baltic Exposition at Malmö, in which not only Swedish but Danish, Norwegian, German and Russian exhibitors will take part. There will be ten groups of exhibits, one of which will embrace printing, reproductive processes, photography and papermaking.

THE BUSINESS END OF NEWSPAPER-MAKING.

BY MERLE THORPE,
Department of Journalism of the University of Kansas.

This article is the substance of an address delivered before the Kansas Editorial Association, at Topeka, Kansas, on January 29, 1913. The observations made on country publishing conditions in Kansas are based on a questionnaire sent out to six hundred and ten editors in that State.

I SHOULD like to choose some stirring subject such as "The Power of the Press," and recount how the press of America has been a lap ahead of every great movement in the nation's history; how it has stirred men to action from the early colonial times to the present day, and from those early beginnings it has played a giant's part in developing the West; in building up foreign trade; in welding together religious creeds and in educating our laboring classes until they stand head and shoulders above any like class in the world.

Or, I should like to live over with you the lives of those masters of our profession; of Greeley and Raymond, and Bennett and Samuel Bowles, and Joseph Pulitzer. Nothing would give me more pleasure than to portray for you some of the dramatic incidents in the life and work of Joseph Pulitzer, the patron saint of schools of journalism, who, as an eighteen-year-old immigrant, penniless and unable to speak English, landed in New York city. He returned to that city later one of America's big editors, and, with an irony worthy of the fates, he bought the hotel from which he had been kicked out as a homeless boy twenty years before. Or, we might go aboard his yacht, which he was obliged to make his home after his health failed, and see him one afternoon turn to his secretary saying, "The sun has set early to-day!" When the young man informed him that the sun was still shining, Pulitzer sadly replied, "No, the sun has set," and the blind editor crept along the rail to his stateroom. But blind, and with nerves shattered, he continued to direct and edit one of the greatest newspapers the world has ever known, and besides this, he found time to evolve a plan by which young men and women following him could get systematic training for their life-work.

Or, I should like to discuss with you some of the ethical rules of our game. Is a newspaper a public utility or a private business? Has Congress the right to demand that advertisements be labeled? Should news ever be suppressed? Or we might be interested in considering the action and reaction of this new and tremendous power of organized publicity on the general scheme of society. "Journalism has taken its place among the permanent forces that govern the world. It visibly affects all we do and say and think; it has crowded out the old-time preacher; it furnishes the world with a new set of nerves every day; and I should like for nothing better this afternoon if I followed the line of my desire than to set before you for discussion the problem of tracing out journalism consequences; of defining its nature and function, and of establishing its place and prerogatives by the side of those other forces — religion, law, commerce, war and art."

I tell you frankly that if I were addressing any other body than this editorial association I should not discuss family affairs. Rather I should take the opportunity to laud the high place in which my profession rests. I would not fail to exclaim with Wendell Phillips, "Let me make the newspapers and I care not who makes the religion or the laws." I should explain that a newspaper is all-powerful in that "it can drop the same thought into a million minds at the same moment," that "it is an adviser that needs not be sought, which is at the nation's ear every morning and evening." I should declare that every worthy citizen in Kansas reads a newspaper and owns the paper he reads. I should apostrophize the newspaper and say "it is an open window through which men look upon everything that is going on in the world." I should say that "the newspaper keeps pace with history and records it," that "a good newspaper will keep a sensible man in sympathy with the world." I should muster my figures of speech and call the newspaper "an ever-unfolding encyclopedia, an unbound book, forever issuing, never finished and always new." And when I had reached the peroration I should declare with Carlyle: "Great indeed, is journalism, for is not every editor a ruler of the world, since he is a persuader of it?"

Such a choice of subjects, I repeat, would be very agreeable to us both. You have heard these things at every editorial meeting, and will hear them many times again. Instead I have chosen a disagreeable subject — one that does not fit into the happiness of this occasion. Let us consider for not more than a brevier column the conditions of the publishing interests in Kansas, and devise if possible some means of improving them.

When I was a boy I listened every Sunday to a dour Methodist minister, who invariably built his sermons along the same architectural lines. The first half was devoted to showing us what miserable sinners we were, how worthless in the sight of God and man, of terrible doom impending. But the second part breathed peace and joy and prosperity. I tell you it was worth waiting for that second part. In it he swept away all the doubt and gloom and despondence into which he had plunged us and pointed the sure path to salvation. And again, ladies and gentlemen, let me say that it was good to wait for that second part.

What I have to say to-day is arranged into two parts. You have anticipated that the first has to do with the present conditions in the Kansas newspaper field. Most of this material came from you yourselves. In it is your talk in fact — you see I step gracefully from under. From the 600 questionnaires sent to country editors last week only 213 replied. The other two-thirds, I take it, were stumped on one question, and are still looking for their 1912 profits.

Here are a few facts boiled down to the bone.

Printing and publishing ranks fifth in the industries of the United States. It ranks sixth in Kansas. There are 4,083 persons engaged in printing and publishing in this State, and the average wage is a few cents under $10 a week. Your answers verified the census figures on this fact. More than half of the editors who replied to me stated that they had taken out from $8 to $12 a week during 1912 for their salaries, and had made no profit. A chosen few made $15 a week — some weeks.

The average number of hours put in each week for this stupendous wage was seventy-one. That's ten hours a day, including Sunday. Some editors admitted surprise when in checking up their working hours they found it averaging fourteen and fifteen hours a day, seven days in the week. I glanced at the profits of one man who was working ninety-six hours a week. He had taken out less than $50 a month, he said. That was at the rate of 12 cents an hour.

But this brings in another factor. The 12-cent-an-hour man had a wife who "set up a galley a day" and who "helped collect the bills." Nothing was allowed her for her work, and another editor who paid a printer "3 a week and his board," evidently didn't figure the board as worth anything, as it wasn't made an item in the summary of expenses.

A Lawrence banker said to me the other day in all seriousness, "A printer is the poorest risk a bank has. We'd rather lend $30 to a cobbler, than $15 to a printer." All of us know that it is a universal custom for banks to invoice our business at so much a pound.

The National Bankers' Association reports that eighty-two per cent of the publishing plants in Kansas are mortgaged, and yet in point of output the industry ranks sixth. Work valued at $7,083,000 was turned out in 1910.

But this is not all. Worse than the long hours, the beggarly pay, is that wo-begone feeling of unsatisfaction that strikes every country editor to the heart because he knows he hasn't a fair chance editorially. The community for which he struggles has loaded him down with business cares and worries. He has small opportunities to fulfil the duties of an editor proper. He is a hybrid, neither flesh nor fowl. He must be at once a business man and a professional man, and he must be the master of one of the most intricate businesses in the world. Despite its happy-go-lucky air, which has been its curse, the print-shop is a jealous mistress. Those critics of the newspaper — and the backwoods are full of them — who hold up the local paper to ridicule and point out its sins of omission and commission, do not realize that the editor has spent five-sixths of his time providing ways and means to furnish each critical subscriber with his weekly grist of news for two cents.

A hen is a diligent and trustworthy citizen of the feathered community. Give her a brood to provide for or eighteen eggs to hatch out and she'll do either to the queen's taste. But give her both jobs and see what a mess she'll make of it.

The opportunities of a country editor — who can name them? Who can establish their metes and bounds? The country editor is the nucleus of community life and community life is what has made this nation strong and sound — is what makes any nation strong and sound. The country editor is the one who more than any other makes his community what it is. He is the big brother of its church, the patron saint of its school, the advance agent of its civic progress, the stimulus of its social life. Every drop of the community blood is colored by his influence; thousands of the best citizens of Kansas are without doubt moved more in their daily pursuits by the country paper than by any other agency; they live their lives by their paper; they plant their gardens by the paper; they make their dresses by the paper; they look to the paper for entertainment as well as for information; they judge public officials and their neighbors by the paper; their children learn their first lessons in local and national government from its columns, and after the paper is seemingly "dead and done for," a careful housewife uses it for her pantry sheives or puts it under the rag carpet.

And yet what a development of these opportunities would be possible if the country editor could spend — say, even half of his time in an editorial capacity, instead of four or five hysterical hours a week snapping up inconsiderate trifles. How the old order changes! What are they saying to-day? The church is a failure; our judges are corrupt; the divorce evil is undermining home life; women are bringing upon us great economic changes; there's the recall, the referendum, the initiative, and the turning about of judicial decisions. And how, pray, if these questions are to be settled by the people themselves, can it be done without an intelligent press? And how can the press of Kansas do its part if the editor is obliged to work eighty out of ninety hours a week in order to furnish the money that he may be allowed to serve his public with a weekly paper? What time has he during his fourteen-hour day to study municipal questions, the best methods of paving Main street, what other towns have done in sanitation, how best to provide wholesome water, and the thousand-and-one civic matters to which the community looks to him for information and direction? What time has he during his fourteen-hour day to minister to the social side of his big family, to tell each member little stories of the life of his community? When Hiram Johnson returns from his visit to Kansas City, all of us would be glad to learn of old citizens whom he met, what they were doing, and how they were doing. What time has the editor during his fourteen-hour day to keep close to the youngsters of his town, who read his pages with wider eyes than they do the text-book or the Sunday-school leaflet.

Some call it the spell of the printed page. Whatever it is, it has potential power for making community life happier and better. And what chance have the two hundred editors who reported to me last week? Listen to a case which is representative of nearly all. Here is how one editor is obliged to put in his time. He works eighty hours a week. Fifty-two he spends in the back office, on job and paper. Twenty hours he spends in soliciting business and advertising, and to the gathering and writing the news of his paper he gives eight hours.

This is a black picture, I grant you. There will be some who will delude themselves into saying that these are only a newspaper man's figures. But the testimony of two hundred editors has shown me conclusively that of all the laborers in the Kansas vineyard, from banker to bootblack, the editor-man works the hardest, puts in the longest hours and gets the least pay.

You will remember that the questionnaire called for suggestions as to how these conditions could be improved. I wish there were time to give you all the answers.

One man said: "Devise some means by which our business will be respected by our business associates."

Another said: "Do something to bring about a get-together spirit among editors as in other vocations, so that backbiting and the knifing of each other would stop."

And another said: "Do something to teach the public that the editor is not an object of charity; that he fulfils even a larger part in maintaining a wholesome town spirit than any other man in the community."

I am going to offer my suggestion, and I think those of you here who sent in replies last week will admit when I am through that if this suggestion is carried out, it will cover all the others.

Some of you may disagree with me. But there is one editor here that I won't allow to criticize. He is the one who has been preaching agricultural science to the farmers for the past six or seven years. One of the saddest spectacles in Kansas journalism to me is to pick up a little struggling paper whose editor on his own testimony is unable to make more than 12 cents an hour working fifteen hours a day and to find therein a column of sterling advice to his farmer readers to apply science and system to their farming and thus succeed. Why, good Lord, fellow toilers in the newspaper field, that self-same farmer whom we have been instructing in scientific methods is likely at the very moment we are laboriously penning our editorial, to drive up to our front door in his six-cylinder to tell us to stop the paper; that he can get the Kansas City *Weekly Star* for 25 cents a year! I merely mention this to show why I refuse to listen to any opposition from this editor.

A blind man could see the trouble in Kansas publishing conditions. The business is here. Does it not rank sixth in output? But the 4,093 men engaged in the business

average less than $10 a week. Either somebody is getting something for nothing, or there is a woful waste somewhere. Now the obvious thing to do is to stop the waste, or stop the fellow who is carrying off our property.

This can be done by the separation of the newspaper from the job-printing plant and the installation of a system whereby the editor can tell at the close of each day his different costs and different resources. This will enable him to stop the leaks in his business, and to go about intelligently in increasing his resources. I say this can be done because it is no longer an experiment. Mr. Neal, of the department, has installed such systems in six hundred offices, big and little, throughout the United States, and less than two per cent of these have gone back to the old slipshod methods of transacting business.

I am fearful that I shall be unable to say anything about cost-finding that you have not heard time and time again. I experienced all the objections that are going through your minds now:

"The cost system is all right, but I haven't time to study it out."

"The cost system is all right, but it is too intricate for a small shop."

"Anyway, I have a cost system of my own that tells me just about where I stand."

"I have a job-ticket and I know my costs."

"Some time I may have one of these highly developed systems put in, when I get enough money ahead to afford it. Any way, I have no easy means of learning the details of the cost system."

These and many similar objections caused me to put off until this fall the installation of the latest, up-to-date system. Gentlemen, Mr. Neal showed me in twenty-four hours more about efficiency in the back office than I had picked up off and on for myself in fifteen years! At my suggestion, we separated the newspaper business from our job plant, and it wasn't long until we were stopping leaks in both departments that I never before knew existed, and I now for the first time experience a feeling of confidence because I know at any hour of the day just how the business stands.

Our system is simplicity itself. And yet in five minutes, the boys can tell you the present worth of the *Daily Kansan* to a penny, in other words, if they should sell out to-day they would know the exact valuation. They know absolutely the cost of a white inch of space to a fraction of a cent. They know what the paper made to-day. They know how to cut their cloth for to-morrow's issue. They go in the printing laboratory, and are able to find in five minutes by our perpetual invoice that there is $982.23 worth of stock on hand. They can place their fingers on the individual record of any job that has gone through the plant. They can get at the individual record of any man's work in the office. They can tell you to a cent what an hour's time in any department costs. They know that you can not use a compositor an hour without it costing the plant 47 cents, despite the fact that the compositor draws but 25 cents an hour.

A student customer the other day protested against the price of a four-page pamphlet.

"You've charged me here four hours at 47 cents an hour for make-up and corrections," was the complaint. "The compositor only gets 20 cents an hour. Instead of $1.88 you should have charged me about 80 cents."

"There were about fifty-seven operations about that job that you didn't see," the foreman replied. "Some one had to throw it in. Who's to pay for that? Some one had to pay for that linotype man who cast up those correction slugs. And for the gas that heated the metal in his pot. Some one has to pay for the electric light by which he worked. And a half dozen other items down to the cost of the paper towels with which the compositor wiped his hands."

The customer went away satisfied that all about the printing business could not be seen on the surface.

And out in the other room, it would make your heart glad to hear the student business manager of the *Daily Kansan* talk to an advertiser who offers him an unlimited number of inches at 10 cents an inch. The manager knows that his white space costs him 13⅜ cents, and it causes him no more discomfort to tell the advertiser "No," than if some man had offered him 80 cents for a good sound dollar. "But," says the advertiser, "you can't tell me that it costs you $1.50 to have a ten-inch advertisement set up. It can be done in an hour, and you surely don't pay your ad.-man more than 30 cents an hour."

The business manager tells him quietly, but firmly, that he is right as far as he goes, but that he doesn't go very far. And he proceeds to show him that if the advertiser himself set up the advertisement, he would cut down the cost little more than twenty per cent.

When the department began to assist the boys, it found that they were getting 8 and 9 cents for their advertising, and were losing on every inch of it. And as a result, they were thinking, as so many of us have done, that the solution was to get more advertising! To-day they know every angle of their business. And they take pride in it because they are its master.

This, then, must be the first step in bringing about better publishing conditions in Kansas. There is not a community in the State that is not glad to see to it that an editor gets a fair remuneration for his services to that community. The blame, I fear, rests on the editor himself. He tells his community that he is hardly making a living, and is working too many hours. The community jokingly chucks him in the ribs, tells him he is making more money than a bank, and that is about as far as the editor can go. There are few in the community that would ask an editor or printer to lose money in their service, and experience has shown me and others that the big thing is to be able to produce the cost sheet.

With but five exceptions, every editor who wrote to me said he would like to raise the subscription price from $1 to $1.50. Why hasn't he done it? There's not a man here but knows the advance in prices in the last ten years has made it ridiculous for a country paper to sell itself for 2 cents a week. When you have this cost system installed, it will be an easy matter to show your subscribers that this increase is just, and few of them will ask you to give them service at a loss.

It might be interesting to state here that it was the testimony of every man who had increased his subscription that he did so at a substantial gain. Those who had not increased the subscription price were practically unanimous in stating that they would be willing to join a general movement along this line. And I see no reason why this association should not this very day start such a general movement.

While all were in favor of raising the subscription rates, quite a number saw reasons why they could not increase their advertising rates. But I was surprised, you may well believe, to learn that some of these who objected were receiving only 6 and 8 cents an inch for their advertising. I am confident that when these men go on a cost basis and find that they are giving their advertisers 3 and 4 cents cash for the privilege of running their inch of

advertising they will be among the first to join a movement to raise advertising prices.

The years will bring an ideal system, when every paper will be so prosperous that it will support at good salaries an editor and a business manager. But before this condition can be reached, the first step must be taken of systematizing the newspaper business under present conditions.

Nine months ago, your editorial association passed resolutions asking the University to extend its cost-finding to the editors of the State. The First District Association and the Southwestern Editorial Association last October supplemented this request. On my recommendation the Board of Regents and the Chancellor have included in the journalism budget for the coming year $2,000 to provide for the best cost and efficiency man in the country, who is to be placed on full time at your service, visiting your offices, and assisting you in every way possible. You see the university took you at your word. I don't know how you feel about it to-day; but I do know that if I were this association, I would see to it, individually and collectively, that the legislature do this much for one of the most important industries of the State.

I should be very sorry indeed if what I have said to-day would lead any one to think that I did not appreciate the worth of the Kansas editor, and did not realize that it is largely through his efforts that the State is what it is to-day, a leader among States in the percentage of educated citizens. Kansas is recognized everywhere as a newspaper State; it has more newspapers per capita than any other State in the Union. And these newspapers have made certain sections of the imperial State of New York look like darkest Africa in comparison with the most benighted community in Kansas.

Here are some of the things that the department hopes to accomplish if the legislature approves. Well-organized courses in typography, efficiency, cost-finding and press-work will be offered next fall, together with opportunity for students to master the typesetting machines. Already two companies have agreed to lend us machines for instructional purposes, and two monotype keyboards, valued at $2,500, are now on the way from Philadelphia.

The teaching of journalism in the university is no longer an experiment. Thirty-three colleges and universities are to-day offering instruction to young newspaper men and women. Kansas was a pioneer and Kansas leads all the rest in the State-service feature — carrying the department to the back offices of the State.

And, ladies and gentlemen, let me say this to you in all frankness. If I were an editor in Kansas, I would guard jealously a department in the State University that by its very existence says to the people of Kansas: "Journalism is no haphazard occupation; it is worthy of the same attention as law, medicine or engineering." And I would do all in my power to see to it that the university and the State gave this department equal support with those other industries now receiving help from the State educational institutions.

Well, I've wandered far from my subject, which is, I believe, the student journalists. But there isn't much for me to say about them. There are 110 of them; as earnest and eager a group of young Kansas men and women as you could find anywhere. We're trying to teach them to be able to discuss intelligently questions of the day; to appreciate typographical as well as literary beauty; to regard their profession not as one of power but one of fearful responsibility; and finally to take just pride not alone in editorial efficiency but in sound business policies, realizing how surely the first depends on the second. Our daily hope is that these young men and women may go out to you with a clear vision of the newspaper man's opportunities for public service; with a knowledge that this day and age will not tolerate any hackneyed plea of the printer-editor that he is in rags and starving and the community owes him a living; with the idea abandoned that to gain respect it is necessary to engage in disreputable mud-slinging with a business rival; and above all with the firm conviction that there is no clause in the Constitution of the United States which prevents a newspaper man from being at all times a gentleman. This is what we are trying to do, but after all, who knows?

We're much alike, teacher and editor. Each goes forth in the morning to his work with hopes high, the one seeking to inspire, to urge forward a class of students, the other seeking to inspire, to urge forward a community. And when night comes each wonders if the day's sowing fell on stony ground, or in fertile places where it will bring forth ten and a hundred fold. Who knows?



MOVING DAY.

Photograph by R. R. Sallows, Goderich, Canada.

"LARBOARD WATCH, AHOY!"

An Associated Press dispatch from Washington, dated April 15, says that two bits of sea talk dear to the hearts of all old salts were consigned to Davy Jones' locker to-day in an order issued by Secretary Daniels abolishing the designations "port" and "starboard" and replacing them with "right" and "left" in the every-day parlance of landlubbers. The change was indorsed by the naval board, which said: "It is thought if a search is made for terms that will indicate exactly what is to be done and that are familiar from childhood to all that may become steersmen, more appropriate terms than right and left can not be selected."

ELECTROTYPING & STEREOTYPING

BY C. S. PARTRIDGE.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration. Address The Inland Printer Company, Chicago.

Curving Plates.

D. M. M. Company writes: "In common, perhaps, with a good many printers, we have a plate-curving problem which we wish to put up to you. We are curving plates for a rotary attachment for a Miehle flat-bed, the plates being finished .163 high. The process is by pouring metal over the plates to the proper thickness, then running through machine. We have the right 'dope' on the amount of metal to pour on plates .163 high, but what is the rule to determine thickness of metal to pour on any plate? The writer has asked the question of several practical men of excellent reputation as mechanics, without enlightenment. There is a mathematical rule for determining the 'neutral point' of a given piece of metal. Can you put us hep, and greatly oblige?" He supplements this request with: "Giving you further information regarding our inquiry, we advise you our question has no relation to the consistency or temperature of the metal poured on plates for curving. Here is the situation: We are now curving plates .163 high by pouring on metal to a thickness of .257; by the proportion process of arithmetic this makes the metal poured on the plate 1.576 times the thickness of the plate. We received these figures (.163 and .257) from a reliable concern, and they work well in practice. The writer's query is, 'Will a plate of any given thickness curve without stretching by covering it with metal 1.576 times the thickness of the plate?' Or, can you always determine the amount of metal to pour by multiplying the thickness of any plate by 1.576? Whoever figured out the proportion given us in curving plates .163 high certainly followed some mathematical rule for determining the neutral point of a given piece of metal. Is the writer's expression of the rule (to multiply the thickness of the plate by 1.576) the correct one in all cases? The question is of considerable importance. Suppose, for example we should desire to curve electros .250 high by pouring metal to avoid the stretch; or suppose a lot of plates vary considerably, as is often the case; in either event it would be useful to know what to do 'for certain.'"

Answer.— Referring to the proper thickness of the metal cover to insure exact register, will say that the writer has had no personal experience with this process but has made inquiries of electrotypers who employ this method, with the result that we are assured there is no "rule" which will insure absolute register. One of these electrotypers conducted the experiments for the inventor, and he tells us that when a half-dozen plates are cast and curved at the same time, with the same thickness of metal on the face, the results will not be uniform, although if a close register be not required they will answer. This electrotyper and others of whom we have inquired, tell us that they use the same thickness of metal on both sides of the shell.

The Bath.

T. P. writes: "I recently purchased through THE INLAND PRINTER a copy of 'Electrotyping,' also 'Reference Book of Electrotyping and Stereotyping.' I found them of inestimable value to me and have enjoyed them very much indeed, and have studied them constantly for several months. At the same time I realize the difficulty of putting in book form all of the exigencies and hard knots that an electrotyper is liable to come up against. I have recently been put in charge of the electrotyping department and machinists' room, and it will be absolutely necessary for me to know positively how to manage the bath and dynamo. I picked up considerable by keeping my eyes and ears open, and when I got your books I was overjoyed. But, at the same time, there are a few points upon which I am rather perplexed, and I am going to take advantage of your column to ask a few questions.

"Now for a few particulars and explanations. We have a shunt-wound dynamo, voltage 5 volts without load and supposed to develop 500 amperes. One-inch conductors and anode and cathode rods. Tank, 32 inches wide by 26 inches long; solution 26 or 27 inches deep. Cases are being hung by patent hooks, good ones; anodes by 2 aluminum hooks, ¼ inch in diameter. We always run our cases in bathfuls — that is, with 4 anodes and 8 cases. Average size of cathode surface, 10 by 3½. Anodes are 12 by 18. With full load our dynamo develops 450 amperes and 2 or 2½ volts; that is with rheostat lever on full. We have a Weston voltmeter and ammeter. The bath is a still bath. We have an agitator but have never used it. If our bath is stirred just before using it deposits with fine nodules and excrescences, self-riveters we call them, and the shells are liable to have pinholes although the copper is pliable and not brittle. So I always stir the solution at night and let it rest and settle over night. In that way I get a shell without nodules. Now, I find I can use only 1 volt and 140 to 150 amperes. This runs off a shell in 4 to 5 hours; but when I put on 1½ volts and 250 or 300 amperes, after a little while the amperage goes gradually down to nothing and the voltage increases to 2½ or 3 volts. This with the bath at 65° to 70° F. Upon examining the anodes I find them covered with crystals of bluestone. At the same time the anode rod hooks and dynamo heat. Upon washing off the bluestone from the anodes and shutting down the dynamo for a few moments I can again get 250 to 300 amperes, but very soon it begins to go down again. But at 1 volt and 150 amperes I can keep it

there till the shells are run. What can I do to use my full current strength or at least 250 to 300? Is my trouble due to excess of copper in solution or to thin anodes? We have used that much current before, why can't we do it now? I do not know the proportions of the present solution, but I judge it is supposed to be somewhere around 18 degrees bluestone, 3 sulphuric; total is 21° or 22° Baumé hydrometer. Recently it has gone up to 23 or 24 degrees. It has been kept from 20 to 22 degrees. When I have used 250 or 300 amperes my shells in the extra space outside of guard lines were brown and rotten, but the usable part of shell was tough and pliable.

"About six months ago we wanted to get some shells out in a hurry, and the finisher stirred the bath and took out some of the solution and put in warm water and a little acid, too, carefully disguised with a little sulphate of copper, presumably so I wouldn't know how much. The effect was we got a shell in 2½ hours; but then, and for several days after, there were streaks up and down the shells. But the face was all right. They were finished and curved for a Harris press. The streaks ran the same way that they were curved, and we had some very fine samples of washboard effect. Now, how do you account for that? I thought it might be due to an unblended condition of the solution. I am sending samples of the copper, the main body of shell is a little thicker. These were run in 4½ hours.

"Now, your books speak of text-books and writers on the subject. Could you tell what those books are and where they could be obtained? Not but what I think your books are very good indeed, but I am hungry for knowledge and want to learn all I can and get as many ideas as possible on electrolysis, electrometallurgy and platemaking. Could you also acquaint me with the wages that are paid to different branches of the trade? Could you tell me what solution I can use to obtain the best results with that style dynamo in the shortest time, and also what solutions are best adapted to different strength of currents for both agitated and still baths?"

Answer.— Referring to your inquiries, we understand that you have a 5-volt, 500-ampere dynamo running in multiple, and that when you have on a full load of about 7 square feet of cathodes it develops 450 amperes at 2 volts pressure, or about 60 amperes per square foot. If this is true you should deposit a fairly good shell in an hour or an hour and a half. You say further on that now you can use only 1 volt and 140 amperes, or about 20 amperes per square foot. Theoretically this should deposit about $\frac{1}{1000}$ of an inch copper per hour, which would mean a good shell in 4 or 5 hours, and we note you are getting this result. We can not tell you why your current strength diminishes after running a short time at 250 or 300 amperes, but it may be due to increased resistance caused by the insulation of your anodes by the crystals of bluestone. This crystallization is probably due to a solution too rich in copper, and we would advise you to try diluting it a little at a time with water and noting the effect. The fact that your rods and connections heat is evidence that there is too much resistance somewhere. The insulating of your anodes by the bluestone crystals would be one cause of resistance and the use of aluminum for anode hooks would be another. Aluminum is only one-half as conductive as copper. Still another cause may be found in the dynamo itself and would require the services of an expert electrician to locate. However, we should judge that if the anodes were kept clean and copper connections used, much of your trouble would disappear. If you have an agitator by all means use it. It is immaterial what kind of a dynamo you use, an agitator will increase its efficiency by keeping your solution of uniform density, and to a certain extent preventing the formation of crystals on the anodes. It will also prevent streaky shells.

The best text-book for your purpose is Langbein's "Electro-deposition of Metals," published by Henry Cary Baird & Co., 810 Walnut street, Philadelphia. The present electrotypers' wage scale in Chicago is $26 for molders, $23.50 for finishers and $19.50 for branch men. The copper shell you sent me is of first-class quality. If you wish to experiment with your solution, dip out some of it into a jar and run wires to it from your tank rods. Measure the solution in the jar, and note carefully the quantity of acid or bluestone you add to it. When you get the solution working to your satisfaction add the same proportion to the solution in the large tank.



HAPPY DAYS!

Enid Rifner Parker, daughter of Lecil Parker, linotype operator, Indianapolis, Indiana.

MODERATE EXPECTATIONS.

Taxicab — Will teach you how to run taxicab in two days and sell on easy terms; am going on police force; will average $7 per day.— *W. G. N.*

— Line-o'-Type or Two, Chicago Tribune.

HOW "THE COURIER" WENT TO PRESS.

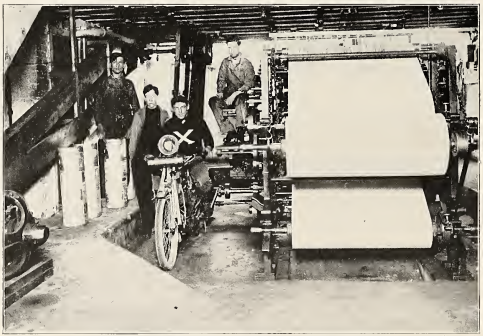
There is an old saying that necessity is the mother of invention. A recent experience of the Elgin *Daily Courier*, of Elgin, Illinois, is a good example of the truth of this saying, and shows what can be done in a pinch. During the heavy sleet storm of February 22, which did considerable damage besides tying up traffic, the power plant which furnishes the power to the newspaper plant was crippled, and the prospects for supplying the residents of Elgin with their papers were rather slim.

How the motorcycle proved itself a blessing to humanity and assisted in the work of "getting out the news" is told in the following account, which appeared in the *Courier:*

"The motorcycle, despised road engine of destruction, came to the aid of the *Courier* Saturday afternoon and was thought of. The Treiber boys, old carriers, knew what it meant to miss an issue. They were appealed to and responded promptly.

"The motorcycle was clamped to the pressroom floor and connected with the belt-driven trimmer, shaver and router, which finished the plates. The edition was cut down so that only the lower deck of the big perfecting press was used, and then the six-horse-power gas engine was harnessed to the press. In the meantime McBride Brothers coupled up a portable gas engine to the shafting.

"All being ready to start, 'Mike,' otherwise known as Charles Treiber, clambered on his machine, pedaled furiously, the engine coughed and snorted, and the press began to move. The combined power grunted and chugchugged with glee and much smoke, but turned out a hundred eight-page papers a minute, half the customary speed at which the press is driven.



MOTORCYCLE AIDS THE COURIER "STORM EDITION."
Photo by Elgin Photo Supply Company, Elgin, Illinois.

provided Elgin with a local newspaper after the city had waited hourly since the sleet storm of Friday had broken down power wires and left the *Courier* helpless.

"When electricity failed, gasoline came to the rescue, and with a motorcycle and a gas engine harnessed to the drive-wheel the *Courier's* big press was started spinning, and at two o'clock an eight-page edition was sent out on the streets.

"The entire edition, mail, suburban and city carrier, was printed an hour before the traction company power came on.

"Three former *Courier* carrier boys, the Treiber Brothers, motorcycle dealers, and McBride Brothers provided the agency that turned the wheels. The flashlight taken by the Elgin Photo Supply Company shows the motorcycle in action.

"All night Friday the press stood ready to publish if power unexpectedly should be provided. Practically all of the paper had been 'set' and ten pages were molded and cast, when the 'juice' went.

"Saturday morning there was no power and no prospect of getting any all day. The news-hungry public were clamoring for papers. It was then that the motorcycle

"In a dozen different places as soon as the edition was on the street, some one grabbed a *Courier* and within a minute he was surrounded by a half-score of people, reading the 'storm sheet' as though it was a curiosity worth going a long distance to see.

"Walter and 'Chick' Treiber took turns on the mount, and in a little more than an hour the entire run was completed.

"For the first time since machines were installed the *Courier* resorted to 'hand-setting,' while in tabloid form the issue covered all the important news events and was composed and printed in the *Courier* plant."

EXPLAINED.

"What is this civil service business that they are always talking about?" asked the Boob. "What good does it do?"

"It's like this," replied the Cheerful Idiot. "If you have a job and you are not under civil service, they can fire you any time they want to. But if you have a job under civil service they can't fire you unless they want to." *Cincinnati Enquirer.*

ON this and the following pages are shown examples of hand-lettered and typographical designs submitted by students of the I. T. U. Course of Instruction in Printing. Hand-lettering is becoming more and more in evidence in display work as it is susceptible to decorative treatments that could not be accomplished with type and stock ornaments. Through constantly handling types compositors gain a subconscious information of letter forms which develops an aptitude for lettering, and they make rapid progress after acquiring some facility in handling the pen and pencil. Then, too, their typographical sense enables them to properly apply lettering to design.

BANQUET
GIVEN *by* MEMBERS
of the BEN FRANKLIN
CLUB ▫ MCMXIII



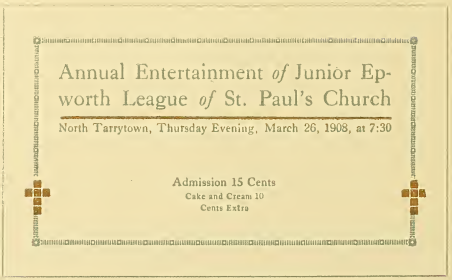
M ▫ E ▫ N ▫ U

BLUE POINTS
Olives *Radishes*
CLAM SOUP
COLD ROAST CHICKEN
New Potatoes in Cream
ICE CREAM
ASSORTED CAKES
COFFEE

Menu pages by H. Emmet Green.







Tablets designed by M. O. Triplett.

Stained Glass Windows



The
Miller & Benson Co.
New York

Designed and lettered by John A. McInnis.

A BOOK ON PRINTING

By CHARLES·EATON·SMITH



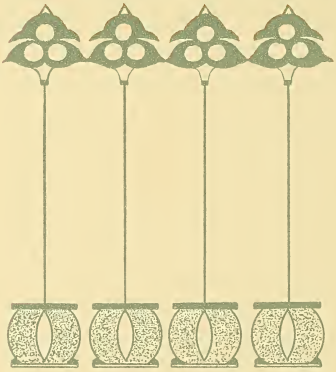
CHICAGO
THE EMPIRE PRESS
MCMVII

Designed and lettered by John A. McInnis.



Designed and lettered by Ed Mather.

Stained Glass Windows



The Miller & Benson Co. New York

Designed and lettered by R. A. Anderson.

A BOOK ON PRINTING

BY

CHARLES EATON SMITH



CHICAGO
THE EMPIRE PRESS
1907

Designed and lettered by Jos. Rudd.

The Merchants' Association of Pittsburg



YEAR BOOK
1908

Designed and lettered by Wm. E. Magee.

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Perhaps the most frequently asked question in regard to type-faces is the one concerning the capital letters I and J, especially with regard to the text or Gothic alphabets. This question is a periodical one — it bobs up with amazing regularity. That it is in a way a debatable question results in much argument over the matter, as note the following from a recent letter:

"To decide an argument will you kindly mark on



FIG. 1.—In the Engravers Old English type the I is given the wide sweep at the bottom. Compare with Fig. 2.

enclosed card which letter of thirty-six point Engravers Old English, as shown, is the capital I and which one the capital J."

Another letter, received on the same day, reads:

"We have become mixed on the capital J and capital I of Engravers Old English, and note the way you use them. I think this is of widespread interest to printers, because of the similarity in the two letters."

As far as we are able to ascertain, this question never has been definitely decided, and can only be settled as has been the question of the letters I and J in the Roman alphabet — by custom growing out of common usage.

From our earliest association with the text type we have always had doubts concerning these two letter forms, and we have yet to see the shop where this question has not come up at one time or another.

The early manuscripts and the early printed works show but the one character, I. The sounds of I and J were formerly represented by the same character, and even after the introduction of the differentiated form J, the words containing these letters were classed together, in dictionaries, etc., down to the nineteenth century.

The letter J is a comparatively late variant form of the Latin I, which was used indifferently as a vowel or as a consonant, and its consonated value being that of English *y* in *yet*. The form *j*, with or without the dot, was developed from *i*, with or without the dot, during the Middle Ages, but it was long used in certain positions in the word merely, without regard to the sound as consonant or vowel. The *j* gradually became differentiated from *i* in function as well as form, but it was not until the seventeenth century that the distinction of *j* as consonant and *i* as vowel was fully established, and the capital forms of *J* introduced. The two letters thus developed were until quite recently classed together.

But while the Roman capital J gradually assumed a definite and admitted form, the capital J of the text or Gothic letter has remained of an indefinite character. The usual difference between the letters I and J in Gothic alphabets is that one is shown with the tail of the letter curved close to the upright element while the other ends in a flowing sweep — the one which is given the sweep being determined by the taste of the designer. Thus we find that in Engravers Old English type, shown in Fig. 1, the I is given the wide sweep at the bottom, while in Washington Text type, shown in Fig. 2, the reverse is true, and the wide sweep is given in the J.

In "Writing and Illuminating and Lettering," Edward Johnston says: "It would seem that in early inscriptions a tall I was frequently used for *J between* vowels, and for I at the *beginnings* of words; later, while the medial I remained straight, the initial form was curved to the left



FIG. 2.—In the Washington Text type the J is given the wide sweep at the bottom. Compare with Fig. 1.

and used for both I and J; this curved initial form at length became identified with the letter J.

In this connection a brief consideration of the use of the letters U and V will not be amiss, especially as the transposition of these two letters is frequently seen in type arrangements, and the printer is at times at a loss to know just when this transposition is permissible.

The U is a cursive form of the letter V, with which it was formerly used interchangeably. As early as the tenth century, however, V came to be used by preference as the capital initial form, and U as the uncial or cursive medial form. In dictionaries of English U and V were not given separate alphabetical positions until about 1800.

Concerning this use of I for J and V for U, Mr. Johnston says: "This is associated so much with the Latin usage that it is perhaps permissible still in Latin. But for

modern English, in which these letters are strongly differentiated, the tailed J and the round U are to be preferred. Besides the suspicion of affectation attaching to the other

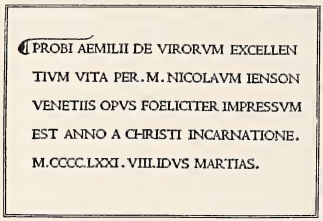


FIG. 3.—A reproduction of the first page of displayed type composition, arranged by Jenson at Venice in 1471. Note the absence of the letters J, U and W.

mode, its strangeness gives an appearance of awkwardness — almost amounting to illegibility — to common words, such as 'A QVAINT IVG' or 'IAM IAR' and, at the least, very careful discrimination is desirable: 'IVBILATE' may pass, but 'IVIVBE' is not really readable."

And so, in Latin manuscripts and early printed books,



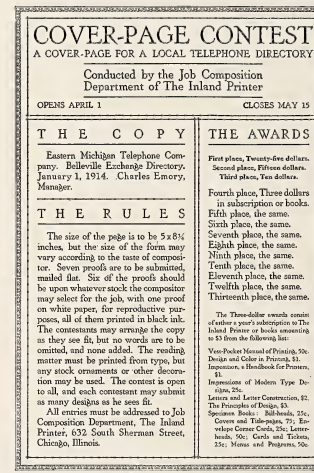
FIG. 4.—A modern page by Bruce Rogers, in which the letters J and U are not used. Inasmuch as the text is Latin, this treatment is harmonious.

we find this usage of the letters I and V. In Fig. 3, which is a reproduction of the first page of displayed type composition, having been arranged by Jenson at Venice in 1471, this usage is shown, and in fact the books of Jenson do not contain the letters J, U and W, these characters not having been added to the alphabet until some years later.

In Fig. 4 is shown a reproduction of a page arranged by Bruce Rogers. Inasmuch as this page is in Latin it is fitting that the old usage of the letters in question be brought into play, in order that the text and treatment may be harmonious. It is also fitting that on a building of Roman architecture, containing a formal inscription or a name, this usage be followed, as the form of architecture, being taken from a certain period, is at its best with a letter treatment of the same approximate date. But in purely modern work this usage of the letter forms in question savors of affectation.

The Job-Composition Contest.

The cover-page contest closes on May 15. The entries are being received in large numbers, and this contest promises to maintain the successful standard set by the competitions previously conducted by this department. The prize-winning designs, together with a number of the other entries, portraits of winners, etc., will appear in the July issue of THE INLAND PRINTER. These contests in job composition have been exceedingly popular.


COVER-PAGE CONTEST

A COVER-PAGE FOR A LOCAL TELEPHONE DIRECTORY

Conducted by the Job Composition Department of The Inland Printer

OPENS APRIL 1 — CLOSES MAY 15

THE COPY

Eastern Michigan Telephone Company. Belleville Exchange Directory. January 1, 1914. Charles Emory, Manager.

THE RULES

The size of the page is to be 5x8½ inches, but the size of the form may vary according to the taste of compositor. Seven proofs are to be submitted, mailed flat. Six of the proofs should be upon whatever stock the compositor may select for the job, with one proof on white paper, for reproductive purposes, all of them printed in black ink. The contestants may arrange the copy as they see fit, but no words are to be omitted, and none added. The resulting matter must be printed from type, but any stock ornaments or other decoration may be used. The contest is open to all, and each contestant may submit as many designs as he sees fit.

All entries must be addressed to Job Composition Department, The Inland Printer, 632 South Sherman Street, Chicago, Illinois.

THE AWARDS

First place, Twenty-five dollars.
Second place, Fifteen dollars.
Third place, Ten dollars.

Fourth place, Three dollars in subscription or books.
Fifth place, the same.
Sixth place, the same.
Seventh place, the same.
Eighth place, the same.
Ninth place, the same.
Tenth place, the same.
Eleventh place, the same.
Twelfth place, the same.
Thirteenth place, the same.

The Three-dollar awards consist of either a year's subscription to The Inland Printer or books amounting to $3 from the following list:

Vest-Pocket Manual of Printing, 50c.
Design and Color in Printing, $1.
Impositor, a Handbook for Printers, $1.
Impressions of Modern Type Designs, 25c.
Letters and Letter Construction, $2.
The Principles of Design, $3.
Specimen Books: Ball-heads, 25c; Covers and Title-pages, 75; Envelope Corner Cards, 25c; Letterheads, 50c; Cards and Tickets, 25c; Menus and Programs, 50c.

The fact that the prize-winning designs are reproduced, together with a selected number of other entries, offers to the contestants an opportunity of comparing the various items, thus affording the educational feature which is the chief aim of these competitions. While the prizes are, of course, greatly to be desired, it is in the comparison of his own work with that of other printers that the contestant finds the greatest benefit.

Read the above announcement, note the amounts of the various awards, and send in your entries immediately.

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat; if rolled they will not be criticized.

THE blotter from the Rice Press, Flint, Michigan, is nicely gotten up in colors and the type arrangement is very satisfactory.

W. DIXON, Uvalde, Texas.— The card is very striking and the color combinations which you have used are very effective. We have no criticism to offer regarding the work.

FROM the Sprague Electric Works, New York, we have received copies of late catalogues, all of which are nicely gotten up. The designs as well as the mechanical execution are very satisfactory indeed.

ED. TOWSE, Honolulu, T. H.— The booklet is very nicely gotten up, and is arranged in a manner which leaves nothing to criticize. The color combination which you have selected for the inner pages is unusual and yet exceptionally pleasing.

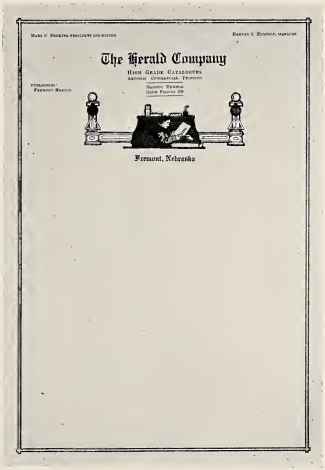
COMMERCIAL specimens from C. W. Harmony, Sapulpa, Oklahoma, are nicely arranged and are thoroughly in keeping with the high standard to be found in Mr. Harmony's work. They call for no criticism as to typography, color or presswork.

AMONG the most attractive work in this month's specimens is a booklet sent out by Corday & Gross Company, of Cleveland, Ohio, entitled "Viewpoints." The text of the book is well written and very much to the point, and is illustrated by examples of high-class work from the plant of the Corday & Gross Company. The cover is exceptionally original and clever, and we show herewith a reproduction. It is printed in three colors.



A striking cover-design by Corday & Gross.

A. H. GOULD, Fremont, Nebraska.— All of your specimens are very carefully handled, and we find little to criticize regarding them. We would, however, call your attention to the fact that in one or two cases we note a wide spacing of the Gothic or text letter, and would suggest that you avoid this in your future work. The Gothic letter was designed primarily to set close together and give a rich, black effect; but where we break it up into spots by wide spacing between words, this effect, for which the letter was designed, is not secured. We like best the letterhead for the Herald Company, and show herewith a reproduction of it.



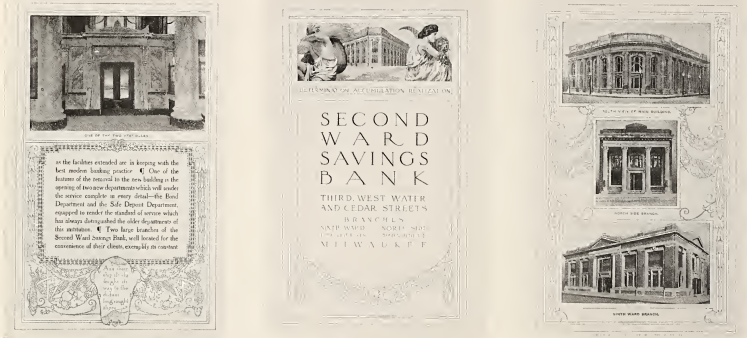
An interesting letter-head by A. H. Gould, Fremont, Nebraska.

FROM J. W. Turner, superintendent of the Technical College of Sydney, N. S. W., we have received a booklet containing the programs and classes in printing and photoengraving for the ensuing year. The booklet is very nicely gotten up in colors and is well printed.

L. W. PHILLIPS, Uvalde, Texas.— While the border around the "show-card" is very original in its treatment, we do not think that the results warrant this sort of handling, and the broken spaces, due to the

fact that the material does not join together closely, are not pleasing. We think that an ordinary border design, even a plain parallel rule, around the card would be more satisfactory. The arrangement otherwise is of such nature that it calls for no criticism.

We show herewith reproductions of several pages from a booklet recently gotten out by Klau-Van Pietersom Company, Milwaukee, for the



Pages from a handsome booklet by the Klau-Van Pietersom Company, Milwaukee.

Second Ward Savings Bank. The designs are unusually good, and the original, printed in brown and gray-green on India-tint stock, gives an unusually pleasing effect.

A LETTER-HEAD and envelope from "The Keim Print Shop," Meadville, Pennsylvania, are unusually pleasing in design, although the color combination is too flashy. The same typographic arrangement with less striking colors would give unusually satisfactory results.

A YEAR-BOOK recently issued by the Fellow Craft Club of Cleveland is very pleasingly gotten up and printed on gray paper with an attractive cover. It contains the by-laws, list of members and officers for the various years, together with illustrations of the club quarters.

F. A. BOWEN, East Aurora, New York.— Your card printed and embossed in black and two shades of orange is very attractive, and we



Attractive card design by F. A. Bowen, East Aurora, New York.

find no criticism whatever to offer regarding it. We show herewith a reproduction.

A PACKAGE of blotters from the Modern Printing Company, Adelaide, Australia, shows some very interesting designs and the illustrations thereon are also appropriate and effective. The typographic arrangement is in accordance with the principles of good commercial work.

ERIC PETERSON, Fort Wayne, Indiana.—All of the specimens are well gotten up and we find nothing to criticize in the manner in which they have been handled. The letter-head of the Fort Wayne School of Arts is exceptionally good, as is also the letter-head for Lewis Ankenbruck.

H. W. LEGGETT, Ottawa, Ontario.—The card in Japanese style is very pleasingly arranged, and is thoroughly harmonious, except for the fact that the stock does not lend itself especially to the printing of half-tones. The lettering is thoroughly in accordance with the illustration.

FROM *The Ominecа Herald*, New Hazleton, B. C., we have received an attractive booklet of letter-head samples used to present the quality of the work of this plant to prospective customers. The designs are handled in a very pleasing manner and the colorwork is very carefully considered.

J. J. HENRY, Chattanooga, Tennessee.—The circular is nicely gotten up as far as the typographic arrangement and color combination are concerned, but the stock on which it is printed is hardly satisfactory, inasmuch as it is so thin that the pages show through and rather spoil the readability.

THE Hawley *Times*, Hawley, Pennsylvania.—The program and menu is very attractively gotten up, and we find nothing whatever to criticize. Both the decoration and the color combination which have been used are very satisfactory, and the type is arranged in a manner which calls for no criticism.

THE Bishop Press, Kansas City, Missouri, is issuing a series of booklets called the "Teeney Book," of which the second number is at hand. These booklets are embossed and printed in colors and are thoroughly up to the standard of Bishop quality, while the text is especially interesting and informing.

JOHN A. ROSE, Boone, Iowa.—The specimens are quite satisfactory and offer little opportunity for criticism. We would suggest, however, that the main line in the heading for the *Boone County Democrat* be spaced a little closer between words and that the small blotter be arranged with less panelwork.

THE Junction City *Republic*, Junction City, Kansas.—Both the letter-head and envelope are well handled and we would compliment you upon the excellent color harmony which you have secured in the printing of the shade and tint of brown on the India-tint stock. There is no call for criticism regarding this work.

VESTA PRINTING COMPANY, Chicago.—The circular is very satisfactory, except that the light color is rather too weak and does not give the text-matter a chance to show as strongly as it should, especially as this light color has been used on the heading. The general arrangement of the circular is very satisfactory.

VOLUME 1, No. 1, of *Good Printing*, the house organ of the Freeman Printing Company, Cincinnati, Ohio, is nicely gotten up and contains

interesting text-matter. The printing of both line and half-tone is well handled, and the color combination on the cover is harmonious. We shall be interested in future issues of this publication.

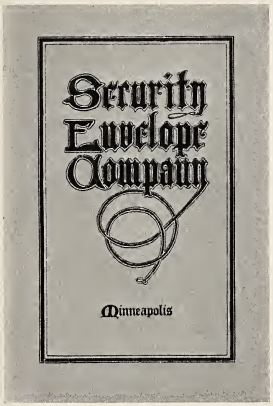
Among the most attractive and effective house organs to reach this department is one from the Baker Brothers Engraving Company, Omaha, Nebraska. It is entitled *Impressions* and contains text and illustrations descriptive of the plant of this concern. The half-tones are well made and nicely printed, and the text is of an interesting nature.

Al S. Cain, Provo, Utah.— Of the letter-heads we like best the one for John W. Ellison, the color combination on this being particularly pleasing. We think, however, that there is perhaps a trifle more rule-work on this heading than is desirable, as it gives the design a rather stiff effect. The other specimens are also quite satisfactory.

H. J. Harvey, Traverse City, Michigan.— The specimens which you have sent are among the most pleasing we have recently received, the letter-heads being especially well handled. The cover-page for the "Prudential Insurance Company" menu is very nicely handled. We note that the color combinations are harmonious in every case.

A booklet from the Larew Printing Company, Knoxville, Tennessee, is very nicely gotten up, although personally we do not care for the combination of colors which has been used. The advertising value of the illustrations would be enhanced considerably if they were printed on some stock other than the pink coated paper which has been used.

We show herewith a reproduction of the cover-page of a booklet designed for the Security Envelope Company, of Minneapolis, by Paul O. Bothner, compositor with the Lakeland Press. The original is printed



Strong cover-design by Paul O. Bothner, Minneapolis.

in black and gold on gray stock, from a specially lettered design and is very satisfactory. The inner pages of the booklet are also well handled and offer no opportunity for criticism.

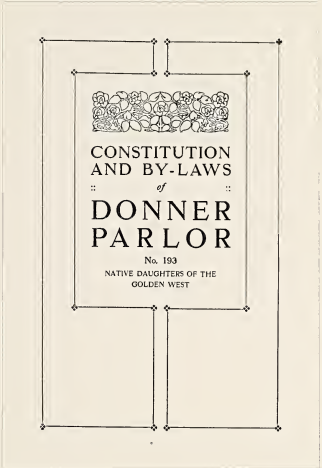
M. L. Moody, Marlin, Texas.— The specimens are in general very well handled, although we think that the page for the Majestic Hotel is rather too decorative, and that the text-matter has been spread over the page too much. A grouping of the lines into two or three groups would give a more simple design and one which should have better advertising value.

The most noticeable feature in the package of commercial specimens from the Commeree *Journal*, Commerce, Texas, is the quality of ink used on most of the work. The type-designs are quite satisfactory, but the specimens as a whole appear rather gray, due to the fact that the ink is not of a quality to give the best results on cardboard and hard-surfaced papers.

From the Record Printing Company, Rockingham, Queensland, we have received a package of commercial designs. They are very nicely gotten up as to type arrangement and the colors are very pleasing. Noticeable in one or two of the specimens is a lack of tone harmony, due to the fact that the rules which have been used in connection with the type are rather too heavy.

A copy of the *Town Crier*, the official organ of the Town Criers' Club, of St. Paul, is very pleasingly gotten up, both in its typographic arrangement and in the manner in which it is printed. The advertisements are very neatly arranged and in general are kept in one series of type, thus giving a harmony throughout. The cover is an exceptionally pleasing design in two colors on brown stock.

August Gustafson, Jr., Oakland, California.— While all the specimens are excellent in their arrangement, we think that perhaps the cover-page of the Constitution and By-laws is the most original in its



An interesting design by August Gustafson, Jr., Oakland, California.

treatment, and we show herewith a reproduction of it. The other specimens are all gotten up in a manner which leaves no opportunity whatever for criticism.

A circular from the Wetter Numbering Machine Company, Brooklyn, New York, is very nicely gotten up as to arrangement and is unusually well printed, the half-tones being of an excellent quality. The work offers no opportunity whatever for criticism, except that perhaps a plainer border on the cover would be more in keeping with the type-face in which the page has been set.

David J. Gildea, Catonsville, Maryland.—All of the specimens are well handled and we find nothing whatever to criticize in any of them. The type arrangements are thoroughly in accordance with the principles of good design, and the color combinations which you have selected are thoroughly harmonious in each case. We would congratulate you upon the excellent appearance of the work.

George Wetzel, New Orleans, Louisiana.—All of the letter-head designs are exceptionally well handled, both in type arrangement and in color. On the letter-head for Harry L. Moses, we would suggest that perhaps the placing of a light rule on each side of the line at the top might be desirable, as it would serve to hold closer together the various items which are scattered across the line.

From the Caledonian Company, St. Johnsbury, Vermont, we have received several samples of commercial work. The presswork and colors in each case are very satisfactory and our only criticism would be regarding the title-page of the program. We note in the top line of this program that there is an unusual amount of space between words, and the space is much greater than that between the ends of the lines and the rules which surround the page. This is undesirable, and care should be

taken in each case that the words in the line are placed closer together than are the words at the ends of the line and the rules. A slight letter-spacing will frequently do away with this unusual amount of space between words in the line.

A BOOKLET from the J. W. Butler Paper Company, devoted to the publicity of their snowflake enameled paper, is an exceptionally interest-

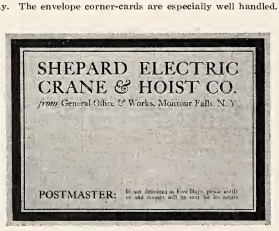


Cover of a recent catalogue from the J. W. Butler Paper Co.

ing piece of work. The cover is printed in offset in nine colors and is very attractive. We show herewith a reproduction, although the beauty of coloring is necessarily lost.

ARTHUR GLEDHILL, Colorado Springs, Colorado.— The folder for the Joslyn Linotypes is very nicely arranged, and the text-matter is especially interesting and valuable. We think that this should prove good advertising, as it not only shows the quality of the work but gives information which is necessary to those who buy printed matter. There is no criticism whatever to be made regarding the work.

R. T. GENUSKE, Youngstown, Ohio.— The specimens are all nicely handled and call for no criticism whatever. Our only suggestion regarding the work would be that the heading for the "Italian Commercial Bank" would be more pleasing in a display with better contrast. As it now stands, practically all of the text-matter is of the same prominence in display. The envelope corner-cards are especially well handled.



Attractive label design by J. H. Davis, Cleveland, Ohio.

BROWN PRINTING COMPANY, Camden, Arkansas.— Of the two letterheads we rather prefer the one in one color, for while the combination is very satisfactory, there is too much of the red-orange used and the job is in a way cheapened by the flashy appearance. If you were to print the line "Commercial & Society Printers & Stationers" in a dark blue, using a yellow-brown or orange-brown for the monogram and heavy rule, the effect would be much more pleasing.

A PACKAGE of commercial specimens from J. H. Davis, Cleveland, Ohio, contains some exceptionally interesting designs. Perhaps the most pleasing is the label for the "Shepard Electric Crane & Hoist Company," a reproduction of which we show herewith. The original is printed in dark brown and yellow-orange on brown stock, the whole effect being very pleasing.

JOHN T. GLOVER, Morgantown, West Virginia.— We find nothing to criticize in the examples which you have sent, the type arrangements all being satisfactory, and colors, with the exception perhaps of the program for the Valentine Dance, being very pleasing and harmonious. On this particular cover, we would suggest that an orange or a brown be used in preference to the red, as a contrast in color to the light blue.

ROY A. HOLT, Grove, Oklahoma.— The envelope corner-card is well gotten up, although we think that if you had used one series of type throughout rather than an extended and condensed letter, the effect would be more pleasing, due to the fact that a shape harmony would have been maintained throughout the design. The rules between the inner groups of type are just a trifle light to harmonize in tone with the type-faces.

WILLIAM W. PRESTON, Niobrara, Nebraska.— We note that all of the specimens are very nicely handled, both in typography and color selection. We would suggest, however, that where you use the Gothic or text letter you space it close and neither space widely between words nor between letters, as the Gothic or text letter is at its best only when set close. The heading for W. L. Stevens is particularly interesting and is handled in a very pleasing manner.

FROM Gordon Schonfarber, Chicago, we have received a group of folders designed for Carson, Pirie, Scott & Company. They are pleas-



A cover arrangement by Gordon Schonfarber, Chicago.

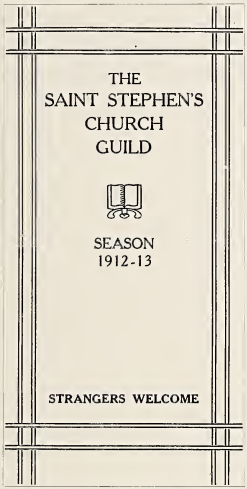
ingly arranged in black and colors, the cover-designs being very suggestive, and the text-matter of the inner pages arranged in accordance with good typographic design. We show herewith a reproduction of one of the covers.

C. SPARKS, Port Hope, Ontario.— The specimens are very neatly arranged, and we find nothing to criticize in the manner in which they have been handled. We would compliment you upon the use of one series of type for each piece of work and note that you have gained a harmony of shapes in this manner which can not be secured by the use of several different type-faces. The heading for the Canadian Publishers' Association is very pleasing, and the type which has been used harmonizes in a very satisfactory manner with the decorative design. There is

little, if any, choice as to the colors in which this decoration has been printed. On all of the work the color combinations are exceptionally well chosen.

JAMES CUSACK, New Orleans, Louisiana.— The package of specimens contains some unusually interesting designs, and we find nothing whatever to criticize in the manner in which the work has been handled. The color combinations are especially effective, and the type arrangements are all handled in a very satisfactory manner. We would especially compliment you upon the card for the Ruskin Press, both as to its type arrangement and as to the colors.

FROM Fred Doig, St. John, N. B., we have received some excellent commercial specimens. They meet with all the requirements of good typographic arrangement and offer no opportunity for criticism. We show herewith a reproduction of one of the pages.



A page by Fred Doig, St. John, New Brunswick.

DAN M. GROSS, Waukegan, Illinois.— The commercial specimens are quite satisfactory, although we would suggest that the card for Charles H. Sladik would be more pleasing if a roman or italic letter were used in the place of the text letter. The latter does not lend itself readily to squaring up in the manner in which you have used it on this card, while the roman does. The letter-head for the *Times-Review* is very pleasing in its arrangement as well as in the color-scheme.

FLOYD H. LINCOLN, Walton, New York. We would especially compliment you upon the neatness and tasty appearance of the typographic specimens which you have submitted. We note that you have confined them in nearly every instance to one type-face and that the harmony of the shape and tone is thus preserved throughout the work. The specimens do not call for criticisms in any particular. The letter-head for S. H. Osterhout is unusually interesting in its treatment.

GEORGE R. DUNLAP, Erie, Pennsylvania.— The card for the Methodist church would be more satisfactory if you had used some type-face other than the shaded letter, as the latter is not very readable on stock of this character. The use of another letter would also give a better harmony to the card, as you have now used four different type-faces, and we would suggest that each job be kept as far as possible in but one or two series. The general arrangement is very satisfactory.

HUGH H. BURNETT, Pawhuska, Oklahoma.— The work is very satisfactory in all its details and we find nothing to criticize. We would suggest, however, that in the booklet printed on the pink stock the initials are at some distance from the text which follows them, and perhaps running them over the rule would be even preferable to placing them as they now are. The arrangement of these pages otherwise is original and very pleasing. Your color combinations throughout are also good.

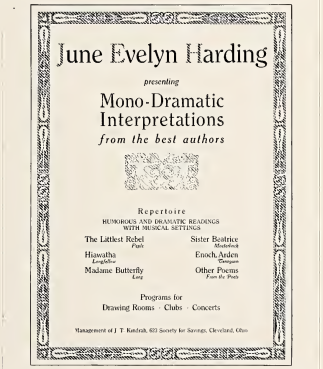
A PACKAGE of commercial specimens from Axel Edw. Sahlin, with the Royeroft Press, New York, contains some excellent designs in colors.



Unique card by Axel Edw. Sahlin, East Aurora, New York.

Perhaps the most unusual is a personal card of Mr. Sahlin, a reproduction of which we show herewith. The original is printed in two colors on white stock.

E. S. BARBEE, Steubenville, Ohio.— The letter-heads are all nicely arranged, although we would suggest that an old-style roman letter would be more in harmony with the Gothic letter of the heading for Edward Wild. While the letter form which you have used is a modification of the old-style roman, we think that it does not harmonize quite well with the Gothic as would the old style. The heading for the Franklin Concert Company is exceptionally attractive in its color treatment.



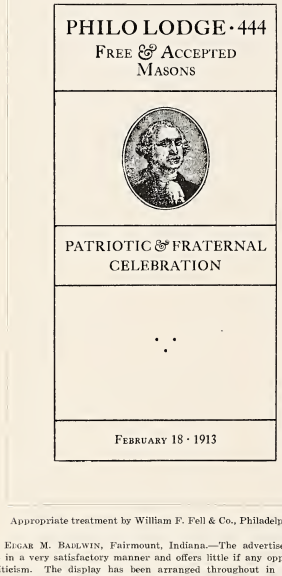
An interesting treatment by J. Edwin Bell, Cleveland, Ohio.

J. EDWIN BELL, Cleveland, Ohio.— The specimens are all handled in a very satisfactory manner, and we note that your color combinations throughout are exceptionally pleasing. The first page of the folder for "June Evelyn Harding" is very pleasing in its design, and we show herewith a reproduction.

M. S. PALMER, Santa Ana, California.— Your specimens are very pleasingly handled, although we note that in one or two of them, especially the note-head for the North Main Sttreet Grocery, you have used

several different type-faces, and we think that this heading would be more satisfactory if kept in but one or two series. A consideration for shape harmony in type-design suggests that all the faces used in a design should be of the same general shape, and where we use an extended letter and a condensed letter in the same piece of work, we do not secure the shape harmony which is desirable in typographic arrangement. This is particularly noticeable in this heading. We note your hand-lettered cover-design, and would compliment you upon the success of your efforts along this line.

From William F. Fell & Co., Philadelphia, we have received a package of attractive commercial work, among the most interesting being a program and menu, the cover of which we show herewith. The treatment is especially appropriate and pleasing.



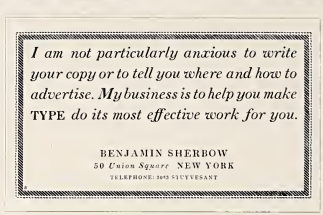
Appropriate treatment by William F. Fell & Co., Philadelphia, Pa.

Edgar M. Baldwin, Fairmount, Indiana.—The advertisement is set up in a very satisfactory manner and offers little if any opportunity for criticism. The display has been arranged throughout in a consistent manner, and the breaking up in the panels has been done very nicely. Our only criticism regarding the work is that the rules at either end of the line "The Rexall Store" are rather heavy, and we would suggest that they be made a trifle lighter and that both of the rules be of equal weight.

J. W. Short, Toronto, Ontario.— The specimens are all handled in a very satisfactory manner, and leave but little opportunity for criticism. We would, however, suggest that the motto-card containing the quotation from "Aldus" would be more pleasing if designed in a more simple manner, as we feel that the subject is formal in its treatment, and the amount of decoration which has been placed around this particular design is hardly in keeping with the dignity and formality of the statement contained therein.

We have received a copy of a specimen-book of type-faces from the printing department of the Mounted Service School, Fort Riley, Kansas. The booklet is designed and printed by Sergeant Frank P. Sharpe and Sergeant Lester F. Van Allen, and contains a showing of the type-faces contained in the plant. Our only criticism of this work is that the green which has been used in combination with the black is too dark and does not give enough contrast to pay for printing the second color. A yellow-green, or perhaps a brown, would be more satisfactory.

We show herewith a reproduction of one of a series of attractive post-cards issued by Benjamin Sherbow, New York. These cards coming at



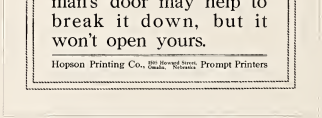
One of a series of neat cards by Benjamin Sherbow, New York.

regular intervals of a few days are very effective advertising, and the manner in which they are gotten up places the qualifications of Mr. Sherbow to handle high-class typography before the public in a forceful manner.

Alvin E. Mowrey, Franklin, Pennsylvania.— We note that some of your specimens contain a considerable amount of bright or strong colors, and would suggest that as a usual thing, where combination of black and red, or yellow or orange are used, that the bright color should not be more than fifteen or twenty per cent of the entire amount of work, the balance being in the black. Where we have too much of the bright color the effect is not pleasing. We would also suggest that you avoid the combination of red and orange, or red and yellow-orange, as the one color in a measure offsets the other.

Paul D. Crew, Creighton, Nebraska.— We would suggest that the cover-page be arranged with less rulework and decorative material, as the page as it now stands shows the text-matter overshadowed by the ornamentation. We would call your attention to the fact that a simple type-design is, as a usual thing, more effective than is an elaborate one, especially on heavy cover-stock. We do not care for this color combination, and if this design were used, would prefer that the violet be replaced by either a blue tint to harmonize with the dark color or a brown which would harmonize with the dark color by contrast.

Advertising literature from the Hopson Printing Company, Omaha, Nebraska, is very nicely gotten up, the arrangements being simple and



A card by the Hopson Printing Co., Omaha, Nebraska.

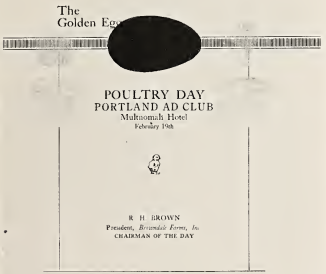
without undue decorative effects. We show herewith a reproduction of an advertising card.

J. W. Smith, Lenoir, North Carolina.— We note that you have not been careful in your spacing between words in using the text and script letter forms. We would suggest that in the use of both of these letter forms the words should be placed close together, and in spacing the letters this should be taken into account. In spacing between words or between letters the area of white space between the different forms must be considered rather than the distance between serifs of the letters, and when we set either text or script letters and place between the words the same amount of space, we find that because of the unusual shapes of the various letter forms, the space will apparently vary greatly. We also note that your work shows a tendency toward throwing the various

groups to one side or the other of the design and would suggest that in most instances a symmetrical arrangement, or the balancing of all groups upon the center of the page, gives the most pleasing effects.

CLYDE LESTER CONNELL, St. Louis, Missouri.— The specimens are all neatly arranged, and offer but little opportunity for criticism. On the cover for the "Entertainment Programme," however, we would suggest that a different border be used, as the border which you have shown on this cover, being made up of a succession of rather heavy spots, detracts to a certain extent from the readability of the text-matter. Where a border of any character is broken up into spots rather than seen by the eye as a running band of color, the force of attraction is too great, and the advertising value of the text is lessened because of this fact.

FROM H. R. Hayek, Portland, Oregon, we have received copies of an interesting menu designed for the Portland Ad. Club. The arrangement



An appropriate arrangement by H. R. Hayek, Portland, Oregon.

is quite striking, the decoration being unusually appropriate in consideration of the occasion. We are showing herewith a reproduction.

L. CASHION, Greenwich, New York.— Both of the specimens are quite satisfactory, although we would suggest that where you are handicapped by rule which is not in a good condition, it is desirable that panelwork be avoided, as the rules not coming together properly leave an unsightly broken space, which detracts from the general appearance of the work. In cases of this kind it is better to omit panelwork, or construct the pages with small decorative borders. The letter-head is set in sizes of type which are rather large, and the whole appearance is somewhat crude. We would suggest that smaller faces be used for this particular piece of work.

FROM P. E. Seely, Instructor in the School for the Deaf at Omaha, Nebraska, we have received a copy of the Eighteenth Biennial Report. The work throughout is done by students and is very satisfactory indeed. Our only criticism would be that the gathering of the text on the title-page into three or four groups rather than scattering it over the page would give a more simple design and one that would be more pleasing to the eye. The cover-design is arranged in such a manner that the groups are thrown to one side or other on the page, and we would suggest a symmetrical arrangement, or a centering of all the groups on the page, as being more pleasing.

WILL RANDALL, Prairie City, Iowa.— The work is quite pleasingly handled, and we find no call for criticism. The card printed in red and green and entitled "Our Christmas Edition" is especially well handled. We also note the pleasing breaking up of the spaces on the cover for the Prairie City Poultry Association, although in some of the advertisements we would suggest that you secure a little more contrast in the type sizes, as where everything is brought out in strong type, the advertising value of the important features is lost to a certain extent. Bringing out one or two points for display in fairly large type and subordinating the balance of the text of the advertisement gives the best value.

HARRY ROBINSON, a high-school student of Salina, Kansas, has sent in a package of specimens of the work of the High School Printing Shop. They are quite satisfactory in arrangement, and except for the fact that one or two of them are rather broken up in design, due to the fact that the various groups are scattered over the pages, there is but little to criticize. We note a letter-spacing and wide spacing between words of condensed type, and would suggest that the condensed type should not be spaced only in cases where it is absolutely necessary. To use a condensed letter and then space it widely results in an incongruous appearance in the work. A consideration of tone harmony would suggest that the rules in the letter-head be slightly heavier in order that they may be more in keeping with the type between which they are placed.

RICHARD N. CRIBB, Chilton, South Carolina.— In the pages for the Continental Gin Company, in attempting to display too many features on the page, you have rather spoiled the general effect, and have arranged the display lines in such manner that there is little difference in size between them. In most of the examples, if you were to bring out one or two points in display strongly and then subordinate the balance a trifle, the typographic effect would be more pleasing. We also note that you have a tendency to space widely between words in order to fill out lines, and would suggest that an occasional letter-spacing of the words would do away with the unsatisfactory appearance caused by the wide spacing between the words. The commercial stationery is quite satisfactory and the advertisement for the college which is surrounded by the light rule, is also very pleasing.

MCNITZKY PRINTING COMPANY, Denton, Texas.— Your work, in general, is quite satisfactory, although we think that some of the color combinations might be slightly improved. On the heading for the Grand Leader Company, we would suggest that perhaps the use of a brown in place of the blue would give a more pleasing contrast with the black. There is also a considerable amount of decoration in this heading, although this is not necessarily undesirable in work of this character. We would suggest a little less space between words in the top line, inasmuch as the Gothic or text letter has been used, and would also suggest that the rules which underscore this line be a trifle heavier in order that they may harmonize in tone with the type. The combination of colors on the blotter is rather flashy, and we think that inasmuch as a tint of the red has been used, there is rather too much of the color. The use of a green tint or a brown tint would be more satisfactory in this case.



COOL AND COLLECTED.
Photograph by R. R. Sallows, Goderich, Canada.

A NEAT WORSTED.

The groom wore the conventional black, and looked well pleased with his choice.— *De Kalb Review.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Ad.-setting Contest No. 35.

When THE INLAND PRINTER'S Ad.-setting Contest No. 35 closed, one hundred and seventy-five ads. had been submitted by one hundred and fifty-three contestants. In only two or three instances has the number of entries exceeded this, and in these cases the ads. used for copy were small, requiring but little work. There are a large number of very creditable ads. which will have a tendency to make the vote on the best specimens very scattering, but this will have the advantage of permitting a larger number of contestants sharing in the honors. At this writing the selections are coming in rapidly, and it is expected that everything will be in readiness for announcing the result next month.

Increasing Advertising Revenues.

Last month we reproduced a page from the Fremont (Neb.) *Herald*, showing how Harvey C. Kendall, the manager, had used the parcel post as an argument to secure a combination page of fourteen ads. to run nine weeks. This month another page is shown with four columns of ads. intended to interest those who are considering building homes. Here advantage is taken of a very simple thing, and demonstrates how many opportunities lie before those who are observing enough to use them. One of the plate companies has been putting out for several years pages of these "Ideas for Home Builders," each page consisting of three two-column articles, and each article costing probably not more than 50 cents. Mr. Kendall has evidently taken one of these articles and pasted it in the center of a page and then gone out and sold the remaining four columns; not only for one issue, he explains, but the signed orders are each for twelve weeks. Mr. Kendall was wise in launching this idea at the right time of the year, when building is most prominently in the minds of his readers. It will be noticed the number of different lines interested in a feature of this kind. There are wall-paper, plumbing, lighting fixtures, building and loan associations, savings banks, and any number of other lines besides those shown in this page from the *Herald*. The best part of a feature of this kind is that it secures advertising that would not otherwise be in the paper, and adds just this much to the profits. What reader of THE INLAND PRINTER will be the next to get an idea along this line and put it into effect? When you do, send us a copy of your paper and let us pass it along to others.



Ads. intended to interest the prospective home-builder.

Arranging the First Page.

There is a wide difference in first pages and a wide difference in opinions as to what constitutes the correct first page. Perhaps it would be a good plan to have a "First-page Contest," similar to our ad.-setting contests, but who would be the judges? The plan of having the publishers themselves act as judges, following the same lines as the ad.-setting contests, could not be adopted, as the publisher, if not allowed to vote for his own first page, would vote for the one nearest his own arrangement, as every publisher undoubtedly considers his own the best or he would change it. If the readers of THE INLAND PRINTER will suggest three judges, whose opinions they would take as authoritative, perhaps such a contest could be arranged, and thus bring together a big assortment of first-page arrangements and determine which should be taken as the model for the perfect, or the nearest perfect page. Four first pages were received this month for criticism and three of them are reproduced — the other was unfortunately damaged in the mails. The *Franklin Journal's* first page, in my judgment, has too many capital lines, and so many being extra condensed makes them still more objectionable. The placing of a couple of lines of capitals and lower-case, or even all capitals, similar in style to the third section of the heading in the first two columns between the first and second sections would relieve this condition

somewhat. A variation in type style for the heading at the tops of the three center columns would be an improvement, using a letter something like that utilized by the


THE FRANKLIN JOURNAL

EASTER EXERCISES IN FRANKLIN COUNTY

PLENTY OF EXERCISE IN BIG MOSQUITO FOR THE PRISONERS AT FRANKLIN COUNTY JAIL

UTILITIES MEASURE PASSED BY SENATE

First page which has too many capital lines.

Courier-Dispatch. The first page of the latter paper is more quiet in appearance, but is none the less attractive.


PAWNEE COURIER-DISPATCH.

PRIMARY RESULT

Oil Prospects Good, Now Rig to Build Southeast of Pawnee

IN GOOD DISTRICT

RAPID AT GOOD PACE

COUNTY COURT CASES

Many Delegates from Pawnee County Go to State Sunday School Convention

Four different styles of type in headings, furnishing a pleasing variation.

While there are four different styles of type used in the headings, they are not inharmonious and furnish a pleasing variation. The first page of the Rapid City *Journal* has an entirely different treatment from the others, affording an opportunity for featuring many more news items. While it will be conceded, probably even by the publisher himself, that it is not as "neat," from a typographical or artistic standpoint, as the others, still it may create and stimulate a greater interest in the reader, and that, in a large measure at least, is the object in attempting to arrange the model first page. The fourth front-page specimen sent for criticism was that of the Melfort (Sask.) *Moon*. This is arranged similar to that of the *Franklin Journal*. There is no advertising except in the "ears" on either side of the title, and these should be dropped, or, at the most, reserved for the use of the publisher.


THE RAPID CITY DAILY JOURNAL.

FLOODS TAKE APPALLING TOLLS IN HUMAN LIVES, PROPERTY DESTRUCTION

A first page which affords an opportunity for featuring a greater number of news items.

A Newfoundland Rate-card.

A. L. Barrett, manager of the *Western Star*, Curling, Bay of Islands, Newfoundland, sends a copy of his advertising rate-card, which has been in use for over a year and is giving satisfaction. The rates are as follows:

Casual, 1 inch, first insertion	$0.50
Casual, 1 inch, second insertion	.25
1 inch, 1 month	1.00
1 inch, per year	4.00
50 inches or more, per inch	.08

11½ per cent to 25 per cent extra for special position.

A rate-card which is giving satisfaction ought to be about right, and yet it might give perfect satisfaction to the advertiser, and for that reason (because there were no complaints) be considered satisfactory by the publisher, when in reality he might be getting better prices and still keep within the limit of satisfaction to his advertisers. Dropping to 8 cents an inch on only fifty inches of space seems unnecessary. An advertiser could use a four-inch ad. for three months and it would only cost him $4.16, according to Mr. Barrett's card, when he really ought to pay from 12 to 15 cents an inch for this advertising. The rate of 8 cents an inch may be all right for column or half-column ads. every issue for a year, but there are a lot of smaller contracts which ought to produce a larger revenue.

Some Fine Special Issues.

One of the most prosperous appearing special issues received in a long time is the "First Anniversary Number" of the Ogden (Utah) *Examiner*. There were eighty-four



No. 1.—A neatly arranged ad. by D. C. Walker, *Times*, Wichita Falls, Texas.

seven-column pages and cover, with an attractive amount of reading-matter, nicely illustrated, and an almost bewildering array of advertising. One unusual feature, and a commendable one, too, was the binding of the entire number into one volume. While it was divided into sections of



No. 2.—By H. D. Pedlar, *Herald*, Oxbow, Saskatchewan.

four and eight pages, as is customary with editions of this kind, these sections were all assembled and wire-stitched through the side, the cover pasted and the book trimmed, in the same manner as THE INLAND PRINTER. Another interesting special issue is the "Industrial Review Edition" of the Henryetta (Okla.) *Standard*. This also has an attractive cover, and was profusely illustrated with half-tone showing the remarkable growth and immense possibilities of that particular section of eastern Oklahoma. The *Southern Sentinel*, Ripley, Mississippi, published a special number at Easter-time, with a handsome illuminated cover and a nice lot of additional advertising.

Comments on Ads. Sent for Criticism.

Interest in good ad. composition continues unabated and the usual large number of specimens were received



No. 3.—An unusual arrangement, by C. H. McAhan, *News-Press*, St. Joseph, Missouri.

during the month. One compositor asks just what is meant by the frequent requests that ads. be mailed flat, and wants to know if a full-page ad. should be sent without folding. No; ads. may be folded without interfering with examination and comparison, so long as they are not folded too



No. 4.—By Theodore T. Moore, *Sentinel*, Lodi, California.

small, but when they are rolled they become "impossible." The best plan is to fold the ads to quarter the size of a full page, or about 9 by 12 inches. D. C. Walker, of the Wichita Falls (Tex.) *Times*, whose work received comment in the February issue, sends another package of exceptionally good ads., one of which (No. 1) is shown, as it is so neatly arranged and well balanced. The words "Embroidery" and "Flouncing," in the small panels near the top, would have looked better if set in the gothic italic and one size larger. Three good ads. come from H. D. Pedlar, of the Oxbow (Sask.) *Herald*, one of which (No. 2) is shown. Mr. Pedlar writes that the advertiser's regular space was two columns wide, but as the cuts were too large to allow

proper display he set the ad. three columns wide and the usual depth, and the advertiser was so well pleased with the appearance of the ad. that he is now using the larger



No. 5.—An excellent ad., by Roy Shields, apprentice on the *Times*, Victoria, British Columbia.

space regularly. This is a liberty which it is not usually wise to take, but it worked to good advantage in this instance. C. H. McAhan, of the St. Joseph (Mo.) *News-Press*, whose work has been shown and favorably commented on in the past, sends a number of specimens all of which would be interesting if space would permit their reproduction. No. 3 is an example of Mr. McAhan's work



No. 6.— Well-balanced ad., by T. A. Gralmeyer. *Times*, Bay City, Michigan.

and shows a very unusual arrangement. The placing of the principal display outside of the border makes it stand out very distinctly, and the judicious and even distribution of white space is another commendable feature. The original ad. was a half page, and there was about six picas of white at the top. Three excellent ads. come from Theodore T. Moore, of the Lodi (Cal.) *Sentinel*, one of which (No. 4) is shown. An unusual feature of this ad. is that not only is every display line a full line, but even the body matter was set so as to avoid a "break-line." A full-page ad. set by Bert Barnd, of the Hoisington (Kan.) *Dispatch*, is well arranged, but aside from the first big line there was a little too much sameness throughout the display. The headings of the various sections, such as "Stationery," "Rubber Goods," "Candy," "Perfumes," etc., should have



No. 7.— By O. T. Vinson, *Times*, Wichita Falls, Texas.

been brought out stronger. Alfred Steinman, of the Modesto (Cal.) *Herald*, who has graduated from an ad. compositor to a writer and designer of advertising, sends several samples of his work. The ads. are well written and correctly displayed, but seem to lack Mr. Steinman's individual typographical touch. Roy Shields, an apprentice on the Victoria (B. C.) *Times*, sends an excellent full-page ad. which is reproduced (No. 5). Mr. Shields may still be an apprentice, but if all of his ads. are like this he must be nearing the point of graduation. A large package of ads. comes from I. A. Gralmeyer, of the Bay City (Mich.) *Times*, all of which are good examples of composition. Mr. Gralmeyer is a believer in plenty of white space and frequently uses double panels. No. 6 is a sample of his work, and is a striking and well-balanced ad. O. T. Vinson, of the Wichita Falls (Tex.) *Times*, is another man who believes in white space and panels. He sends several large

ads., one of which (No. 7) is reproduced. The round-cornered panels are neat and effective. The extending "g" in "Pennington's" throws the line out of the center, and this appearance should have been overcome, even if it had been necessary to break into the line below. Probably the best way would have been to make the panels on either side a little deeper and drop the line sufficiently to bring the small letters in the center (or a little below the center) of the white space.

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

St. Johnsbury (Vt.) *Caledonian.*— You are publishing a nicely printed paper, full of news, and it is carefully made up, and these features make a few minor defects stand out all the more prominently. It would pay you to reset the publisher's announcement in new type and have it electrotyped. Being so badly worn it shows up greatly to the disadvantage of an otherwise very creditable page. There are a few other headings, such as "Births" and "Deaths," which should be reset. Avoid running the last line of paragraph at the top of a column, and see that the date line on the first page is evenly spaced between the rules.

Montreal River Miner, Hurley, Wisconsin.—Aside from the uniform heads at the top of each column on the first page, and the running of paid readers in the local items, there is nothing about your paper to criticize. It is full of news and creditable in every way.

McComb City (Miss.) *Journal.*— You are publishing a creditable paper, and there is very little about it to criticize aside from the fact that it needs proofreading.

Western Star, Curling, Bay of Islands, Newfoundland.—Ads. are much better than they were when the *Star* was last criticized, a year ago. Some one from your office should enter THE INLAND PRINTER'S ad.-setting contests, as a study of the various specimens submitted would give all of your employees many good ideas of display.

Chandler (Okla.) *News-Publicist.*— You have a newsy first page and the paper is well arranged. Larger and stronger head-lines are advisable for the leading articles at the top of columns, and paid local items should be run in a column by themselves. Ads. are nicely displayed.

Frederick (Okla.) *Leader.*— Your paper is to be commended for its big showing of correspondence. Where there is so much news from surrounding towns there is sure to be a good subscription-list, and very little difficulty about renewals. The arrangement and ad. display are very good, and there is really nothing to criticize until you reach the printing. The paper, ink and presswork might be better.

Chilton (Wis.) *Times.*— There is only one criticism to make of your paper — it needs a little more ink and better distribution. It is seldom that a paper is received which is packed so full of news as the *Times.* It is very nicely arranged, carefully made up, and has a neat first page. The ads. are all good, and even the presswork is commendable, aside from the distribution of ink. Sixteen years ago a copy of your paper was sent to this department for criticism.



"REFRIGERATION FREE."

Photograph by R. R. Sallows, Goderich, Canada.

Commerce (Tex.) *Journal.*— Your paper is well arranged, aside from the department of "The Week's Doings," which is made up principally of paid items. Advertising of this kind is not read any quicker because it has an occasional news item mixed in; in fact, it is not read as quickly, as the reader will cull out the news and skip the rest, whereas the entire column or two will be read with much more care when the subscriber knows that it is *all* advertising. Your ads. are well displayed. That of the Crawford-Norris Company, upon which you particularly request criticism, is nicely balanced.

Gibson City (Ill.) *Courier.*— It is just fourteen years since a copy of the *Courier* was received for criticism, although the paper has frequently come to my desk. It is an exceptionally well-arranged paper, filled with news and attractive ads. The only criticism which the *Courier* deserves is one which was probably expected, and that is the failure to remove advertising from the first page. If the same excellent arrangement of headings was extended to cover all of the seven columns instead of only three, it would be one of the most pleasing in appearance.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Gray Process.

Arthur Scribner, New York, submits a booklet in which the borders and all of the decoration are in flat half-tone, and wants to know the trade term for such work.

Answer.— The borders and decoration were drawn in black, a line negative made of them, and then a negative of a flat half-tone tint stripped and laid over the line negative before the latter was printed on metal. This was called the "gray-tone" process because the effect was gray or midway between white and black. Like all shop terms it has been abbreviated as much as possible so that it is now called the "gray process," which term is likely to remain.

Brief Replies to a Few Correspondents.

O. L. H., Perry, Oklahoma: The proper place to learn processwork is in a photoengraving plant.

F. W. C., Syracuse, New York, will not have trouble with the color chipping from retouched photographs if he will first cover the photographs with a thin wash of gelatin before retouching.

Montrose (Cal.) *Enterprise*, and others who ask for an inexpensive cartoon process for a country paper should write to Ozias Dodge, Norwich, Connecticut.

Phil. Hynard, Newtown, Sydney, Australia: There is a bichromate of sodium which can be used instead of bichromate of ammonium.

Earl Kimble, Horseheads, New York: Sensitized zinc plates ready for use in the camera can not be had in this country.

High-light and Half-tone Methods Combined.

C. W. Breese, Middletown (N. Y.) *Times-Press*, sends a portrait clipped from a newspaper and asks how the effect shown is obtained. The portrait shows the head and hands in half-tone and the body drawn in bold pen-and-ink lines, though engraved in half-tone as if by the high-light process.

Answer.— It is difficult to describe how this is done without an illustration. Make an ordinary 60-line half-tone negative of a head and bust portrait. When it is reversed and dry, place it in a negative retouching stand and cover it with a piece of transparent Norwich film. Stop out on the film the face and hands with greasy ink, then draw in on the film with a brush the bust and background for the portrait. Cover the film with the red varnish, that comes with it, develop with gasoline and you have a negative mask or stencil which you register in place on the half-tone negative and then print on metal. The face and hands print in half-tone as usual while the bust and background are in half-tone lines, giving very much the effect of the high-light process or of a half-tone plate which has had the high lights cut away with a graver. Most pleasing effects can be had in this manner, and it is one that is going to become popular with the newspapers.

Dry Plates for Photoengraving.

George Ransom, Fremont, Nebraska, writes: "I am an experienced dry-plate photographer and would like to try my hand at photoengraving, but a friend of mine who is working at photoengraving in Buffalo writes me that I will have to be a wet-plate photographer to make half-tone negatives, as dry plates can not be reduced and intensified or dried quickly enough. Please let me know in your 'Process' column as to whether this is so or not."

Answer.— It has been said before in this column that if one began photoengraving with dry plates he would not change over to wet plates, particularly if he had occasion to make a photoengraving but once in a while. "Process" dry plates are now in the market that with proper developer will give the transparency and opacity characteristic of wet plates, and they can be intensified and reduced locally if required. The drawback of the slow drying of gelatin negatives may be overcome by soaking them for a few minutes in a ten-per-cent solution of formalin, after which the negative is rinsed off under the tap, the excessive moisture absorbed from the gelatin with a nearly dry pad of soft chamois skin, and the gelatin can then be dried as quickly as if it were a collodion plate.

Rotary Photogravure — Its Comparative Cost.

"Publisher," New York, asks what would be the comparative cost of rotary photogravure Sunday newspaper supplements as compared with half-tone supplements typographically printed?

Answer.— Rotary photogravure would be less expensive for a number of reasons; besides, the results by photogravure would be superior to those had from relief plates. The cost of producing photogravure on rolls should not be more than engraving the same area in relief. In practice it will be found to be less, and the time required for photogravure will not be more than for half-tone relief blocks. It is in the printing that the great saving is effected. The cost of make-ready, which is a serious one, is entirely eliminated. And then the great saving in paper will soon pay the entire cost of the photogravure plant and presses. Instead of coated stock the cheapest print paper may be used and get splendid results. The public will also appreciate the photogravures on the cheap stock for the reason that the present coated stock used breaks in handling; and further, the excellence of the results on the cheap paper will be a constant source of surprise and admiration. The

ink used in photogravure is comparatively cheap, there are no composition rollers needed, and, above all, the speed can be five thousand copies an hour from each cylinder. Then the press is a simple affair, with no intricate parts to get out of order. Attention was called to the advantages of rotary photogravure in this department for December, 1908, and the reason that the process has not met with speedier introduction is that newspaper managers have not gone to the proper persons for advice on this new process. A few years from now they will all wonder why they did not take it up before and save much money.

Engraving Best for Children's Eyesight.

The British Association has made a report on "The Influence of Schoolbooks Upon Eyesight," in which it makes the following recommendations regarding engraving. This is applicable to the preservation of eyesight of "grown-ups" as well:

"It is important to recollect that children are only confused by elaborate or complex pictures. Bold, firm treatment of a few objects is appropriate alike to their visual powers and to their understanding. From this point of view line-blocks from pen-and-ink drawings are preferable to half-tone blocks from photographs or from wash-drawings. The pictures should be of good size, and the printed text should not extend in narrow margins at the side. In the case of diagrams it is important that the lettering should not be too small to be easily read. For the older scholars it is sometimes necessary to provide illustrations exhibiting details with the precision most readily obtainable by photography. For the sake of obtaining effective illustrations of this kind, use is frequently made of high-glazed paper. Whenever this is done it is important that such paper should be used for illustrations only, and not for the text. By the use of recent methods it is possible to secure half-tone prints with good rendering of detail on mat paper."

Two Half-tone Screens on the Same Engraving.

Bert White, Providence, Rhode Island, sends a half-tone print of an automobile advertisement. The machine is made with a screen of 120 lines to the inch, in the usual manner, but the background, which joins perfectly with the outline of the machine, is made with a screen of 85 lines to the inch with the lines running parallel to the sides of the block — that is, the lines in the background are horizontal and vertical. He wants to know how the two screens are printed together.

Answer.— There are two methods used in doing this. The first is to make a half-tone negative by exposing to white paper of the 85-line screen and coat it with rubber solution and collodion preparatory to turning. In fact it is better to soak it in acetic acid to loosen it from the glass. Then wash and dry it again. Now make a half-tone negative of the automobile and transfer the film over the 85-line flat half-tone tint, and at the proper angle. Let it dry. Then with a sharp knife-point cut through both films around the automobile. Lay the glass supporting the films into a tray of clean water until the films are softened. Float away the upper 120-line screen entirely and remove the piece of 85-line-screen cut the shape of the automobile. Then insert the negative of the automobile in the opening in the 85-line screen, and dry the films on their glass support and print on copper. A thin, even black line of asphalt varnish all around the automobile prepares the copper for etching.

The second method is to print the automobile on copper as usual. Stop out the background carefully and etch the automobile. Then stop out the automobile with thin shellac varnish. Flow the copper again with enamel, and print the 85-line screen on it and etch.

If the Customer Knew More About Process Engraving He Would Not Question the Cost.

As to the question whether or not the customer should know the details of the various photoengraving processes the *British Journal of Photography* has this to say:

"In our opinion the customer can not know too much about what he is ordering, provided he really understands and has not that 'little learning' which, according to Pope, is so dangerous. He will not, for instance, be so unreasonable as to order line-blocks from photographs without expecting to pay for the line drawing which must be made, or to order collotypes or photogravures for relief printing. The wider the knowledge a customer has, the more suitable to the work in hand is he likely to have his illustrations made; and the more pleased he is with his illustrations, the more he is likely to order. The objection that some engravers have to the customer knowing how the work is done is due to the fear that he is likely to want to pay less for it. But the fact is that prices are regulated not by the knowledge of the customer, but by competition among those who want to serve him. In fact, it is more than likely, when the customer fully realizes the delicate nature of the operations which go to make a photoengraving, and the skill required to carry them out, that he will not so much cavil at the price as if he knew nothing about it, and imagined that engravings are turned out like sausages from a sausage machine."

Line Engraving at 6 Cents.

Where are the line engravings of yesterday? Those clean, sharp, faithful-to-the-original plates? asks a writer in the *Graphic Arts*, and here are a few extracts from his description of what happens when one has the courage to apply for good line engraving to-day:

If you ask the average engraving-shop runner why your line-plates look like something the cat brought in, if he is a "live one" he will look upon you with the pity you deserve and inform you that in his shop they regard line engraving as a by-product, and if you want to see some real stuff they have it in four-color half-tone.

Well, you give him a fine pen drawing for reproduction. Being a routine line job it is turned over to a twelve-dollar-a-week photographer. The negative is stripped and placed with others in the same lot, but not the same class, on a large piece of plate glass. This is for economy, and to help out the cost system. It follows the usual course of sprouts, including the hot gridiron, dragon's-blood, asphaltum and acid. The routing and blocking room do their bit, and the plate is delivered to you neatly wrapped in a piece of paper from the colored Sunday supplement.

You complain about the result and here is the answer: Over the telephone a small, weak voice answers with a series of vague excuses: "The original was no good; you did not give time enough on the job; the last lot of zinc from the supply house was punk; everybody is kicking" — until at last cornered: "What in hell did you expect for 6 cents an inch, anyway — photogravure?"

TAKING THE BULL BY THE HORNS.

The fellow who advises taking the bull by the horns is usually yelling through a crack in the fence.— *Jones' Magazine, in the Chicago Record-Herald.*

THE ENGRAVER FROM THE BUYER'S POINT OF VIEW.*

BY EVERETT R. CURRIER,
Superintendent Job-printing Department, The Curtis Publishing Company, Philadelphia.

MR. CHAIRMAN AND GENTLEMEN,—You have paid me a high compliment in asking me to come here to talk to you. It is the first time in my life that I have had the honor of addressing more than one engraver at a time, and I can assure you the proposition is a very different one.

Gentlemen, I am a printer. I met the type-louse very early in my career, and have grown up with the smell of printers' ink and paper in my nostrils, and I love it. If I were not a printer I should wish to be an engraver, for, next to printing, I regard the engraver's art as the most fascinating occupation in which a man could be engaged. But unfortunately, fascinating occupations have a way of not being easily wed to profits. I have often thought that there is no business under the sun which takes so much out of the hide and puts so little into the pocket as printing; and I judge that you engravers, being so closely allied to the poor printer, must be very much of the same opinion of your business.

That is why you are here in convention. You are here for the purpose of arriving at some concerted plan for rooting out the evils that have crept in along with the rapid development of your wonderful industry; and to see if you can not reverse the process — to discover how to take less out of the hide and put more into the pocket.

My subject is supposed to deal with photoengraving from the buyer's point of view, but before going on with that, I want to present my idea of what I think *your* point of view should be — what I, from the outside, regard as the supreme object to be accomplished in your conventions.

You are in business to make money. As things are going, you are not satisfied with the profits in the engraving business, and you are here to discuss ways and means for getting more money, both by creating new business and by obtaining better prices. You propose to keep up with the latest developments in machinery and processes; to set up an ethical standard of business conduct in accord with the spirit of the times; to pay more attention to the comfort and welfare of your employees, not only because their productiveness will be increased thereby, but because it is human and right. Because it is sound business policy, you propose to equip yourselves to supply the very best plates, in the quickest possible time, for the least money consistent with a fair profit. In a word, you purpose to make the engraving business more profitable, not by a blind boosting of prices, but by an open-eyed boosting of quality, and a keying up of service.



EVERETT R. CURRIER,
Superintendent Job-printing Department, The Curtis Publishing Company.

Now let us shift around to the buyer's point of view. Let us see what sort of a front your customer — the man who does the buying and the kicking and the paying — presents. I sometimes think that the less a buyer knows about the "inwards" of engraving the better results he will get. But whether or not he knows anything about your mysterious processes, there is one thing he does know (or thinks he does at least) and that is, *what he wants*. His is necessarily a "show-me" attitude. The points that interest him are, not how a Ben Day film is applied, what kinds of acids are used, or whether the boss's desk is mahogany or deal, but the printing qualities of his plates, the dispatch with which these plates can be delivered, and what they will cost him. In other words, his attitude toward the engraver is a *triangular* one, whose sides are quality, service and price — or, how good, how quick, how cheap.

There probably never was a buyer of engravings who has not been regarded as unreasonable in his demands, on one count or another. But you should remember this, that he is after all only a cog on the big wheel of conditions, which controls him oftener than he controls it.

Of all the kinds of customers you have to deal with, I should say that the most desirable is the one who while demanding perfect work and pushing you unmercifully to get it, perhaps, pays a fair price. You are lucky if you have the equipment and ability to "make good" with this class of customer, and he is the man for whom, were I an engraver, I should set my cap.

Your *ideal* customer, of course, would be one who, in addition to demanding perfect work and paying a fair price, gave you your own time to do the work. I sincerely hope that some of you may have such a customer on your books. For my part, I should like to get a good look at one of them.

Unfortunately there are, I suppose, buyers who not only insist on perfect work done in an impossibly short time, but who invariably kick at the price. My opinion of that type of buyer is that he is an unreasonable ass, and an unprofitable customer — one of whom you are well rid.

I should like to group the substance of what I have to say around the three sides of the triangle, beginning with quality. The best definition I can think of for quality as applied to engraving is *plates that fit;* in other words, the best possible plates that can be made for the particular job

* An address delivered before the Midwinter Conference of Manufacturing Photoengravers of the Middle and South Atlantic States, held in Philadelphia, Pennsylvania, February 7 and 8, 1913.

within the limitations imposed, whether the subject be a newspaper line-cut or a set of four-color half-tones. Quality is your best advertisement, even before service — for service at the expense of quality is no service. Quality will talk more eloquently than all the trade-journal space you can fill or claims your salesmen can make. Out of this fact was born the slogan, " You will remember the quality long after the price is forgotten " — and also, as one customer expressed it, " long after the trouble you had in *getting* the work is forgotten "; while inversely — tack this up in your memory — a poor job is a perpetual accusation.

While on the subject of quality, there is one practice — or perhaps I had better say malpractice — which I wish to be understood as condemning in no uncertain tone, and if I seem to turn on the acid blast here instead of handing bouquets I hope you will realize that it is done not from any personal feeling, nor aimed at any particular head, but " for the good of the service."

I refer to your deep-rooted but short-sighted habit of proving your plates with papers and inks and manipulations which have little or nothing in common with the printing conditions they will have to meet when the printer gets them; and to your blissful indifference as to whether they do or not so long as you can show a beautiful proof.

It is a practice that has caused as much friction between engravers, electrotypers, paper men, ink men and printers, and that has done as much to put the cuss in customer as anything I know of. Sometimes it amounts to deliberate " doctoring " or " faking " — to a touching up and glossing over of imperfect and slovenly work in the plates.

Gentlemen, you can not convince me that your responsibility ceases when you have succeeded in showing your customer a beautiful " engraver's proof." Nor can you convince me that it is ethical, to say the least, to submit your final result on an eighteen-cent paper when the job is to be printed on paper costing six cents. A proof which does not properly represent the working conditions of the job is a boomerang which, sooner or later, will return and smite you.

You have no right to put it up to the printer to get results with your plates that you can not get yourself. Neither have you any right to assume that your plates will do their required work until you can show proof based on the *facts*. What are the facts? Why, working conditions, of course!

I insist that the practice is *basically wrong*, and demands a right-about face if you are going after to-morrow's business as well as to-day's. You yourselves have everything to gain by the change of attitude. This is my advice: make it your business to find out from your customer at the time the order is received just how the plates are to be printed, and then etch and prove and charge for your work accordingly.

Let us now turn the spotlight on the second side of the triangle, which is service. The one word that leaps immediately into my mind on the mention of the word service is efficiency. The service you can give depends entirely upon the efficiency of your organization — upon knowing just what you are capable of doing, and then *doing* it. Service does not mean going after motor-truck business with wheelbarrow capacity, nor, on the other hand, does it mean wasting the power of your steam-crane in lifting toothpicks. It means knowing your limitations as well as your qualifications, and governing yourselves accordingly.

What the buyer demands on the score of service is speed and attention. But he must have speed with accuracy. It is not service to break all records in delivering a job only to have to do the job over again.

To render the kind of service that the big buyer of engraving (and the little one, too, I fancy) so relentlessly demands it is clearly up to the boss to keep his organization keyed up to about ninety per cent efficiency, with a " limit of tolerance " (as the apple-packers call it) of ten per cent, for the human equation — and the office-boy.

A reputation for keeping promises is one of the best assets any man or any business can have. " Falling down on deliveries," as it is called, while one of the chief sins of the photoengraver and printer is not half so much an offense as failing to prepare your customer for the fall.

I am not sure that we represent the attitude of the average buyer, but we *always* specify the delivery date, either securing the engraver's agreement to deliver on that date or, what amounts to the same thing, requesting him to notify us if he can not do so. We don't ask these things merely for the fun of making the engraver dance around. We are as liberal as possible, but are obliged to meet certain inflexible requirements.

If you or one of your representatives makes a promise (whether verbal or written makes no difference) to deliver a job at a specific time, that promise should be just as binding as your bond. How many of you look at it so? When circumstances arise which make it impossible to keep your promise, get your customer on the 'phone at once, and tell him so! Don't wait until your customer calls you, for I can fancy nothing quite so lame and so exasperating as the thirteenth-hour excuse you will be obliged to give him. The invariable question he asks is " Why didn't you tell me it was going to be late? " Eliminate the possibility of that question being heard in your establishment.

Some years ago, while I was connected with a large printing-house in New York, the manager came to my desk one day and said, as he pounded my desk with his fist, " Currier, when you make a promise, for God's sake *keep* it! We have built up our business on keeping promises." I pass that advice on to you.

Now a few words about the third side of the triangle, price, and I am done. I want to ask you a question: Do you or does your customer fix the price? You do not need me to tell you that the greatest menace to your business is the price-cutter. He is the demoralizer of business, and represents sheer waste. Price-cutting is the resort of either incompetence, dishonesty or lack of confidence. Nobody profits by it. Buying engraving is not the same as going into a cut-rate drug store and getting a large cake of ivory soap for 7 cents. There is no variation either of quality or service there, while in engraving, on the other hand, the buyer who gives his work to the cut-price engraver is taking a long chance on the two vital elements in his purchase — quality and service.

A few more questions: When you quote a price, are you *sure* it is no more and no less than you can afford to bid? Do you know your costs? Are you sure that you thoroughly understand the requirements of the job? When you make your estimate do you have it checked to be sure you have neither underestimated nor overestimated the cost? If you do know all these things, then quote your price, and *stand by it*. When the buyer comes back to you with the old familiar tale that Jones will do the same job for less money, courteously but firmly insist that the price you have named is the lowest at which you can do the work properly and at a fair profit. I tell you, gentlemen, confidence is a great thing. I would rather feel sure of getting a good job and prompt service than talk price any day. I have had some experience in buying engravings at bargain prices, and I want no more of them. The price one pays for cheap engravings is not the amount of the engraver's bill, but the

engraver's bill plus a portion of the electrotyper's and printer's bills, plus the buyer's personal wear and tear. Now why doesn't the cheap cut-throat engraver see that he is playing a losing game, and why doesn't the bargain-hunting buyer look beyond the length of his nose? Two years ago I was ready to place a large order for line-cuts. One firm made me a bid of 4 cents an inch, and included all sorts of claims as to quality and service. The job was, after all, a rather ordinary one, and I thought I had everything to gain by giving it the order instead of paying the usual 6 to 8 cents. It looked like a good buy. Well, the cuts were passable, but by the time we got through squaring up and reblocking and cutting out rough edges of the miserable things and otherwise making them so we could even lock them into a chase, much less get a decent impression, it cost us a whole lot more than 8 cents an inch. A similar job came up the next year on which the same firm made its 4-cent bid, but this time it was "good buy" spelled another way.

Now a word about the practice of charging on the square-inch basis. It is quite superfluous for me to tell you that this is all wrong. In one case it is unfair to you, and in another case unfair to your customer. When you charge me $9.10 for the most ordinary flat-etched zinc line-plate containing 130 square inches that an apprentice could turn out with his eyes shut, you are grossly overcharging. On the other hand, when you charge me $1 an inch for a set of four-color plates which I require to give results to match the subject, it is a question I had rather not answer as to who gets the benefit.

In conclusion, I want to say that if you make the two sides of the triangle, quality and service, your religion, you need have little concern for the third, for you are on the sure road to noncompetitive business beyond the reach of the price-cutter, where you will have to do, I hope, as an artist friend of mine in New York claims to have done — print a refusal blank to ward off orders.

RUSSIAN INVENTION OF ARTISTIC DEVICE.

A graduate of the Moscow school for painting, sculpture and architecture has invented an interesting artistic device, which may be used with much effect on the stage and perhaps can be utilized for the home. This invention renders it possible to paint several different scenes on one and the same canvas. When the light on the stage is changed the decorations also change.

A panel was exhibited at the Moscow Artistic Theater, which represented a scene with beautiful autumn tints in the red light of a sunset. The light was changed; the scenery changed at the same time, and a nymph was discovered in front of a tree, bathed in moonlight. The invention is based on the physical law concerning the complementary colors of the spectrum. It is claimed that wall-paper printed by this method is one color in daytime, different during twilight, and changes again by moon or lamp light. The changes can be brought about by switching electric lights.— *Daily Consular and Trade Reports.*

AT THE TICKET WINDOW.

"Say, young man, will you tell me what time the next train pulls in here from the north and how long it stays?" The clerk answered briefly, but politely, in a very high and unusual voice, "From two to two." The old lady looked at him a moment and then said, "Well, I do declare! Be you the whistle?" — *Jones' Magazine, in Chicago Record-Herald.*

C. O. D. PARCEL-POST SERVICE.

[Reprinted from Daily Consular and Trade Reports.]

An order of the Postmaster-General amending the parcel-post regulations of the United States makes possible the collection on delivery of payment for goods sent by parcel post. The provisions of the new order, which is to take effect July 1, 1913, are as follows:

SECTION 66. The sender of a mailable parcel on which the postage is fully prepaid may have the price of the article and the charges thereon collected from the addressee on payment of a fee of 10 cents in parcel-post stamps affixed, provided the amount to be collected does not exceed $100. Such a parcel will be insured against loss, without additional charge, in an amount equivalent to its actual value, but not to exceed $50.

2. The sender of a collect-on-delivery (C. O. D.) parcel will be given a receipt showing the office and date of mailing, the number of the parcel and the amount due him.

3. A C. O. D. parcel will be accepted for mailing only at a money-order office and when addressed to a money-order office. Money-order offices are designated in the Parcel-Post Guide by an asterisk (*) or a dagger (†). The postmaster at the mailing office will be held responsible for the postage required for the return of a parcel addressed to a nonmoney-order office.

4. If a C. O. D. parcel is received at a nonmoney-order office, the postmaster will notify the office of mailing of the amount of postage required for its return. The postmaster at the office of mailing will ascertain from the sender whether he desires the parcel returned or delivered without collection of the charges. If the sender notifies him, in writing, that the parcel may be delivered without collecting the charges, he will attach the order to the office coupon and notify the postmaster at the office of address to that effect. If no reply is received from the mailing office, the parcel will be treated as provided in Sections 49, 50 and 52.

5. The C. O. D. tag must show the amount due the sender, the money-order fee necessary to make the remittance and the total amount to be collected. It should be securely attached to the parcel, which should be numbered to correspond with the tag, stamped C. O. D., and the charges to be collected plainly written thereon. The parcel will be treated as ordinary mail until it reaches the office of address, where, on payment of all charges, it will be delivered to the addressee or, unless otherwise directed by the addressee, to the person, firm or corporation in whose care it is addressed, or to any responsible person to whom the addressee's ordinary mail is customarily delivered. A receipt for the parcel must be obtained on the tag attached thereto.

6. A receipt signed by a person other than the addressee must show the name of the addressee as well as that of the person signing it. A signature made by mark (x) must be attested by a reputable witness.

7. When a C. O. D. parcel is received without the tag attached, the charges shown on the parcel must be collected and the prescribed receipt obtained from the addressee.

8. An employee must receipt for the total number of parcels given him for delivery. This receipt will be surrendered to him either on the return of the parcel or the receipted tags and the total amount to be collected.

9. The receipted tag will be considered as the addressee's application for a money order for the amount due the sender. A money order will then be issued, stamped C. O. D., and mailed to the sender in a penalty envelope by the postmaster, who will enter on the tag the number of the money order, the amount and date of issue, and file it with other money-order applications. No return receipt will be furnished the sender, as the money order serves that purpose.

10. The addressee will not be permitted to examine the contents of a C. O. D. parcel until it has been receipted for and all charges paid. A parcel may be refused when it is tendered for delivery, but after delivery has been effected it can not be returned on account of dissatisfaction with the contents or the amount collected.

11. A parcel may be forwarded in accordance with Section 46 without the payment of an additional C. O. D. fee. When so forwarded a duplicate receipt tag should be filed showing the office to which it is forwarded.

12. The records of C. O. D. parcels must be preserved at the mailing office for one year and at the delivery office for three years.

13. A claim for indemnity for a lost or rifled C. O. D. parcel should be treated as provided in Section 62, paragraphs 8, 9, 10, 11 and 12.

14. The department will not be responsible for errors made by senders in stating the collection charges or for any misunderstanding between senders and addressees regarding the character or contents of parcels.

15. Undeliverable C. O. D. parcels containing perishable matter should be treated as provided in Section 47.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Antique Inks for Cover Paper.

(1508) Submits a section of a booklet cover, printed in four colors, all of which are without gloss effect even where lapped. The printer asks: "How many colors and in what order are they printed on this cover? How can gloss effect be prevented on lapped colors?"

Answer.— The open design will permit the printing of the tints in any order desired. The lapping of tints ordinarily will give a gloss effect owing to the density of the film of ink imposed on the surface of the paper. The addition of a small quantity of spirits of turpentine to the ink will tend to lessen the gloss effect. Would advise the use of a flat-tone ink, which may be obtained from ink-dealers. This ink can be secured in the various colors and tints.

To Prevent Smutting of Half-tones on a Rear-delivery Press.

In our February issue under the heading "Fly-sticks Soil Paper," we published the request of a Canadian pressman who asked how to prevent the fly-sticks from soiling the paper. The following suggestions for overcoming the difficulty have been received in response to this request, and we pass them on to our readers, trusting they may be of assistance to others who have been unable to overcome the same annoyance:

A Nebraska pressman writes: "Have overcome this difficulty by slightly raising the fingers which come in margins of a book form so they will engage the sheet before those over the printed pages come in contact; thus most of the weight of the sheet is borne by the sticks which come between the pages."

A Missouri pressman writes: "It has occurred to me that strips of sandpaper glued on the sticks will overcome this difficulty. I get this idea from the method platen pressfeeders have of using a sandpaper fingerstall to avoid smutting sheets when drawing them out of the press."

A Boston pressman has suggested the following plan: (1) Set the delivery wheels so they will be in the margins of the job, or set the form so the half-tones will not cross the delivery wheels. If this is not convenient, glue strips of coarse sandpaper on the delivery wheels where the half-tones have contact. (2) The delivery wheels should have two small rubber reels to guide the sheet out and make it travel the same speed. (3) Place a fly-stick at the extreme ends of the sheet and on it tack a strip of heavy cardboard two inches wide and the full length of the stick; this will make a chute to guide the sheet. (4) Then place a fly-stick at each margin and also nail a card strip on them; thus you will hold the sheet off the other fly-sticks. On the intermediate fly-sticks put star-wheels, and always keep the points very sharp with a flat file. If the fly comes down with a bang, get a piece of coil spring and a strong cord, attach one end to the press and the other end to one of the fly-sticks and this will help the fly motion. To print a large cut or design on heavy cardboard, you must put a delivery wheel on the ends only, and to support the center of the printed card tie a piece of wood to the delivery shaft like an inverted letter "T," and at the top have a needle set in the wood. This needle will touch on the solid place in the cut and deliver it clean — that is, the needle will touch the printed card and keep it from sagging between the delivery wheels.

Printing Cerotype Plates on a Platen Press.

(1511) A litho letter-head accompanied the following letter: "Is it possible to do work like the enclosed on a platen press? If so, what firm or firms could supply us with the plate for printing same?"

Answer.— The specimen can be reproduced by the typographic printer by using a line plate made by a photo-engraver or by a cerotype plate made by a wax engraver. This latter process is best suited for reproducing commercial work in imitation of lithographic designs as the lines are sharper. The printing of a cerotype plate when done by a skilled platen pressman gives beautiful results, if a fine grade of paper and a suitable ink are used. Hard smooth rollers, hard tympan and a stiff ink, with a good make-ready as the final touch, are the essentials for a satisfactory job. We can furnish you a list of makers of cerotype plates if you desire.

Printing with a Half-tone on an Envelope.

(1513) An Arkansas printer writes: "Will you please state again in THE INLAND PRINTER how to print on envelopes with a half-tone plate so as to avoid the marks made by the flaps?"

Answer.— It is a difficult operation to print envelopes without the marks being visible occasionally owing to the variation that occurs in the flaps and to the inaccuracy of feeding. The following instructions may help you. The first essential is that the half-tone be of a fairly coarse screen, about 100-line will answer. Good rollers and suitable inks are equally important. Finally, the tympan should be of print paper covered with a piece of fine lawn, muslin or calico. Beneath this place a piece of dental rubber, and under all a sheet of thin blotter may be used. This is to be arranged so that it can be changed often during the run. When the guides are attached in proper position remove the rubber sheet and place an envelope up to the guides. Take the small blade of a knife and puncture a line of marks along the edges of the flaps on envelope where they cross the printing surface of the plate. These marks will serve as guides in cutting out the print sheets of the tympan to allow for the difference in the thickness of the envelope. Cut out for the flaps on different sheets. For example:

for the top or opening flap, cut out of the third sheet. For the diagonal flaps cut out of the fourth sheet, and if these latter flaps overlap, cut out for this extra thickness on the fifth sheet. The make-ready may be pasted on the bottom sheet of print. Return the rubber to its position under the top sheet before starting the run. If additional impression is desired add print, and if it is to be lessened, tear out sheets. If you are unable to secure the rubber from your dentist you can obtain it from W. H. Salisbury & Co., 107 South Wabash avenue, Chicago. In sheets 30 by 36 inches, this rubber costs $1.25.

Perforating Without Cutting Rollers.

Perry T. Allison, of Santa Rosa, California, furnishes the following plan of perforating while printing without doing harm to the rollers: "Many printers have trouble with the rule cutting rollers when perforating at the time printing is done. This can be prevented by having a hardened steel perforating rule, made a point or two lower than type-high — the foundry will furnish it if desired — and then gluing a narrow strip of brass under top tympan sheet for the rule to cut on. By having the rule lower than type and using bearers with the form, a clean, sharp perforation is obtained, and the hardened perforating rule is not damaged in the least in cutting against the brass. The same plan can be worked on a cylinder as well, in fact, last year we perforated about fifty thousand large election ballots in this manner, and by a careful adjustment the form rollers were not even scratched by the perforating rule."

Printing Half-tone Plates on a Variety of Stock.

(1510) "We operate a number of ——— presses, and would like to know what in your opinion is the best screen to use when printing half-tones. We have been using 120-line engravings, and the results are not up to expectations. We print on various kinds of paper, from enameled to cheap flat writing, and we have been making all engravings 120-line, expecting them to work on this range of stock. We are forced to do this on account of using the same engravings in different jobs, some of which are on enameled paper, some on book, and some on bond. We would be pleased to learn what screen would give us the best service when used in this manner, as it is impractical to have engravings made of different screen for the different kinds of paper."

Answer.— We believe a 100-line screen to be suitable for your line of work. If the plate is etched sharply and deeply enough and a good ink is used it should print satisfactorily. Of course a half-tone will not print as well "flat" as where a suitable mechanical overlay is made for it. If you will make a chalk or zinc overlay for your half-tones you will be surprised how much better they will print, not taking into account the speed of the machine. If it is run "flat" — that is, with a minimum of make-ready and without overlays, you can not expect satisfactory work.

Mechanical Relief Printing Is a Patented Process.

(1509) "I am interested in a new process called Mechanical Relief Printing, and have a formula which reads: 'Dust the printed job with powdered Burgundy pitch, shake off the surplus and hold over a gentle heat, which causes the pitch to fuse with the ink and gives the job an embossed effect.' I have tried this, and while it gives the job a beautiful effect the objection is that it is not as hard and durable as one would desire. It is easily scratched with the nail or rubbed down with a little pressure. I have some samples on which the relief seems as hard as stone. To get better results have tried mixing sulphur with the pitch and also with the ink, but sulphur requires more heat to fuse, and too much heat causes the pitch to spread. As I believe THE INLAND PRINTER is familiar with this method, I would like to know what is put in the powder or ink to give it a hard, polished finish. Also tell me where I can buy powdered asphaltum."

Answer.— We are unable to tell you why the work failed. Evidently you did not use the ink and powder furnished by the Embosso Process Sales Company, of Washington, D. C., as with their ink and powder you should have the same results that appear in the samples. No doubt you understand that this is a patented process, and if used by persons without authority and license from this company it renders the individual liable to prosecution. To be on the safe side, you should communicate with the Embosso Process Sales Company, and procure their material and try again. Asphaltum powder may be procured from dealers in photoengravers' chemicals and supplies. See advertisements in this issue.

Printing on Mica for Lantern Slides.

(1512) "In printing on gelatin for lantern slides we find that by sponging the surface with alcohol it softens so that the ink takes hold better than without it. We are anxious to find something that will affect mica in the same way so that we can print on it and obtain a more even appearance on the surface. We would thank you for the information."

Answer.— We believe that a suitable ink will enable you to secure good results on gelatin. In regard to mica it is doubtful if it can be used owing to the varying thickness found in sheets. In fact, several thicknesses may be observed even in one sheet. Mica can not be softened by heat or chemicals to make it print easier. Possibly you may get a transfer to the mica from a half-tone plate in the following manner: (1) Ink the half-tone plate with engravers' black by using a hard proving roller. (2) Take a clean roller and place the plate between type-high bearers or between inverted half-tone plates and pass the roller over the inked plate. This operation gives a transfer to the clean roller. (3) Lay the mica on a piece of glass or an imposing-stone and pass the roller over its surface, registering it properly for position. This will give you a transfer to the mica. We believe that negative glass is better suited for this work than mica, as it takes transfers from type and engravings very readily.

The Spectroscope in Color Analysis.

(1507) "I enclose herewith a clipping from some journal — I can't recall the name, but being a pressman I was interested. At present I am employed as foreman and have quite a lot of colors to match. Would such a glass be of any value in the analysis of colors? Where would I be able to get such a glass." The clipping reads:

"It is rather interesting to know how a color can be broken up into its constituent parts. Take, for instance, some of the popular shades like elephant's breath, or mauve, or Nile green, how can any one tell just what different colored lights compose such a color? It is all done with the prism, that wonderful little three-sided piece of glass used in spectroscopes and other instruments. It is done on the same principle as the analysis of sunlight is accomplished by little particles of water in showing the rainbow.

There are only seven primary lights. If sunlight, containing all colors, falls on a red object, all the colors but red are absorbed, the red being reflected to our eyes; so we say the object is red. The prism will not split up red into any other colors; for it is a primary color. So is blue.

But if purple be tried, we get two colors apart, blue and red. We do not find purple in the spectrum; so any color not found in the spectrum of sunlight is known to be a compound one. It can always be analyzed by the prism."

Answer.— The prism as described is used in a spectroscope, which is an optical instrument of wonderful power. One may get an idea of its use and appearance by reading the definition that appears on page 2006 of Webster's New International Dictionary (1910). We can not see that a pressman can use this instrument in his work. Would suggest that you procure a copy of Andrews' work entitled "Color and Its Application to Printing." This book has three color-plates and forty-seven illustrations. Cloth. Price, $2. Sold by The Inland Printer Company.

Away with Home-made "Dope."

We verily believe that much of the grief and contention over work spoiled in the pressroom is primarily induced by the use of home-made "dope" in inks. These ink "dopes," the formulæ of which are so carefully guarded by their users, are often neutral in their action, and in some cases are deleterious to the ink to which they are added. We have before us the formula of a so-called ink-drier which contains eight ingredients. Two of the materials are nondriers. We would hesitate before adding even a small amount of such "drier" to an ink unless we had an opportunity to test its worth beforehand. We believe that "dope" is often required to make an ink conform to some set condition. To meet this demand the ink specialist has appeared with a varied assortment of materials to meet the contingencies that arise in the pressroom. The specialist may be a pressman, whose skill is the result of concentrated effort in one direction. He may be an inkmaker whose duties have been to cater to a superparticular customer, thus accentuating effort toward correcting ink troubles. Or the ink specialist may be the mainspring of the color industry — the chemist. By right and title, the chemist is the one to make the ink "dope," for he thoroughly understands the physical characteristics and reactions of all the materials that enter into the compounds that the pressman uses, or has trouble with. This period of specialization has brought out the ink specialist and the ink specialties, or "dopes" if you will. Pressmen should drop their old-fogy methods and rule-o'-thumb practices, and get in touch with the things that are being made for their benefit. Years ago every pressman boiled his linseed oil and compounded his own inks from the dry colors. How many pressmen nowadays can boil linseed oil? Not many. Their energies are directed elsewhere. They still mix ready-made inks and match colors desired. That is a part of their business, but leave inkmaking to the inkmen and rollermaking to the rollermakers, for that is their line and they excel in that direction. Occasionally we are requested by some printer in a country town to furnish a recipe for roller composition. He believes that he has to make his own rollers because the pressmaker furnished him the molds. We look up our book of recipes for rollers, and select a formula that is said to be good and send it to him, but not without a piece of sound advice, which is: "Go to a rollermaker for your rollers, rather than worry and work needlessly." To the pressman we would say: "Leave off 'dope' mixing and get acquainted with the 'dope' handled by the inkmaker, for you haven't anything on the ink specialist."

Slurring on Half-tone Plate.

(1514) Submits an impression of a half-tone engraving 8 by 10 inches. The back end of the plate is slurred for about eight points from edge. The pressman writes: "On the enclosed specimen I had no end of trouble with the blurred edge. I thought it was an overpacked cylinder, so I took off sheets, raised and lowered the rollers and even put bearers on side of form to hold the rollers, but to no avail. This is printed on a ——— pony press. I am inclined to think the form is too large for such a press and that it lacks proper distribution. I believe that on a larger press it would have worked all right."

Answer.— From appearance of specimen we do not believe the rollers have anything to do with the slurring. From the explanation you offer as to the various expedients you tried to overcome the trouble, we are inclined to believe you are experimenting. From this distance we can only suggest that you try the following plan of locating the cause: (1) Unlock the form and remove the plate to an imposing-stone, and see if it is on a firm base. If the block is warped or if you have underlaid it so as to make it tilt you may have the cause of the trouble. The plate must not rock when the cylinder withdraws its pressure or it will slur. (2) Examine the cylinder and bed bearers, and see that they are not greasy. Keep them free from dust and oil. (3) Presuming that your packing is proper and that the foregoing troubles are not present, place the plate in the form and lock it up. Place a narrow strip of thin paper on each bed-bearer, the strips to extend past the back edge of the plate. (4) Place a sheet to the guides and turn the cylinder to take impression and try drawing the strip at various positions of the form, especially when the back edge is on the impression. The object of this test is to determine if there is proper contact between the cylinder and the bed-bearers. The strip should be held firmly during these operations. If it should be found that one or both strips can be drawn from between the bearers when the impression is taken, it suggests that the cause of the slurring lies in the weak contact. To remedy this defect you should bring the cylinder down harder on the bearers, and you may possibly find it necessary to remove one or two thin sheets from the packing. It sometimes happens on old presses that the cylinder is lifted from the bearers by a heavy form, and as it rotates it goes bump, bump, bump over the pages — in other words, it gutters or strikes the bed-bearers between every page. On long runs it usually works harm to the edges of the plates by the abrasion of the stock. It is remarkable how such machines will sometimes print without slurring. That they need the attention of a press machinist is obvious.

MICHIGAN PRINTERS' COST CONGRESS.

The second annual cost congress of the Master Printers of Michigan was held April 17, 18 and 19 at Kalamazoo. From ten to three o'clock on the opening day, Thursday, was devoted entirely to registration, greeting old friends and acquaintances, and making new ones. The convention was called to order at three o'clock by George J. Putt, president of the Ben Franklin Club, of Kalamazoo, following the invocation by Rev. Henry W. Gelston. Addresses of welcome were made by Hon. Fred M. Hodge, president of the Kalamazoo Paper Company, and George J. Putt, and a response by Hon. Perry F. Powers, State Commissioner of Labor.

The program consisted of addresses on subjects of great importance and interest, among them being "The Education of Printers," by E. C. Warriner, superintendent of schools, Saginaw; "Paper and Its Relation to the Selection of Ink; Color Schemes," by E. C. Andrews; "Coöperation; What it Will Do for Machine-composition Houses and Printers," C. S. Peterson; "Business Ideals As Applied to Printing," John Clyde Oswald.

COST AND METHOD

BY BERNARD DANIELS.

Experience Versus Theory.

From our boyhood days we were taught that an ounce of experience was worth a pound of theory, and the idea was drummed into us to such an extent that it came hard to give up the thought and realize that what we had considered dear-bought experience was of no value when confronted with the materialized theories of the cost system.

Time and again our ideas of the amount of output at certain speeds were "knocked into a cocked hat," and proved to be mere memories of some signal achievement that could only occasionally be repeated. Then our pet ideas of the amount of work a compositor ought to do, based on what we remembered ourselves to have done, would not fit at all with the records the cost system showed. We had, of course, modified our personal records by the daily time-tickets we were getting, and thinking to be correct, until the accuracy of the cost system showed where the time was really spent.

This is no idle dream or fairy tale. Almost any of the printers who have installed cost systems can tell of similar experiences, and that is just why every employing printer and every proprietor of a print-shop, no matter how small or how large, should insist upon having it run on a cost-system basis.

Your present experience is the recollection of those records and matters that have been prominent enough to force themselves upon you and are mainly the lower and presumably more profitable records, or the higher records of productions if you prefer to state it that way. Whereas the theory of the cost system, when applied to your working conditions, will give you actual records of those conditions that will practically force you into improving them as a matter of — we had almost said self-preservation — real business sagacity.

If you have never thought over the matter from this point of view sit right down and do it now. Analyze your experience and see whether it is merely a recollection of high-production records, and occasions when something unusual occurred, or if it is really a matured judgment of governing conditions that will enable you to recognize the correct-production records and costs when you see them. If the former, study up the theory of cost-finding and apply it to your business; if the latter, look over the matter calmly and in an unbiased frame of mind, and see whether you do not find it better to have a cost system that will keep those around who have not had the experience from making mistakes, and relieve you of the work of constantly recalling your experience to make judgment and correct errors. Applied theory in cost work is more certain than personal experience.

Which Way?

The question often arises in the printing-office as to which is the better way to handle a certain job that might be printed either on a platen jobber or on a cylider press where, the edition being small, there is little real difference in cost by the two methods.

Such an inquiry reached our desk a few days ago accompanied by the inquirer's estimate of the time required or the record of the time used on a platen press, we are not sure from his letter which.

The job is two thousand pamphlets about 5 by 8 inches trim size, sixteen pages and one-page cover, printed from electros and half-tones furnished, every other page being a cut and the opposite page type. The whole in two colors, the cut-pages having solid tint backgrounds so engraved for shading that accurate register is required, and the type-pages having a wide tint border around all, the tint being bled off the paper.

This job required very close register, and had to be run on extra size paper to allow handling and trim as the blocks were a little larger than the finished page.

Here is the estimate of our correspondent, figured, he says, at his cost and without profit. We have omitted the stock because that will be the same in both cases.

Handling and cutting stock	$ 2.50
Lock-up 8 forms, 4 pages, 2 hours 40 minutes, at $1.30	3.45
Lock-up 2-form cover, 30 minutes, at $1.30	.65
Make-ready 4-form tint, 4 hours, at 90 cents	3.60
Running 8,000 tint, slip-sheeted, 17 hours, at 90 cents	15.30
Slip-sheeting and double rolled	2.00
Make-ready 4 forms, cuts and type, 8 hours, at 90 cents	7.20
Running 8,000, black ink, slip-sheeted, 12 hours, at 90 cents	10.80
Slip-sheeting	1.80
Make-ready 2-form cover, 1½ hours, at 75 cents	1.13
Ink, 10 pounds at 60 cents and 4 pounds black at 75 cents	9.00
Running 4,000 impressions, 5 hours, at 75 cents	3.75
Binding 2,000 books, 2 eights and cover, wired	10.50
Total	$71.68

The small forms and the double rolling and slip sheeting on the job press seemed to show a high figure and we therefore made a new estimate as follows:

Handling and cutting stock	$ 2.50
Lock-up 2 forms, 16 pages, 4 hours, at $1.30	5.20
Lock-up 2-form cover, ½ hour, at $1.30	.65
Make-ready tint-form, 7 hours, at $1.50	10.50
Running 2,000 tint-form and waiting for first side to dry before back-up, 5 hours, at $1.50	7.50
Make-ready black form, including cut overlays, 10 hours	15.00
Running 2,000 impressions and waiting to dry for back-up, 4 hours	6.00
Make-ready 2-form cover, 1½ hours, at 75 cents	1.13
Ink, tint 8 pounds at 60 cents and black 3 pounds at 75 cents	7.05
Running cover, 4,000 impressions, 5 hours, at 75 cents	3.75
Binding 2,000 books, 1 sixteen and cover	8.50
Total	$67.78

Here is only $3.90 difference in the actual cost of running this job in two ways and therefore the decision would naturally be made from other considerations, and in the case of the party who did the job it hinged on the fact that he thought that the double rolling on the tint given on the job press gave him better results than he could get on the cylinder, and his cylinder was loaded up with lots of work.

On showing this to another printer of experience he said: "Why, of course run it on the jobber, because, other things being equal, the plant would earn more by not having the cylinder tied up while one side dried." This would depend entirely upon whether there was plenty of work for both presses.

This is not an exceptional case, though the difference is usually greater, often being about ten per cent in favor of the cylinder. This job being alternate pages of light and heavy might have been run on the jobber in a few hours less by putting the light pages in one pair of forms and cuts in the others, and cutting stock into single leaves after printing and collating the leaves; but this would have increased the cost of binding more than it would save in presswork, and not have made as good a job. We merely mention it as an alternate, should there be any difficulty in working the open borders and solid tints in same form.

How a Waste End Paid.

Notwithstanding the number of sizes of paper stocked by the paper-dealers, and the variety of shapes and sizes that can be cut from them without waste, every printer knows how often he runs against the form that will not cut even and leaves a strip at one end that is so large that he hates to throw it away and yet knows that it may lay indefinitely on the scrap-shelf, collecting dust and taking up space that should be earning good money. Every printer is a natural-born economist, and hates to throw away such seemingly useful but seldom-used cut-offs.

Here is what one bright printer in a small city did. He had a booklet form that left a strip four inches wide at the end of a 25 by 38 sheet, and, as there were five thousand sheets, he felt very much disinclined to put them in the waste-bag; yet, being an unusual color of stock, it was of doubtful value as reserve stock. As he was about to issue a circular for himself, he concluded to make it larger than he at first designed it, and made it four pages of oblong envelope size and set it in larger type to fill up the space. This he printed on the end of the sheet at the same time that he printed the regular job; the only extra expense being the trimming of the long edges of the sheet to secure register when run as a "flop" sheet instead of work and turn. In his anxiety to use up the stock he failed to remember that this would give him ten thousand circulars. Of course, when he had them he had to distribute them, and by so doing received good returns. Thus far the story is simply the saving of so much stock and presswork on his own advertisement; but we will let him tell the rest of the story in his own words.

"I was so surprised at having good returns from what I considered an ordinary circular that I sat down to consider why it had happened, and the more I thought the less I seemed to be able to solve the problem. Then it struck me to ask some of the people who were induced to call on me by it to give the reason. After several had been interviewed I found one man who expressed the thoughts of all the rest when he said: 'I was attracted by the plain, dignified readableness of the job, and the absence of all attempts to show how much you could do that no one else wants.'

"This started me to thinking, and since that time I have always used up the ends of stock that used to go on the shelf or in the waste-basket by printing some few words about the shop and using them as envelope-stuffers, as enclosures in packages and as advertising matter generally, and for almost a year I have not found it necessary to buy any new stock for such work, though no package ever goes out of my place without some printed matter being enclosed advertising this printer. I always make the job fit the scrap.

"The result has been a large increase in my business, and an education in advertising by watching which of these odd jobs brought the greatest return. It has enabled me to take almost all my old appropriation for advertising for the distribution of it and given a phenomenal growth to my business, besides giving me a reputation for originality."

We give this story because we feel that many of our readers who are proprietors, superintendents or foremen of small and medium-sized shops can find a lesson in it.

Storing the Customers Cuts and Stock.

In his anxiety to secure and hold the business of large customers the printer has been overzealous in trying to give that customer any benefits of improved methods or extra facilities he might have, and from this has grown numerous trade abuses that are becoming — nay, are — a burden on the printer.

One of the most onerous of these burdens is the practice of storing the cuts, plates and stock of our customers for an indefinite time without charge. This abuse is not confined to the larger houses and edition printers who store the publishers' plates and stock, printed and unprinted, but is just as rife among the little fellows. The smaller printer laughingly or contemptuously, according to his nature, says: "The idea of charging for the storage of a few cuts or a few reams of paper, or a few thousand booklets. Why, that is the way I hold that man's trade. He will sooner give me the next order than send for his cuts."

Yes, that is the way it began, and has been continued. But do you realize the risk you run in case of fire or other damage to these cuts, plates and stock? You must provide a safe place for them and insure them against loss, or damage, beyond usual wear and tear. How long do you suppose your customer would leave those cuts in your charge between jobs if you were to send him a little printed notice that said something like this:

> All cuts left in our possession by our customers will receive the same care as to storage and handling as our own cuts, but we can not be responsible for their loss or damage by fire or other accident beyond our control. All printed sheets or other stock belonging to our customers are held at their risk as to fire, water, or other accidental damage. We would respectfully suggest that you insure such articles which we are storing for you.

This would cover the job-printing and booklet shops, but the book and magazine house might require to add a clause limiting the time of free storage, and the proportion of stock stored in comparison with the orders given.

As a matter of justice this should be taken up by the various printers' and binders' organizations all over the country, and an effort made to get uniformity of practice in this regard and a limiting minimum as to amount of free storage and charges for excess.

The Right Amount of Profit.

The various cost systems for printers all show him how to gather together the many small items that enter into the cost of a job, including his own services and proper interest and depreciation on his investment, but none of them show him just what he should consider the right amount of profit; and when he looks around and asks other business men he is confused by the answers he receives, although each of them may be right from the point of view of the party giving them.

The American Cost Commission of the United Typothetæ of America recommends the addition of twenty-five per cent to the total cost to ascertain the selling price. This

will give a net profit of twenty per cent, if no discount is allowed to the customer for prompt payment and the account is paid in the usual thirty days. On the other hand, the average printing account is not paid in thirty days — most printers will find their average to be a trifle over sixty days from the date of the bill — and consequently the item of interest on the capital so tied up is a factor in diminishing profit.

Some business men of the speculative type will tell you that the correct profit is all that you can get beyond the cost of manufacture as shown by your books and records, and that you will have to take more or less according to market conditions. There is a seeming basis for this in actual practice, but it is only seeming, for the general business tendency of to-day is to uniformity of price for equality of service, and that would mean a regular addition of a fixed percentage for profit.

Many manufacturers and corporation officers, when asked about profits, will name a percentage of profit on the capital invested that seems to a printer an extremely liberal return and one that no printer could ever expect; but when analyzed and brought down to a percentage on sales this apparently enormous profit dwindles in a net ten or fifteen per cent.

Then we think of the fact that the printer is not only a manufacturer but also a retailer, and we ask the retail merchant about his profits and he will name what seems a pretty liberal figure — that is, most of them will — and when by further questioning you get down to facts you find that his thirty to forty per cent is based on the cost price of the goods and in many cases is further reduced by the cost of selling and delivery, and that reduced to a percentage on sales it is from fifteen to twenty per cent and, exceptionally, twenty-five. We are now speaking of the average, as there are some specialties that really give a third profit, but it is the exception to find a retailer averaging over twenty per cent on his whole business, and the great majority make nearer fifteen, after deducting the value of their own service.

Then you come back to your fellow craftsmen and inquire among them only to find confusion worse confounded because so few of them have a cost system in which they have confidence and consequently are guided in their addition for profit by the exigencies of the circumstances and the ability of the buyer to crowd them down to the lowest price.

Here is a condition that is a disgrace to the printers, and yet when interviewed the most of them will say, "Well, what am I going to do; the other fellow will do it if I do not." And unfortunately, this is frequently true. The result is that the business of manufacturing and selling printing has become one of the least profitable and most risky in the business world. Most of the successful large printers will tell you they make a net profit of from seven to ten per cent, and while many of the smaller ones will claim more, the actual figures, after deducting the proper amount of interest, depreciation, and proprietor's salary will be really less than this.

Now, to sum up: Printing is a manufacturing and also a retail merchandizing business. Every article the printer sells he receives as raw material and creates additional thereto before passing it along to the delivery or selling department. He is a manufacturer of "ordered goods" only, owing to the peculiar nature of his products, and must take greater risks and carry a proportionally greater investment than other manufacturers who can make up stock in dull seasons and keep their organization intact and at the same time as small as will handle their output. Therefore he is entitled to the highest manufacturing profit as a creator or maker of the goods he sells. This, in the estimation of the writer, would be fifteen per cent net on gross output from the factory department. The printer is also a retailer and must sell in small quantities and maintain a larger and more expensive selling force in proportion to the gross business handled than the manufacturer. The goods he handles are of the class known as perishable — they are of use to no one but the party ordering, and many have dates beyond which their value is *nil*. Therefore he is entitled to the maximum profit in his selling department.

Let us see how this would work out in practice. Here is a job which cost $40 to manufacture, and, as a manufacturer, the printer should add fifteen per cent for profit, making the total $46. He then finds that his selling department has had an expense of $5 in wages, dummies, and other items in selling that job; adding this brings the job up to $51, and to this should be added enough to give a proper selling profit of, say, fifteen per cent, making a total selling profit of $7.65, making the correct price $58.65.

Many printers will hold up their hands in horror and say that such a price would be robbing the customer, as it is really adding about one-third to the total cost of the job, which was $45 — $40 cost of manufacture and $5 cost of selling.

To make this a little clearer we will put it into tabular form as follows:

Cost of manufacture (including all overhead charges, except selling department)	$40.00
Fifteen per cent profit for manufacturing department	6.00
Total factory price	$46.00
Cost in selling department	5.00
Total cost	$51.00
Fifteen per cent profit on actual sale	7.65
Total	$58.65

This gives a net profit on the sale price of 23½ per cent, and not 30⅓ as would at first appear. That is to say the factory and the selling profits together are 23½ per cent of the selling price. But look at it another way. Suppose the printer were the retailer only and bought the goods from the factory as do other business men, would the cost of selling plus fifteen per cent or a trifle over twenty-five per cent addition to the cost be considered too much? Surely not. Then why should it make a difference because the printer owns both the factory and the store.

There is food for thought in this, and we hope our readers will take it into careful consideration. It was the lack of realization that he was entitled to a manufacturing profit that placed the printer where he was a few years ago and where many of him are to-day.

Foolish Competition.

There seems to be a sort of mania among printers to see how foolish they can be in competing for the county, city or state printing, and in their madness they lose sight of profit, the ethics of the trade and sometimes even honesty.

Here is a sample, on a small scale, that shows how far these competitions are carried beyond the lines of common sense or business principles. The job in question is an annual report of the county officers and makes a pamphlet of eighty pages, most of which is extra-price matter on the machine. We will first give a correct estimate, and then tell how foolish the successful bidder and his next competitor were:

The specifications are: Five hundred copies of report,

eighty pages and one page cover; trim size 5¾ by 8 inches; on 50-pound M. F. in black ink; bound, flat-wired and pasted cover.

Here is the cost estimate:

Composition — 15,100 ems eight-point straight matter, 151,400 ems eight-point tabular matter, taking 48 hours on linotype, at $1.70	$81.60	
One page six-point rule and figure, 3 pages display, taking 10 hours handwork, at $1.20	12.00	
Make-up — 80 pages, 10 hours, at $1.20	12.00	
Lock-up — 5 forms, 16 pages each, 2½ hours per form, = 12½ hours, at $1.20	15.00	
One form, cover, ½ hour, at $1.20	.40	
Make-ready — 5 forms, 16 pages, 3 hours each, = 15 hours, at $1.40	21.00	
One form, cover, ½ hour, at 80 cents	.40	
		$142.40
Stock — Inside, 3¼ reams, 25 by 38 — 50, at 5 cents	$ 8.13	
Cover 11-20 ream, 20 by 25 — 50, at 8 cents	2.20	
Cutting cover-stock, ½ hour, at $1	.34	
Running Press — 3,000 impressions (5 × 600) 3½ hours, at $1.40	4.90	
600 impressions, cover, ¾ hour, at 80 cents	.60	
Ink — 3½ pounds black, at 40 cents	1.40	
		$ 17.57
Binding — Folding 5 sheets 3-fold = 3,000, at $1.40	$ 4.20	
Gathering — 5 pieces equals 3,000, at 38 cents	1.14	
Stitching — 600 books, 2 wires, 1½ hours, at 80 cents	1.20	
Covers — 600 books, 3 hours, at 38 cents	1.14	
Trimming — 600 books, 1 hour, at $1	1.00	
		8.68
Packing and delivery to customer	.50	
Total cost of production		$169.15

To this the printer should add a decent profit, and we think that on a job of this size twenty-five per cent is none too much, so we will add to $169.15 cost, $42.28 for profit, making a selling price of $211.43, which will give the printer a net living profit of twenty per cent on his selling price.

Now, in the face of the fact that paper books in the big cities are usually sold for $1 to $1.25 per page for an edition of fifty copies, and that they are all straight matter and much of it fairly fat at that, one bidder quoted the ridiculous price of $1.35 per page for this job of six hundred copies, and there is no doubt that he would have allowed for the blank page on the last leaf if hard pressed. The next highest bidder quoted $1.65 per page, but on second thought refigured it and concluded that he had bid too low and asked our advice, which naturally was that he withdraw his bid and either put in a higher one or stay out.

The lesson being such a good one we could not refrain from giving our readers the benefit of it. We have figured it on a competitive basis with a cost of $1.20 per hour for hand composition; $1.70 per hour for linotype; $1.40 for cylinder press, and 80 cents for job press, which prices are about average for the general run of cities and towns, except the composition which runs higher in most of the cities.

Study this and send along some other lesson for the other fellow.

The Cost of Spoiled Work.

There is no employing printer or manager of a printing plant who will deny absolutely that there is any work spoiled in his plant, but there are many who will make light of the subject and treat it as of little consequence as to its effect on cost, and as something hardly worth taking account of. Then these same men will take up the job record of a piece of work on which there has been some accident or spoilage and raise a tremendous racket because it shows such a high cost.

Perhaps the foreman will explain how it happened and Mr. Printer will adjust the price and forget all about it until the next spoilage. It is ten to one that he does not know just what that spoilage cost and bigger odds that he will not know when the next spoilage occurs if the foreman and his aids can hide it.

In an office having a cost system (and there should not be any other kind of a printing-office) the exact cost of any spoilage or accident to a job should appear in such a way as to enable the manager or employer or whoever makes the prices to separate it from the legitimate costs and place it where it belongs, as a charge against the department responsible for the spoilage.

The best method for doing this is to have the spoilage reported at once to the order clerk and a "Special Spoilage Order" issued to which should be charged all work and material required to replace or remedy the spoilage and bring the job back to its normal stage when the rest of the work to finish it should go to the regular job-ticket. This simple method enables a separating of costs to be made as soon as the error is discovered, whether near the beginning or after the job is finished, and the right proportion of cost charged to making good. It also prevents any misleading charges getting on the regular order record, leaving it so that when consulted as a guide for future orders it will give only the correct information. It also makes a place for the spoilage account, and enables the cost clerk to get it together and charge it to the correct department.

Recently in visiting a large printing-office we were shown some details of its cost system, and in looking over the report found a small charge to spoilage account each month of exactly the same amount, and on asking the reason were told that it had been averaged for the year and divided up. We recommended that they change and issue a new order for each spoiled job and charge up only actual cost. At first they demurred, but after some little talk decided to try it. Being naturally curious and feeling sure that it would be worth while we dropped in shortly after the beginning of the next month and asked how it worked. To the surprise of the manager the result had shown him that his spoilage for that month was almost four times as great as he had supposed, and due to an entirely different part of the institution than had been getting the blame on previous occasions. There is still another point to this, and that is the making out of the "Spoilage Order" to the party responsible for the spoilage is a sort of a pillory that is a greater punishment to any man or woman worth having around your plant than making them pay for it. When their carelessness is thus practically posted, it tends to make every one more careful.

ILLINOIS PRINTERS' COST CONGRESS.

At a meeting of the Illinois Ben Franklin Club, held at Hotel Sherman, Chicago, on April 19, it was decided to hold the Second Annual Cost Congress of the printers of Illinois at Springfield on June 13 and 14. The Ben Franklin Club of St. Louis, and all other printers' organizations in Illinois are invited to unite in making this congress a huge success from every standpoint.

Governor Dunne will be invited to open the convention and State Superintendent of Public Instruction, Francis G. Blair and others will be asked to speak. A school of estimating and instruction in cost-finding will be given by well-known cost experts. There will be a short social program arranged, and on Friday night a banquet will be held at the Leland Hotel, which will be the headquarters of the convention.



National Press Association.

The National Press Association will meet at Colorado Springs, Colorado, June 17, 18 and 19. President A. D. Moffett, of Ellwood, Indiana, is arranging the literary program, which is sufficient assurance that it will be of the highest character. Features of entertainment, which include sightseeing trips by rail, motor and other means of conveyance in and about the city of Colorado Springs, have been planned.

The citizens of Colorado are united in extending the National Press Association a royal welcome, and will see to it that all have an enjoyable time while in the Switzerland of America. Those who are interested and desire to attend can obtain full particulars by addressing the secretary, George Schlosser, Sioux Falls, South Dakota.

Annual Convention and Cost Congress at New Orleans.

It is doubtful if any city has ever taken hold of the preliminary arrangements for a convention with greater enthusiasm than has the committee which is in charge of the arrangements for the 1913 annual convention of the United Typothetæ of America, and the Fifth International Cost Congress, to be held in New Orleans October 20-25. Notwithstanding the fact that a most elaborate entertainment program has been tentatively outlined, ample funds have already been pledged to take care of the expense, and on August 1 the committee will begin a wide and comprehensive advertising campaign, designed to reach every printer in the country. Special literature will be issued, both on New Orleans and the convention program.

The general committee and subcommittees have all been appointed, and each committee knows its duties, and everything is in shape for a systematic campaign to make the convention the greatest in the history of the organizations.

At its last meeting the committee selected the official headquarters for the convention, which will be at the historic St. Charles Hotel.

The St. Charles is one of the most famous hotels in the country. Replete with historic associations, it has, however, kept pace with modern progress and development, and to-day is one of the most attractive and best conducted hostelries to be found anywhere.

Annual Banquet of Ben Franklin Club of Chicago.

"One of the finest events that ever took place in the city," was on the tongue of each one present at the annual banquet and ball of the Ben Franklin Club of Chicago. This notable event, which took place at the Hotel Sherman on Tuesday evening, April 8, was without a doubt one of the most successful banquets in the history of the club. Watching the printers riding up to the hotel in their luxurious automobiles, one could not help but be impressed with the contrast between the conditions in the trade at the present time, working under the influence of the Ben Franklin Club, and conditions a few years ago, before the effective work of this organization was commenced.

Shortly after 6:30 several hundred printers, supply men, and guests, together with their wives — or sweethearts — sat down to an excellent dinner. The room was handsomely decorated for the occasion, red and white being the colors used throughout. A number of selections of exceptional merit rendered by the Cerny Orchestra and the Symphony Quartet added to the enjoyment.

President William J. Hartman was toastmaster, and at the close of the dinner made a few remarks, extending a hearty welcome to the members and guests, and telling of the work accomplished by the Ben Franklin Club.

The program consisted of addresses by Rev. Frederick P. Hawley, and Harry N. Tolles, of the Sheldon School, and selections by members of the Symphony Quartet.

Reverend Hawley gave a stirring talk on "Ben Franklin." He said he was not going to speak on Ben Franklin as a printer, but as a man, and called attention to the way in which he worked steadily forward and upward, in spite of the difficulties he had to overcome and the lack of early advantages, until his name is honored and will be honored through future generations.

Harry N. Tolles spoke on "Am I My Brother's Keeper?" in place of the Hon. Quinn O'Brien, who was called away on account of his wife's illness. Mr. Tolles interspersed his talk with a number of stories and anecdotes to illustrate and drive home his points.

An informal reception was held in the parlors of the hotel while the ballroom was being prepared for dancing. Two miniature Ben Franklins — Eugene and Frederick Brooks — led the grand march into the ballroom, and a large number enjoyed the dancing which kept up until — well, we won't say when. Suffice it to say that it will be some time before Chicago Ben Franklinites get over talking about the good time they all had.

Missouri Valley Cost Congress.

Wet, cold, disagreeable weather was not sufficient to keep the printers of the Missouri Valley, who are interested in finding out the truth about what it costs to produce their work, from gathering at the appointed hour, eleven o'clock, Monday, April the seventh. A most effective publicity campaign had been carried on through the columns of the *Western Laborer*, and the attendance at the opening session in Parlor B of the Paxton Hotel at Omaha was considerably in excess of the committee's expectations.

The opening address was delivered by C. E. Corey, chairman of the congress Arrangement Committee. Mayor James C. Dahlman extended a cordial "welcome to our city" to the visiting members and guests.

Other addresses were delivered by 'Gene Turner, E. L. McDonald, Charles A. Sherwood, W. B. Hopson, Frank A. Kennedy, C. D. Traphagen, J. W. Reed, George Vickers, Ray Hammond and Ed. E. Sheasgreen, secretary of the Ben Franklin Club of America. Frank I. Ellick, who was to have delivered an address on "Cost Finding," was detained owing to his work on the tornado relief committee, but managed to get in for a few minutes and wish the delegates success and a pleasant visit to Omaha.

The new officers of the Missouri Valley Typothetæ Cost Congress are as follows: President, C. E. Corey, Omaha; vice-presidents, C. A. Sherwood, Omaha; R. B. George and S. W. North, Lincoln; D. A. Brown and H. W. Walkenhorst, Kansas City; secretary, E. L. McDonald, St. Joseph; treasurer, W. P. Tracy, St. Joseph.

The issue of the Omaha *Western Laborer* for Saturday, April 12, was almost entirely devoted to news of the congress, a number of the addresses being printed in full. These addresses contain a great amount of information of value to all who are striving to maintain and increase the efficiency of their plants, and this is certainly a most creditable method of distributing such information.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Plural Verb Needed.

A. Z. M., Mohawk, Michigan, writes: "The following copy for an ad. was handed in here recently, and a dispute arose as to the correctness of one of the sentences: 'We have a thousand handy little devices to help you save money. Everybody is entitled to receive one if they will call at our savings department and ask for it. There is only one thousand of them.' The sentence referred to is the one reading 'There is only one thousand of them.' One compositor claims that it should read 'There are only one thousand of them.' Will you kindly let us know which is correct, and why?"

Answer.— In the original the sentence is wrong, and the way the compositor wanted it is correct; and it is so because a plural subject demands a plural verb. A plural word is one that denotes more than one considered individually, not as one whole collection or aggregate; and certainly one thousand means more than one. As we have just used it, one thousand is singular, because it is simply mentioned as an expression — one thing. In the other use it means not only more than one, but one more than nine hundred and ninety-nine things. How many of these are there? There are one thousand. How many printers are there who do not know this simplest item of grammar? Let us hope for the time when we may say there are not many.

A very surprising thing it is that printers should find only this one point to question — and a point that should be beyond questioning by any one — in this advertisement, which is as ungrammatical and badly worded as such writing could be. How can it be possible for the officers of a national bank to allow such slipshod language to be used in their advertising? Every sentence in it is criticizable, not only one.

In the first sentence there is no bad grammar, but there is probably a misstatement of fact. Probably the fact is that they have not a thousand devices, but a thousand examples of one device — a toy savings-bank. The second sentence is abominably ungrammatical, and its meaning could be expressed grammatically in various ways. Everybody is a singular noun, not properly represented by the plural pronoun they.

"Some" as a Pronoun.

H. G. B., New York, writes: "Is it good diction to say 'some think' instead of 'some persons think,' making the adjective do alone the work of a logical combination of noun and modifier, that is, making a pronoun of the adjective?"

Answer.— Sometimes it is, and sometimes it is not, the distinction depending on circumstances, and the decision properly resting with the writer. Generally speaking, the best the proofreader can do is to pass it as written. Of course a proofreader is at liberty to query any such thing that he thinks can be improved, but it is advisable to be very circumspect and not make too many queries. It is well to remember that some authors are very sensitive and imagine that every suggestion of improvement in their work is impertinent meddling, though fortunately they are comparatively few.

The use of "some" as a pronoun was established long ago, and is beyond question. But in some circumstances it is preferable to use it normally, as an adjective. It is better to say "some persons think" in the first instance of a statement of difference of opinion, and the noun may thereafter be expressed or omitted indifferently. We say it is better to express it in the first instance because that seems to give a more explicit and finished form; but in this and many other cases of English locution the margin of choice is really very little, and it would be hypercritical to set up a norm and try to force strict compliance.

A Punctuation Questioned.

A. B. W., Wilkinsburg, Pennsylvania, asks: "What is your opinion of the punctuation of the following sentence? 'Society's efforts to check the evil thus far have been, not to banish the crafty and conscienceless man who leads an unsophisticated young girl astray, but to banish and frown upon the girl. It punishes, not the wolves who pursue, but the objects of their pursuit.'"

Answer.—The only point at all questionable is the use of the first comma in each sentence. Its use is certainly preferable in so long a sentence as the first, and surely not wrong in the second, though its absence there would not be so plainly noticeable. When two such sentences appear together, or not far apart, it is always better to treat them alike. There is no fixed rule of punctuation that prescribes either the presence or the absence of the comma. Probably most careful punctuators would insert the comma in such a sentence as the long one, though any one might vary, making it sometimes one way, sometimes the other.

Re-open or Reopen.

M. W. E., Charles City, Iowa, writes: "I should like to know whether it is proper and necessary to use a hyphen in such words as re-open, re-issue, re-deposit, and co-operative."

Answer.— Such words as reopen, reissue, redeposit, cooperative are printed in the Standard Dictionary without the hyphen and without the dieresis mark over the second of two successive vowel letters. Formerly, it was the custom (and still is to some extent) to use either the hyphen or the dieresis mark in order to show that the adjoining vowels stood in different syllables; as co-operate or coöperate.

Written for THE INLAND PRINTER.

WHAT PROOFREADERS SHOULD NOT CORRECT.

BY F. HORACE TEALL.

IT seems queer to intimate that it is ever a proofreader's duty to leave uncorrected anything that needs correcting, and yet it is easy to show that this is a very important part of his duty. Many matters of expression, of punctuation, capitalizing, spelling, etc., are correct to some people in one form and correct to others only in some other form. Some of these variant decisions are founded on incomplete information or erroneous reasoning; but some, and not a few, are so equally reasonable and even authoritative either way that there is no absolute right and wrong.

All proofreaders know that they frequently have to leave things done in a way they do not think right, and that the reason is that the one for whom the work is done does think it right. What they do not all know, and what would be well worth ascertaining, is how to distinguish between cases where one form is correct and any other is incorrect and those in which there is no such absolute choice. The two kinds of cases are not amenable to delimitation into fixed classes, so that every one will have the same understanding of them. Disagreement on questions of language is as natural and inevitable as the differences in regard to all other incidents of human life. Persons have different tastes in all matters where differences are possible, and many of these differences are not even questionable. We simply go on doing things our own way and letting others have their way. This is as true of debatable matters of language as of anything.

Very nearly all men acquire in youth some erroneous impressions and notions, of language as well as other things, and these impressions are almost indelible, notwithstanding their frequent violation of the plainest common sense. Jacob Abbott notes this in his story of the life of Cyrus the Great: "Even at the present day we shall all, if we closely scrutinize our mental habits, find ourselves continuing to take for granted, in our maturer years, what we inconsiderately imbibed or were erroneously taught in infancy, and that, often, in cases where the most obvious dictates of reason, or even the plain testimony of our senses might show us that our notions are false."

The writer once heard a young woman pronounce Penelope in three syllables, and told her it should be four. She said her school-teacher had taught her to say it as she did, and her teacher knew what was right. The next day she said she had met the teacher and asked her, and had been well laughed at. That young woman had been so sure she had been taught as she said that she probably would never have been convinced of her error in any other way.

Proofreaders probably have more occasion than any other people to remember the fact of differences of opinion, since they so often encounter the problem as to whether the case in hand is one where they should make a change, because what is written is really wrong, or whether it is doubtful, because both forms are of equal authority, or because its writer might insist that the way it appears in copy is correct.

The proofreader should not correct even what he knows is wrong in copy when he is specially instructed to follow copy, except plainly accidental errors. For instance, a man once wrote prounce for pronounce, where no one could possibly think anything but pronounce was intended. Even the compositor should correct such an error. Sometimes this might include even some ignorant spelling, bad enough to pass as "simplified," in the matters that have to be followed.

The greatest problem is found in the questions indicated by Theodore L. De Vinne in saying: "The reader should query faulty construction, bad metaphor, inconsistent statement, the misuse of a word, and other errors of a similar character." Mr. De Vinne expressly says that these things should be queried only, not that corrections should be made without authorization. Yet this is not always the best practice, although it is generally so. Individual cases must be decided on their own merits, and must be governed by circumstances. Sometimes an error of one of these kinds may properly be corrected without question. No clear general distinction can be indicated that may be absolutely adopted.

Many expressions are considered ungrammatical by some people, held to be the best by others, and by still others thought indifferent. In any case open to such difference, especially in dealing with carefully prepared manuscript, no change should be made. For instance, it is insisted by many that the word none should always have a singular verb. Nothwithstanding this, it is a fact that in the best literature it does usually have a plural verb; and of course this shows that the best writers treat it as plural. Whichever way it appears in copy, it should not be changed.

Much has been said in condemnation of the split infinitive, and the impression is very common that it is never right. On the contrary, some of our best writers use it occasionally, and when they write it they wish it to be so, and no proofreader has a right to order it otherwise without express permission.

In fact, no proofreader should change in any way any author's or editor's copy unless he knows that his change will be approved.



SPRING.

Photograph by R. R. Sallows, Goderich, Canada.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Graphite in Pot-well.

We have received slugs from a correspondent showing that the graphite placed in the pot-well to lubricate the plunger will sometimes appear on the face of the slugs. This is usually caused by putting in too much graphite, or where the plunger has a full stroke as in the case of a worn plunger or well. In such a case it is not advisable to use graphite at all. Our recommendation is intended to apply to tight-fitting plungers only. The use of the rotary wire brush for cleaning of the well will often be sufficient if used daily. Dipping the plunger in a mixture of graphite and tallow is a good plan, as a lubricant and an oxid reducer are in operation at one and the same time. Would recommend that not over one-half teaspoonful of graphite be applied in any well.

Ejection of Slugs.

A Maryland operator writes: "We are having considerable trouble with slugs sticking in the mold. When we make an effort to eject them the ejector-blade punches the bottom of the slug, as you will see by the enclosed sample. We have just put in a new set of knives, and we can not tell what is the cause of this trouble."

Answer.— If your plunger has been in use several years, buy a new one. If it is a new one, clean the spaces between the rings so that they will be fully open. Clean the plunger daily, first dipping it into a can of oil or tallow. Before putting it into the well dip it again into the can of oil. This can of oil should have some graphite mixed with it. This serves to lubricate the plunger and give it a better action. Clean the cross-vents of the mouthpiece daily, using the point of a knife-blade or other pointed instrument. These vents becoming closed prevent the escape of the air from the mold cell, hence hollow slugs, and hollow slugs cause your trouble. Open vise and back the machine so the distributor shifter moves out full distance. Advance the ejector-blade. Take hold of the blade and try to move it up and down. If you find this can be done it indicates that the holes in the blade are worn and you need a new blade.

Back Squirts.

An operator in a North Carolina town writes: "The asbestos above mouthpiece of pot is giving me trouble. Have tried to repack but it continues to leak. Is there any danger of injury to pot in any way by using force in driving or repacking? The metal runs over mouthpiece and accumulates on back of mold, causing same effect as squirt."

Answer.— The asbestos above the mouthpiece has nothing to do with the leaking. It is quite possible that there is no leak at all, just an imperfect lock-up between the mouthpiece and mold. Do not be concerned about the asbestos, for it has nothing to do with the mouthpiece or the escape of metal. The asbestos at that place is intended to prevent the metal that may escape from a bad lock-up from entering under the pot liner and finally getting on the burner. You should clean all metal from the back of the disk and from the mouthpiece. Disconnect the plunger and then coat the mold evenly and lightly with red or bronze-blue ink. Close the vise and allow the cams to make one revolution. Open vise and examine the ink test on the pot mouthpiece. This will determine whether or not the lock-up is as even as it should be between the mouthpiece and mold. If the ink on the mouthpiece shows evenly on the surface it indicates that the trouble is not due to lack of even contact, but that the temperature is possibly low. This condition probably causes the metal to adhere to the mouthpiece, which in time causes the contact to be uneven, and then a squirt occurs. This may be discovered in advance by observing the bottom of the slugs. If they show the jets there will probably be no squirt. If the slugs begin to show smooth you will eventually have a back squirt, which will give hollow bottom slugs. The remedy for the trouble is to see that you have proper temperature so that the metal will not build up on the mouthpiece. If you burn gas or gasoline see that the flame on the burner is blue and steady.

Faces Pull Up on Slugs.

A Western operator writes: "I am sending you some slugs with damaged faces. I have examined matrices and find they are properly cut. You can readily see how annoying and provoking is this trouble. So far have been unable to locate cause, but believe it occurs as mold-disk pulls away from line. Could it be caused by mold-disk not locking tight enough with assembled line at casting point? My lock-up at present allows the thickness of two sheets of print paper to be drawn between mold and jaws on first justification."

Answer.— The pulling up of the slug face may be due to the matrices, but is more likely induced by air in the mold cell. We suggest the following treatment to get rid of the air and to make the slug solid, and then if the pulling up of the face continues you will have to change the matrices that directly cause it: To make the slug solid, order a new plunger and see that it fits without binding. Put some tallow and graphite in the pot-well to lubricate the plunger, which will insure a more perfect stroke. Cut the cross-vents of the mouthpiece a trifle deeper so that the air will escape easily from the mold cell. This will insure a more solid slug. After cutting these deeper, the surface of the mouthpiece must be made smooth with a fine, sharp file. Test the depth of cross-vents by casting slugs and by stopping the disk before the back knife trims. The sprue of

metal should be at least one-half inch long. If the trouble continues after putting on a new plunger and deepening the mouthpiece cross-vents, send a few of the matrices that cause the trouble, and we will tell you how to remedy the evil.

Defective Face on Slugs.

A machinist-operator in a Texas city writes: "I am enclosing linotype slug for your inspection. I think the quality of metal is poor; I have used my best efforts to produce a good face, but it has the appearance of being chilled when cast at any temperature, with new or old plunger; pot is apparently clean, as I have kept plunger cleaned, sometimes twice a day; use nothing but remelted metal in 'pigs.' New mouthpiece put in a week ago and prior to that during the past month have removed mouthpiece and cleaned front of crucible three times and am using new style gasoline burner."

Answer.— We judge your trouble is due to the low temperature of the metal, and suggest that you gradually increase the temperature so that greater sharpness of face is observed. If the bottom of the slug gets a trifle spongy it will do no harm, as the essential characteristic of a good slug is a sharp face. The metal does not appear to be at fault. Keep the cross-vents of the mouthpiece well open so that air may readily escape. Would like to know if you drilled a hole at the right end of the mouthpiece; or was the extra hole there when you put it in the crucible? We judge from the appearance of the bottom of the slug that the mouthpiece was not put in place correctly.

Distributor and Mouthpiece.

The following is from a New Jersey operator: "(1) I am experiencing considerable trouble with the distributor on a Model 3 linotype, and am enclosing a matrix which may help you in solving the difficulty. This matrix was bent as it was going through the distributor-box. The lift does not seem to be adjusted much more than one-thirty-second of an inch. Now, the end of the back distributor-screw and the front top one each have a part of one of the threads worn so that it forms something like a hole, and it seems to make the matrices start crooked, and when they get about to their right channel one will flop over sideways and stop the distributor. The font of matrices is comparatively new, so that I do not think it is the fault of worn combinations, unless there is something that wears them unnecessarily. The matrices seem to drag, and when they go to drop strike the entrance partitions and stick up high; the matrices back of them come along and carry over sideways. I have had cases where it wears the ears and toes off sideways as if you had taken a file to them. I do not think that the entrance partitions are up too high, as you can lay a six-inch steel scale on them and matrices pass over freely. Also please notice matrix on top and see the small shear on the top ear. This has been given to a number of matrices. (2) Am sending you a slug and a sample of part of the printed job. The face is not perfect and will not run perfect on that kind of paper. Do not know whether it is the fault of the metal or the pump. The vents are cut quite deep and the holes are clear and pump stroke is quite strong."

Answer.—(1) The bending of the matrix ears is no doubt caused by a worn cam on the back distributor-screw. Order a new cam G 242 and apply it. This cam is fastened to the screw by a taper-pin. Before removing the pin observe the relation between the point of the screw-thread and the raise on the cam, and when placing the new one in position, secure the same relation again. You will notice a hole on the collar of the new cam in which an 8-32 screw will fit. This may be used to fasten the cam to the screw until you secure it in its best working position, which will be found to approximate the position of the old one removed. This is very important, for unless you get the cam attached correctly the lifter will not raise the matrices into the open part of the screws, and then you will be having just the trouble you are now experiencing. The taper-pin may not match the holes in the cam and screw. If this occurs, a new hole will have to be put through these parts, and a new pin inserted to hold them together. When the cam is in place, readjust the lifter by the following method: First, turn out on the adjusting-screw. Second, send a line of matrices into the box. Third, turn in slowly on the adjusting-screw until the lifter picks up the matrices, then stop turning. Then tighten set-nut. (2) The slug can be improved by the following method: Order a new plunger. Before putting it in service, clean out the holes on the side of the well. Bail out metal until about one inch of the well is exposed. Place a small lump of tallow and one-half teaspoonful of graphite in the well. Put the plunger in the well and put in sufficient metal to bring the surface to normal height. While it is melting, clean out the cross-vents in the mouthpiece with the point of a knife-blade or other sharp instrument. Increase the stress of the pump-spring if it does not seem to give quick enough stroke. If the sprue of metal that escapes from the cross-vent is too short, it may be necessary to deepen the vents. This may be done with the large blade of a knife by striking it a sharp blow with a hammer. Each vent should be given a slight deepening, and a trial may be made to determine results. As you know, when the vents are thus deepened a ridge is formed on each side of the incision. To remove this, a sharp file is rubbed evenly over the surface of the mouthpiece. This is done after each complete cutting operation. As a last resort, auxiliary holes and vents may have to be cut in the mouthpiece. To cut the holes, use a drill of a similar size to the holes in the mouthpiece and cut them so that the lower edges of the holes will be in line with the upper edges of the present ones.

Spaceband Transfer.

A Maryland correspondent writes: "We read with much pleasure and profit your suggestions to linotype operators in THE INLAND PRINTER, and we would greatly appreciate it if you could give us some help in our present difficulty. Occasionally the spacebands will not be transferred to their box, but will get wedged crossways in the intermediate channel, preventing the second elevator from seating properly, and the line of matrices being transferred from the first elevator will be pied. The first and second elevators come together as closely as possible to allow clearance. It also happens that a spaceband will sometimes drop to the floor when being transferred from the first to the second elevator. We do not know that they fall just when the transfer is being made, but for some reason or other they fail to stay in the channel where they belong. It also happens sometimes that the second elevator will be held a second too long at the transfer line on account of the spacebands being wedged as referred to, and the second elevator will then be drawn with a jerk, causing it to fly back and not seating properly at the distributor box. In addition to annoyance we are daily afraid that the second elevator will be broken. The rails of the second elevator and the spaceband box have already become battered. As far as we can see the first elevator rises to the proper height, and the transfer of matrices seems to be smoothly and easily made except when the spacebands get caught as described. Sometimes we can work for an

hour or two without any trouble, and the next it will be clogged up two or three times."

Answer.— The trouble with spacebands in transferring may be prevented by providing a friction spring (D 941) for your intermediate channel. This spring is held in place by the quad tumbling bar, and will prevent the bands swinging after they have shifted. It is the swinging of the lower end of the band that causes the back ear of the sleeve to slip off of the back rail of the channel and thus cause the bands to lodge at that place. By placing the spring in position the bands have contact with it and will not swing. In addition to the friction spring it is a common practice to place a long, narrow strip of leather back of the intermediate-channel rail so that the lower end of the spaceband wedge will have contact with it. This is easily applied, and seems to remedy the trouble effectually. Machinists sometimes remove the intermediate-channel rail and raise it so that the bands will drag as they are shifted. This plan will also prevent the bands swinging, but is a troublesome operation. The flying back of the second elevator suggests the possibility of your safety pawl having too great a clearance when the line is shifted. Test it by allowing the cam to rotate until the shifting operation is complete, and then push back the starting-lever. Examine the clearance between the safety pawl and stop-lever. It should be but one sixty-fourth inch. If greater than this, adjust by the screw in the safety pawl that the buffer banks against. If it is the old style you may have to cut off the end of the buffer to shorten its stroke.

A further letter from this correspondent follows: "Replying to your kind favor advising us how to eliminate the trouble we are having with the spacebands clogging in the intermediate channel, we wish to say that since placing two narrow strips of leather on the bottom of the channel in which the spacebands drag we have had no further trouble. We thank you very much for your kind help in this matter."

Leaky Mouthpiece.

A Texas operator writes: "Will you kindly advise me what to do about a leaking mouthpiece of the crucible? It is leaking on the right-hand side facing the machine. It seems as though some kind of packing has come out. I have tried litharge and glycerin and asbestos, but they seem to do little good."

Answer.— If you are fully satisfied the mouthpiece leaks, and if a solution of lye and salt, applied when the mouthpiece is cold, has no effect toward closing the opening, you should remove the mouthpiece and put it back again in a proper manner, and it will not leak thereafter. In order to try the efficacy of lye and salt, you should, while the pot is hot, remove all metal from around the place where it appears to escape. When the pot is cold, allow some lye to drip around where the leak appears. To do this, dip a small wad of cloth in the lye and press it tightly over the fissure, repeating the operation a number of times. Allow the liquid to dry before the burner is lighted. This should stop the leak unless the fissure is quite large. If this operation does not stop it, you should remove the mouthpiece. If you have not previously taken out a mouthpiece, you will have no trouble if you observe the following plan, which must be done while the pot is hot: (1) Start machine, and when the first elevator has reached the lowest point, push back the starting-lever. (2) Open vise to first position, then raise the elevator to full height and draw out the pin that supports the vise frame and lower the vise to second position, resting the left locking-screw on a chair for safety. (3) Lower the mold cam lever handle, and draw mold slide out about six inches. (4) Remove pin in ejector-lever link and remove the link from the ejector slide. (5) Remove the mold slide and disk. Handle it carefully so as to avoid cutting your fingers on the base trimming-knife. Before attempting to drive the mouthpiece, place a mark on the crucible just under the first jet next to the keyboard; the object of this is to have a guide-mark when returning the mouthpiece to place. If you have no mouthpiece drift (A 217) place a heavy piece of brass or copper against the left end of the mouthpiece and give it a few smart blows with a hammer. In fact, you will have to continue driving until the mouthpiece is moved toward the keyboard about three inches, then you can withdraw the mouthpiece gib, which will leave room to take out the mouthpiece. When the pot is cold and the parts have been freed from adhering particles of metal and red lead, mix a small amount of litharge and glycerin, making a pasty compound having the consistency of ordinary printing-ink. Place a thin, even coating on the back surface of the mouthpiece, but do not cover it near the jets. Have a hammer handy and place the gib within reach. Pass the mouthpiece carefully into the gibs of the crucible, being careful to avoid scraping off the coating on the back. When it is placed in position, up to the mark previously made on crucible, put in the gib and drive it up tight. Occasionally tap on the face of the mouthpiece as the gib is driven in. When you find you can no longer move the gib by driving it will indicate that it is tight enough. When this operation is finished return the mold slide and other parts to place and get the machine into normal position. Test the lock-up of the pot-mouth against the mold by inking lightly and evenly the mold and allowing the cams to revolve several times. Examine the test made on the mouthpiece and you will be able to tell from this test whether or not the pot legs will need adjusting. Do not light the burner until the litharge around the mouthpiece has set properly; this will take at least eight hours.

Recent Patents on Composing Machinery.

Pump Cam.— J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed July 25, 1911. Issued February 18, 1913. No. 1,053,440.

Typecaster.— P. T. Dodge, Washington, D. C., assignor to Mergenthaler Linotype Company, New York. Filed November 14, 1910. Issued March 11, 1913. No. 1,055,388.

Planograph.— J. D. Morgan, Summit, N. J. Filed May 18, 1906. Issued March 18, 1913. No. 1,056,042.

Spaceband Releasing Mechanism.— P. T. Dodge, New York, assignor to Mergenthaler Linotype Company, New York. Filed September 23, 1912. Issued March 18, 1913. No. 1,056,267.

Spaceband Releasing Mechanism.— H. A. Armstrong, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed June 18, 1910. Issued March 18, 1913. No. 1,056,314.

Keyboard Cam.— C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed March 16, 1910. Issued March 18, 1913. No. 1,056,355.

Linotype Mold.— T. R. Castle, London, England, assignor to Mergenthaler Linotype Company, New York. Filed February 11, 1909. Issued March 25, 1913. No. 1,057,036.

Distributor-box Bar.— G. E. Lee, Cleveland, Ohio. Filed June 8, 1911. Issued March 25, 1913. No. 1,057,157.

Linotype Matrix.— C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed September 21, 1910. Issued April 1, 1913. No. 1,057,445.

Distributor-box Lift.— J. R. Rogers, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York. Filed October 2, 1911. Issued April 1, 1913. No. 1,057,455.

Assembler Indicator.— L. M. Chapman, Chicago, Ill. Filed December 24, 1910. Issued April 1, 1913. No. 1,057,803.

Knife-block.— C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed September 21, 1910. Issued April 8, 1913. No. 1,058,321.

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

Superintendent or Foreman of Job and Book Plant.

(1541) Thoroughly competent printer of many years' experience would like to locate as superintendent or foreman of job and book plant. Salary of $40 to $50 a week to start.

Superintendent.

(1542) Large and modern-equipped printing plant, located in the Middle West, has a splendid opening for a first-class factory superintendent. Must thoroughly understand all branches and be especially strong on presswork. Exceptional opportunity for one capable of securing the best results.

Desires Position as Bindery Foreman.

(1543) Bindery foreman, thorough knowledge of folding and cutting machines, desires a position as foreman in or near Chicago. Can furnish excellent references.

Desires Editorial Position.

(1544) A man of wide experience in editorial work and expert proofreading desires to connect with a firm in or near Chicago requiring services of this nature. Well educated and can give excellent references.

All-around Pressman.

(1545) Young man with publication and folding-box experience, can run cylinder or job presses, paper-cutter, Dexter folder and lock-up, seeks situation as pressman. Thoroughly experienced cutting and creasing pressman.

Seeks Foremanship of Job or Daily Newspaper Office in Middle West.

(1546) Printer with nine years' experience as foreman of large book and job offices in the South, and two years on daily newspaper, would like to secure similar position in the Middle West. At present employed but wishes to go west. Thirty-five years of age. Married. Strictly sober. Excellent references.

Apprentice Seeks Location.

(1547) Young apprentice with three and one-half years' experience in job office at Fort Worth, Texas, would like to locate in another city. Can do good work. Steady and willing. No bad habits.

Seeks Foremanship of First-class Office.

(1548) Union man, fully capable of handling the foremanship of a first-class office, can handle any job from an envelope to the finest grade of catalogue work, would like to secure such a position. Has had long experience as a compositor and stoneman.

Superintendent or Manager of Printing Plant.

(1549) Practical printer, sixteen years' experience in all branches, and thoroughly understanding composition, presswork and binding, would like to secure a position as superintendent or manager of printing plant. Fully acquainted with all modern machinery and methods, and an expert of cost and efficiency. Thirty-three years of age. German. Speaks several different languages. A-1 references.

Opening for Superintendent in Kentucky City.

(1550) A large firm in a Kentucky city, doing a business of $60,000 a year, is looking for the services of a man to take charge of the printing end of the business. He must understand all phases of printing — catalogues, loose-leaf sheets, binders, blank-books, etc. Will give him an opportunity to buy part interest or work on straight salary as he may choose. Good opportunity for right man.

Seeks Foremanship of Pressroom in California.

(1551) A man with twenty years' experience in the printing business, possessing a thorough knowledge of presswork, would like to secure a position as foreman of an up-to-date pressroom in southern California. At present foreman of one of the largest pressrooms in the East. Good references.

All-around Printer and Job Pressman.

(1552) All-around printer of twelve years' experience, as well as job and cylinder pressman, would like to secure a remunerative position in an up-to-date shop in Ohio, New York, Indiana or Pennsylvania, but will consider other places. Good estimator. Twenty-six years of age. Married. Union.

Ad. Man Seeks Position on Newspaper.

(1553) Man of fifteen years' experience as compositor and foreman in newspaper ad.-room, at present foreman of an afternoon paper in a city of forty thousand, would like to secure position as foreman or compositor; day work. Considered rapid on ad.-work. Steady and sober. Union.

Would Manage and Edit Weekly.

(1554) Young man with practical experience in the newspaper business, and four years' college training in industrial journalism and printing, would like an opportunity to "make good" at the managing and editorial end of a small weekly, preferably in Kansas, Nebraska or Oklahoma. At present foreman of a newspaper office in Kansas. Would be willing to take a combination job, part inside, part outside. Splendid references.

Up-to-date Job Office in Montana for Sale.

(1555) A strictly up-to-date job office in a Montana town of seven thousand population is for sale at a sacrifice on account of the owner having to return East by the first of June. Town boasts of a large college, two railroads, electric road and street-railway system. Best of material, most of it only one year old. Averages $8,000 a year, unsolicited work. Will sell for $3,000, one-half cash and long time on balance. Worth investigating.

Platen Pressman.

(1556) Platen pressman, capable of turning out neat and rapid work, seeks position with a firm doing first-class work. Familiar with almost every class of work that can be run on Gordons and Colt's Armory presses. Age thirty-five years. Married. Nonunion. Will locate almost anywhere if position is permanent.

Seeks Foremanship of Composing-room.

(1557) Practical printer of twenty years' experience would like to secure a situation with a good reliable firm as foreman of composing-room, or would take entire charge of a medium-size shop. Would consider taking an interest in the business. Good compositor and platen pressman; understands cylinder work, stonework, proofreading, estimating, etc. Also familiar with cost-finding. Has been in business for himself. Thirty-seven years of age. Union. Married. Strictly sober.

Superintendent of Printing Plant.

(1558) A man of unusual ability in the printing business would like to secure the superintendency of a large printing plant. Salary not less than $3,000 a year and a contract for a term of years. At one time senior member of a well-known firm in Chicago.

Partner Wanted for Good Business in West.

(1559) A business man, contemplating the purchase of a morning daily in a rapidly growing city of thirty thousand population, in the Far West, with experience in an editorial capacity, would like to get in touch with a young man with some experience in the business end of newspaper work, to tackle the proposition with him. No other morning paper in the town in question, which has increased its population three hundred per cent in past ten years. Would like a young man with experience both in advertising and circulation, but either would suffice if he was familiar with the newspaper field from the business end. Would like him to put in a couple of thousand dollars, taking stock, but if not, would make some other arrangement as to salary, commission, etc. Good opportunity for a young man who wants to launch out for himself.

Ad. and Job Man Would Locate in Minnesota City.

(1560) Young man, twenty-three years of age, seven years' experience in the business, would like to locate in some Minnesota city of two thousand or over. A good ad. and job man, good trade-getter and can help edit paper. Splendid references.

Foreman of Composing-room.

(1561) A position is wanted as foreman in composing-room by man who has successfully conducted large plant, turning out all classes of high-grade work including catalogues, editions, loose-leaf forms and blank-books. At present employed. Union. Prefers Ohio, Indiana or Michigan, but will go anywhere if wages suit.

Seeks Foremanship or Assistant Foremanship of Private Printing Plant.

(1562) Young man of nine years' experience — composition, cylinder presses, Gordons, folder, multigraph — would like to secure a position as foreman or assistant foreman in a private printing plant. Is also familiar with newspaper work, job, color-register, and a good linotype operator and mechanic. Prefers somewhere near Chicago.

Would Like Managership of Newspaper Office or Job Printing Plant.

(1563) A man of seventeen years' experience in the printing business, and in possession of an unusual amount of knowledge concerning the business, would like to secure a position as manager of a medium-size job or newspaper office in the central or eastern States. Will consider any other position where there is a good future. At present manager of a medium-size plant in the Southwest, but would like to get farther east. Experienced in estimating and understands the cost system. Would like to buy stock in the firm. Sober and reliable. Single.

First-class Forwarder and Finisher.

(1564) A first-class forwarder and finisher of job-work, stiff and flexible loose-leaf work, magazines and blank-books, would like to connect with some firm needing such services. Has the ability to hold foremanship.

Working Foreman Wanted by Eastern House.

(1565) A large printing plant in a town of seven thousand inhabitants, located in Vermont, employing from ten to fifteen hands in its mechanical department, printing a weekly newspaper and doing quite a large volume of job printing, would like to secure a good working foreman to take charge of the mechanical end of the printing plant. No objection to a union man, although there is no organization in that town. Shop is well equipped. Will pay $25, or more if satisfactory.

Openings for Four Men in Large Plant.

(1566) A large printing and engraving house in Tennessee has the following openings: (1) A good half-tone finisher in photoengraving department. One who could "finish" a portion of the time as well as look after other work. Desires a man with executive ability who could work up to the foremanship. Will pay a fair salary to the right man. (2) A half-tone operator in the same department. (3) In steel and copperplate engraving department, a man who has a fair knowledge of engraving, who can engrave script or any character of lettering, and who can etch some or work on steel. (4) In power embossing department, a man who knows how to handle steel dies. Prefer a man who has some knowledge of large dies, such as bank drafts. These are all steady positions for the right men.

Opportunity for Good Pressman.

(1567) A Texas shop of medium size, where quality is always placed before price, wants to correspond with a pressman whose daily work will bear the most critical inspection, and whose interest in the output of the shop is not limited to his pay envelope — which will correspond to the quality and manner of his work.

Desires Position as Reporter.

(1568) A young man who has had experience reporting and writing for papers desires a position on a newspaper, with an opportunity for working into the editorial end. Has had several years at college and has a good command of the English language. Prefers a town of about twenty thousand or over.

Opening for Expert Pressman Who Has Executive Ability.

(1569) A large eastern concern desires an exceptionally high-class man who is an expert pressman, and who is familiar with different machines. One who will be able to act in an executive capacity, taking charge of and managing a model plant.

EDITORIAL NOTE.

Owing to the fact that more applications have been received than space in these columns will permit printing, it will be necessary to insert briefs in order of receipt. Others will be held in our files and will receive proper consideration. Employers seeking men for positions will be referred to applications on file as well as those inserted in this department. Likewise those seeking opportunities will be referred to openings on file.

Written for THE INLAND PRINTER.

SOME WHIMS AND INCONSISTENCIES OF WEBSTER.

BY JOE M. JOHNSON.



IF the Ten Commandments were changed with each change of the moon, the reading public would not be as greatly disturbed as it would over a change in the form or the spelling of an ordinary word once in ten years.

Courthouse is one word, court-martial is a compound, while we are told that court room must be made two words. Why?

Northbound is one word; southbound is also one word, but you must make two words of east bound and west bound.

Webster's New International Dictionary of the English Language is the latest effort of "standard" compendium builders, and what Webster has done to previous editions — also labeled "standard" — is a-plenty. He has made two words grow where one grew before; he has removed the hyphen from compounds fondly joined and inserted a space in its stead; he has taken the same hyphen and compounded words which many generations have been taught to regard as happily single — unassociated and unhooked.

As a schoolboy I had a wholesome respect for Webster; I regarded him even with reverential awe; yet I yearned not for close association. In later years, while respect lingered, awe diminished, and association became, in a measure, routine.

The innocent bystander may be pardoned for venturing an opinion as to the passing throng. Therefore I hope the reader will pardon me when I mildly express wonder as to why textbook should be regarded as one word now, when, in previous editions, Webster has insisted on it being a compound. Of course either form would be acceptable, but why not make a choice, and then stand pat?

Godhead is one word; bone head is two, and he is said to have multiplied and replenished until the woods are quite populous with him.

If mousetrap and mantrap are acceptable each as one word, by what consistent rule does Webster require us to make two words of rat trap and two words of bear trap?

Buckshot is one word; duck shot, perhaps fired from the same gun, is two words.

A revolver is a firearm — one word. The same revolver may be a side arm — two words.

The average man, when in doubt regarding a word, consults Webster. He discovers that it is spelled a certain way; that it is one word, two words, or a compound, as the case may be; and that it means a certain thing or things. That enables Webster to get by. That makes Webster a priceless gem for the transmission of knowledge. But perhaps the father of that same seeker of knowledge interviewed Webster a generation earlier and ascertained that the same word was not one word nor a compound, nor yet two words, as the case was then, but was the reverse of what it is now.

Suppose your boy should come home from school some afternoon and tell you that the board of education had issued an edict changing the rules of grammar, and that henceforth erstwhile adjectives would be regarded as nouns; that adverbs had become proverbs; that the verb passive had become hysterical; that John the Baptist was a preposition, and that a jag is an indefinite article. Wouldn't you test the latter?

I grant that there is little likelihood of a change in the rules of grammar. But why should Webster make changes in the formation of words? If cannot is one good word now, why should previous generations have been taught that it was two?

Now, I am willing to concede that Webster is a good speller and that he made a reasonably accurate guess at the meaning of most words, but does that give him the right to be chameleonistic? Does that give him the right to arbitrarily change the forms of many words with each succeeding edition of his "standard" compendium?

Shut-out is a compound word; shutdown is one word; shut up is two words. I have many charming friends who have not as yet acquired the habit.

Duckbill is one word; bar bill is two — sometimes pleasant to negotiate, but unfruitful as a practice.

But after writing duckbill as one word it seems mildly inconsistent of Webster to make duck neck two words, and then, after a handful of pages, make gooseneck one word.

Webster places two hyphens in kiss-me-quick, but makes three words of kick me quick. Those who have experienced both proclaim an ability to discern a vast difference in the sensations.

Gutweed is one word; gut string is two words, and is sometimes the innocent cause of much discord.

Turkeyback is one word; turkey trot is two, and there are staid and dignified grandmothers who claim it isn't so bad.

Consistency in the formation of words and simplicity in the spelling thereof would tend to lessen the worry and uncertainty with which the average student is beset, and while I realize the futility of strikes, injunctions, and executive orders as a means of relief, I believe that those upon whom we must per force rely for standard forms should be made to see the waste of time, energy, and nerve force of those who seek to harmonize the inconsistencies of the product of dictionary builders. Then, if relief is not forthcoming, provide an abiding place for gloom. It's your middle name.

A boy ate green apples and had the bellyache — one word. The boy who was with him partook of fruit from the same tree; he acquired stomach ache — two words. They were both bad. I don't mean the boys.

Gin fizz is two words; highball is one word. They are both good. I don't mean the words.

A great many people have the habit of reasoning by analogy. They may be Christians and otherwise lead blameless lives, yet the fact remains that by analogy they think they reason. The last generation was taught that trans-Atlantic was a compound. That seemed to be fitting and proper, and, going down the line, trans-Pacific, trans-Missouri and other "transes" were written in like fashion. All went merry as marriage bells (with alimony in the offing) until Webster's latest spasm handed us transatlantic as one word — absolutely innocent of a cap. A. Of course no one can blame the analogizers for writing the other "transes" in such manner as indicated by the last edict. But, say, wouldn't it give you pause if you should cross up with transnew Mexico or transsouth Dakota written in that fashion?

In the matter of whims Webster is lavishly redundant, and that is what makes inconsistency of so long life. The fair-minded man who becomes the victim of his own whims seldom puts up a holler, but verily I say unto you that the whims of others make backcappers of us all.

We read of Abraham, that ancient shepherd whose flocks roamed and browsed o'er the hills and vales of Canaan two thousand years before Christ, yet never a wot had Abraham of Schedule K, although he was a woolgrower — one word. He was also a sheep grower — two words.

When God placed Adam and Eve in the Garden of Eden they were nouns, and, despite the centuries that have come and gone since, they are still nouns — very still.

Antemundane is one word, but you must make two words of ante bellum.

One musician said he was a hornblower — one word. The other claimed to be a horn tooter — two words. Their neighbors were frequently shy on sleep.

Knife-handle is a compound; knifeblade is one word. They were each formerly two words. Why the change from previous teaching, and why the inconsistency of the present form?

In the beginning, when the spirit of God moved upon the face of the waters, before the stars of the firmament were made, before the sun blazed forth the light of day, three nines constituted a grand total of twenty-seven. No auditing committee has ever changed that count. Nobody ever gets gay with the multiplication table. Incidentally, in case some one should open before it gets around to you, three nines will justify one raise.

I am simply trying to protest against the apparent needless juggling of common-place words once in a decade, or once in a lifetime, or even at all. If the needs of language suggest a change, let it come; but if the change is a child of whim, stand pat on former usage. We need a dictionary that is safe, sane and consistent, and most everybody will be pleased if consistency leads all the rest.

The conductor was told that he was a trolleyman — one word. He treated the knowledge to a process of assimilation while collecting a few fares, and came back apparently satisfied. He was then told that his car was a trolley car — two words. He was so dazed by the inconsistency that he forgot to ring up some of the fares.

It would be pleasing if future dictionaries should eliminate "illy" and "inutile." Did you ever hear one of them used in conversation — highbrow or otherwise? Suppose the butcher should sound them for you some morning before breakfast. Wouldn't it jar you? If the bartender should mention casually that he was but illy prepared to draw beer owing to the fact that one of the spigots had been rendered inutile, wouldn't the "house" be assessed for the next round? As long as those words remain in the dictionary English-speaking humanity is entitled to a grouch. Of course there are many other monstrosities; such, for instance, as mesne, certiorari, and arteriosclerosis; but they are technical, and perhaps each has a meaning. I shall try to get along with them.

The shipbuilder is generally too busy to entertain a feeling of regret for the fact that Webster designates him as one word, but when he learns that his next-door neighbor, who is a boat builder, is two words he may be pardoned for supposing that one or the other has been discriminated against.

The farmer builds two pens; they are of equal size; one is a duplicate of the other; they are as alike as two peas. Into one of them he leads a placid, open-faced cud-chewing cow; into the other he ensconces a bull. Webster instructs him in the designation of the pens. He labels the one a cowpen — one word. He labels the other a bull pen — two words. Why? Here is the answer: It is because battle ground is two words, battleship is one word, and battle-ax is a compound. Don't ask me to explain the answer.

On a gladsome spring day the cowboy attended the round-up — compound word; he and the boss had a mix up — two words; they both accompanied the sheriff to the lockup — one word. On their way thither, however, as they were nearing a sand bar (two words), they observed a sandbagger (one word) in the act of assaulting a sand-hiller (compound). It was a busy day for the sheriff.

Many will remember the old-time printer, that genial, versatile prince who regarded the world as his private park, and strolled through it at will. Sometimes he was broke, but he could mix medicine, and Midas had nothing on him in the matter of touch. Sometimes, in correct attire, he graced the banquet board and partook of the richest and choicest fruits of the earth; and sometimes, clad in the habiliments of a hobo, he ate gumpmulligan by the lonely roadside. Sometimes he sang; and sometimes he preached. Sometimes he dreamed and sometimes he drank, and sometimes he did both. Sometimes, with one foot on the railing, he orated; and sometimes he sat in council with the wisest and mightiest of the land. Sometimes he sat on a high stool and smoked a cob pipe while he corrected a bad galley in the still watches of the night. But as memories of him come down to us through the mellowing influences of time, we forgive him the swear words he used when he bowed to the proof reader's dictum and made summer time two words and wintertime one word. Incidentally, Webster calls proof reader two words. The old-time printer called him more words than that.

THE EDITORIAL REJECTION SLIP.

The courteous reservations of the editorial rejection slip with which many writers are familiar are cleverly parodied by Donald A. Kahn, of South Bend, Indiana. It is not every author who has the temerity to throw a jest at the tripod with a hopeful heart that his Ms. will be accepted, but that is what Mr. Kahn does, which see:



In submitting the accompanying Ms. to your magazine the author does not reflect upon the merit of the one or the standard of the other.

Many considerations beside the worth of a story and the station of a periodical enter in when a writer routes his work. For instance, this manuscript may be sent to you because it has been found not available by every other editor in America.

Owing to the large number of periodicals published each month the author is obliged to beg to be excused from criticism of your magazine.

— DONALD A. KAHN.

WHAT'S A MAN?

A little girl wrote the following composition on men: "Men are what women marry. They drink and smoke and swear, but don't go to church. Perhaps if they wore bonnets they would. They are more logical than women, and also more zoological. Both men and women sprung from monkeys, but the women sprung further than the men."

Be generous with your wealth and powers, but keep your counsel to yourself.

OVEREQUIPMENT.

BY SAMUEL OPPENHEIMER.

(Address delivered before the Buckeye Press Association, at Chillicothe, Ohio, February 27, 1913.)

EVERY man has a hobby. It's either painting or pinochle, or poker, or petticoats, or books, booze-water, or benzine-buggies, but they all have 'em. Mine is overequipment. I'm full of overequipment. (That is, not mentally or physically, but figuratively.) I dream it! I sit by the hour and ponder the picture of that Utopia wherein the printerman sits snug within his sanctum, and, smiling up into the face of his anxious customer, speaketh as follows: "I can't take on any more work just now, Mr. Skinem, for my machines are all busy and plenty ahead. No need to make a price on work I can't do, and no use to go elsewhere, for printers are all full up. Better



SAMUEL OPPENHEIMER.

just leave the job so it will take next turn, at any rate. Thank you, Mr. Skinem. I'll do my best for you." God of my fathers! Did you ever have a dream like that? Did you ever ponder the thought that the one great curse of the printing business is the fact that there are twice as many machines in the shops as there are jobs to feed them with? Don't you know that when a man has twice as many kids as he can afford, that he is often compelled to take any kind of a job he can get at any old price, simply because he can't afford to lose enough time to hunt a better one? It's the knowledge that there are idle presses at home with hungry mouths to feed that send us in terror out upon the streets to beg for an order at any price. It is this specter of idle machinery that maketh cowards of us all, and "the native hue of resolution is sicklied o'er with the pale cast of thought," until the wise counsel of Benjamin Franklin and all of us high-brow spellbinders are cast into the limbo of oblivion in the wild scramble to "get the order." And we do get it, and continue to get it, and at the end of the year we find that our bank account has grown to resemble a cipher with the rim torn off. We talk it over with the partner and decide that if we are to be able to continue in the game, and do the work at the prices we are getting for it, we must print a larger sheet, forsooth, or to be exact we must buy a larger press, or a faster press, or a presto-press that "auto" but don't. Also a two-revolution paper-cutter, a back-delivery pushcart, a round-corner job press, and lino-plate type-slugging machine. Then, by Heck, we can make these other pikers look like a last year's crop of snowballs. And the old customer, Mr. Skinem, passing by and seeing the lot of new machinery being hoisted up, rubs his hands and chortles gleefully, "Going down." A parody although a truism.

And so it is. Always trying to equip our plants to meet the low prices we are making in competition with a bunch of asinine bipeds who are doing the same thing. Which proves that one man is very much like another, if not more so. And so the game continues, while we lose sight entirely of the one most vital question which alone should be the determining factor as to the equipment of every plant, printing or otherwise. And that most vital question is, "How much business is my organization able to secure at a profit." Because *profit* is what we work for, not orders. And when we take an order without profit we set a low standard and demoralize our business, and it will come back to us.

In my investigation of this subject, I have been led to believe that the smaller plant, efficiently administered and undertaking no work but that which can be had at a profitable price, is far the best proposition, and the conditions must be very extraordinary indeed where the very large plant would succeed. And don't forget that it is always and forever *organization* that counts. The vital question always is, How much work can we get at a *profit?* Dr. Taylor, who is probably the highest living authority on shop efficiency, says boldly that he would always rather have a good organization with an ordinary plant, than a highly modern plant and a poor organization. The former will succeed where the latter will often fail. And he tells of numberless cases where an efficient sales head has stepped in and saved a poorly organized though efficient plant from failure. It's selling goods at a profit that counts, and there is no more judgment displayed in overloading the selling capacity of your plant with too much machinery than there would be in putting a ten-horse load on a five-horse motor and expecting it to do the work.

Did you ever stop to think that a press of ancient vintage which actually runs at fifteen hundred is a safer proposition than one of late style which is "guaranteed" to run two thousand, but really only runs fifteen hundred? The former is safer because you know its limitations and figure accordingly, while in the case of the latter, you are prompted to figure the promised speed in the hope that it may be realized, and thus doth the busy little customer get the profit which the machine man promised to you. Alas! will it be ever thus?

Consider the farmer. Does he let out a loud and doleful wail because he can only grow one crop a year on his land, and that it must lie fallow during the winter? Does he go hollering up and down the land because he can't grow a crop of some kind of green whiskers on his land every thirty days, and mourn for the day when the sheriff will get him? Not any mournings my friends that I can hear. Verily, neither doth he wail. He plants and he hoes, and he harvests all in due season, firm in his faith that when he cometh home from market there will be enough green goods in the old yarn sock to keep him against the time of the next harvest. And I am not here to remind you, my friends, that we are slaving day and night, and filling the time between with dreams of the luxuries we fain would enjoy, while he hath both the time and the means to enjoy them.

Figure it out for yourself. It isn't how many jobs you get, but how much do you get for the jobs. Keep your plant down to where you can keep it busy with *profitable*

work, and, like the farm, it will earn its idle time. List not to the siren song of the machine man, lest he getteth your goat. Keep your own books, and use your own headpiece. Keep your hands off the new presses and the larger presses and the automatic presses until you have the business at a profitable price to justify. Don't take his figures; use your own brains, for you have them. Don't buy a press for the work you can get, for generally you have to get it by cutting the price, and so the profit you should earn will go to the customer. Don't be afraid to turn down a job that you can't handle with profit. For until we can all begin to turn down the less profitable jobs, we will never make a dollar, and the job which has got to get its profit out of the difference between a reasonable speed or size of sheet and an excessive one is a poor proposition at best. Don't buy a great big press because every other year when the thirteenth day of the thirteenth month falls on a Friday, you get a job that takes a big sheet. Let the job go. Give your friends a chance. If you have to run ninety-nine small jobs on a big press waiting for the hundredth to be a large one, you will find it expensive amusement, and it will pay far better to sidestep the big job and run a smaller press. It costs more to run a large press than a small one. More in interest, investment, depreciation, spoilage, idle time, and everything in proportion to its size. It takes expert help to run automatic or special machinery, and special machinery is limited in scope in the nature of things. Else why special?

Study the selling end of your business more than the buying, and above all never let your equipment grow beyond your ability to keep it fairly busy with profitable work.

"B. L. T." PICKUPS.

LET'S ORGANIZE.

If you help me and I help you, that's organization. If I knock you and you knock me and we both say we "don't give a d — m" for each other's interests — that's the lack of organization.— *From the letter-head of the Touzalin Hotel, Wymore, Neb.*

THE SECOND POST.

Please send me by return mail the price of tickets from Superior to Lake worth Florida I mean Family rates for a family of six their will be four full fare tickets and two half fare tickets including births and oblige.— *Received by a railway agent.*

INTERIOR DECORATION NOTE.

For rent — Nicely furnished room, also table boarders. 435 W. South.— *The Kalamazoogazette.*

ROMANCE.

Young man, 30 years of age, assistant department manager of a department store, would like to marry a lady of good family. Would like to marry into a store connection, city or country.— *The American Israelite.*

WHY TEACHERS TURN ON THE GAS AND LOCK THE DOOR.

The five great powers of Europe are water power, steam power, electricity, horses, and camels.

The battle of Cowpens was a battle fought in the stockyards during the Civil War.

The cruel man kicked the poor little dog which ran down the street emitting a series of frantic whelps.

ONE OBSERVES THE SAME THING IN CATS.

Oberhoffer rose from climax to climax, as he stood there, towering above his men. His energy, like an electric current, seemed to pass from the tip of his baton and discharge in the atmosphere about him; and when his back curved with intensity there followed a musical cloud burst.— *Springfield State Journal.*

A DOCTOR OF PHILOSOPHY.

Sir: Our pet doctor (V. S., not M. D.) says cats are like women — they will keep going till they drop; while dogs are like men — if one is sick everybody in the house knows it. JANE.

SYLVIA, WHERE ART THOU?

When you send your family washing out, where does it go? Does it find the wholesome, sanitary surroundings your intimate garments should have? — *From a Chicago laundry ad.*

PROGRESSIVE IOWA.

Mr. Hinshaw will keep headquarters at Spirit Lake, Iowa, after April 1. He now is a state fool inspector.— *Tipton Advertiser.*

THE INSPIRED COMPOSITOR.

When announcement was made exclusively in the *World* last Monday that Rev. Bailey intended to resign it was thought that he intended to ? ? ? ? ? ? ? ?
Wherein'ell is the rest of it ! !
was thought that he intended to accept a call from Minot. — *Devil's Lake World.*

The foregoing teaches us, children, that compositors, inspired or otherwise, should not soliloquize on their machines, as the soliloquy sometimes gets past the correction table.

AN UNDERPAID PROFESSION.

Wanted — Odd jobs of carpentering for a competent and worthy man of the community. Call the pastor if you need such a workman.— *Evanston Covenanter.*

AFFECTING TRIBUTE TO MR. POTSDAMER.

At the solicitation of old friends, Sheriff Potsdamer has consented to continue in the undertaking business, as he can do so without in the least interfering with his duties as sheriff. Mr. Potsdamer has been interested in the undertaking business in this city for years, and his old friends would not hear to his giving up the business.— *Suwanee (Fla.) Democrat.*

SIAMESE TWINS?

On coming out of Dr. McNally's office on Saturday last Bert Jones slipped and sat down on the same spot where L. Henfling sat down a few days before.— *Bellwood (Neb.) Gazette.*

WHY TRAVELING MEN MAKE A DIVE FOR THE BAR.

"Where do you Sunday?"
"What's your line?"
"Usen't you travel for corsets?"
"I suppose you drummers are a good deal like sailors — you have a sweetheart in every port?" — *J. F. B.*

SPEAKING OF THE NUDINART —

H. J. Butt, while rustling round his barn last Friday, ran a nail in his foot which has prevented him wearing anything but an overshoe since.— *Knox County Republican.*

THE EXECUTION WAS LARGELY ATTENDED.

Faversham gets a strong "punch" in his words, which, mingled with the shrill, blatant, and mordacious innuendoes of the mob, carried with a piercing spark of emotion to the innermost depths of his listeners. Frank Keenan, as Cassius, ranks along with Faversham in the manner in which he executed his part.— *St. Joseph (Mo.) Gazette.*

TWO KINDS OF COMPETITION.

BY A. W. MICHENER,
Manager, Baker-Vawter Printing Department, Chicago.

(A paper read before the Ben Franklin Club of Chicago, February 27, 1913.)

NO matter how well we know our costs, there will always be a variance of figures on a given piece of work because of the fact that there are really three distinct kinds of legitimate competition — namely, *price*, *service* and *quality*.

I have been requested by your committee to say a few words to-day on the subject "Two Kinds of Competition."

The Standard Dictionary defines competition as follows: "The act or proceeding of striving for something that is sought by another at the same time; the contention of two or more for the same object or for superiority; rivalry, as between aspirants for honors or for advantage in business; a trial of powers, skill or fitness in any respect; a match."

As I have said before, there are three kinds of competition — price, service and quality.

Competition in price is a subject I need not dwell upon for a moment, for we all know it too well.

Competition in service we all strive to give, with more or less success, depending upon our customers' opinion and the reputation we gain through our customers, for "word-of-mouth advertising" is the best kind, and a satisfied customer is a good advertisement.

Competition in quality is striven for by many of us, and in some instances is a big asset, especially if supported by service.

It is practically an impossibility for any one firm to combine the three competitive elements in the one establishment — low prices combined with quality and service — for a firm can not produce quality work at low prices, although it may perhaps give service at a low price.

My personal experience, covering twenty-five years, combined with a love for good work and an ambition to produce it, has led me to consider practically only two kinds of competition in the printing business, service and quality, and these two kinds of competition I have tried to be loyal to at all times.

Of course I have made mistakes in estimating, but not knowingly, and when I found out these mistakes during the production of the work, I have always considered it poor policy to slight the job in order to help save the loss. It is far better to tell the customer frankly that you have made an error in your estimate and turn out the work in a first-class manner than to try and save a little by slighting the work. The customer will think all the more of you for it, and if he is half a man will try to make it up to you by giving you more work at a fair price. I have sold printing to the house I now represent for over five years, and after the first few months, while I was being "tried out" as regards service and quality, seldom had to quote on anything I produced for it. During that time I never dreamed that I would some day be managing a plant for this customer.

During the building up of a business which started with practically nothing until it increased to a $15,000 plant within five years, perhaps seventy-five per cent of my business after the first year was secured without a price, solely through the reputation of the institution for service and quality, and I secured many jobs that I did figure on at a higher price than my competitor, because of the customer feeling that the personal service I was able to give him, combined with quality, was worth more than the difference between my price and the other fellow's.

If you had a position open in your plant, say, for a bookkeeper, or in any other capacity, and it became known, there would immediately be competition by a number of men for the position. You may have perhaps inserted a "blind advertisement" in the Sunday papers, and the first thing you would consider upon opening the letters of applicants would be the neatness of handwriting, clearness in expressing their especial fitness for the position, etc., and upon interviewing a few of those that impressed you most by letter, you would take into consideration neatness of personal appearance; and if one or more appeared to have had a drink not long before they called at your request, you would naturally "turn them down" in favor of the one who impressed you most, even if he wanted more per week.

The railroads sometimes have to have a "differential rate," lower for those called the "weaker" roads, and even then sometimes can not secure the business.

Because one printing firm has a fine equipment, highly paid mechanics, a nice-appearing office, and well-dressed salesmen, it does not necessarily mean that it is higher priced on the average good grade of work. With its better equipment and skilled men it should be able to turn out work more economically than the firm that has a poor equipment, mechanics who are just merely printers and an uninviting office. The best mechanics naturally want the best surroundings and again we find them competing to get them.

With regard to the mass of printing and publication work turned out as "quantity" and not "quality" I have nothing to say, but for the small as well as large commercial printer I think that in the future the one who has only low prices to offer will be like the weaker railroad, his only way to get business will be to quote a "differential rate" to get the job.

The printing business is coming to the front, and the two kinds of competition that will enter most largely into the better grade of the commercial-printing business in the future will be service and quality.

There will always be those who want cheap printing, because only by printing can many messages be carried to many thousands quickly.

Scientific management, now so much talked about, is in reality just good common sense, and a knowledge of the ideas of others. No great business was built by the brains of any one man, and as printers become better acquainted and are willing to discuss their problems and ideas with each other the efficiency of their plants will become greater. A man seldom gets more out of a business than he puts into it, and I believe that those whom we can really call the most successful printers are those who get real pleasure out of their work and a desire to give value received for every dollar.



Ornamental Suggestion from Japan.

SELF-RELIANCE means strength, but egotism and foolish boastfulness is only a confession of weakness.

Written for THE INLAND PRINTER.

THE HORNETS' NEST AND THE COUNTRY EDITOR.

BY BYRON WILLIAMS.

LOVE is the open sesame to the gas man's opportunity. Where will the rural editor find the bars down across the sinuous path that leads to prosperity?

Shall we tell him and be sneered at for preaching, or agree with him and be classed as one of the modern wise men? Rather the latter.

A customer is in the sanctum. He is in need of letter-heads, and like the average of his kind is not just sure whether he can use 500 or 1,000.

"Well, you see, Mr. Appledump, it's like this," explains the editor; "most of the cost is in setting the type, making up the form, getting it ready and such like. Really, you know, 1,000 letter-heads do not cost much more than 500."

The customer doesn't exactly understand, but he grunts intelligently, and places the order for the larger number.

It is Thursday; let us go to press with the *Walkerville Advocate*. The imp who feeds goes to the pile of paper stock and helps himself to 500 sheets. He knows the issue is 500 — almost. It has been 500 since the day the foreman showed him type-lice. And now for the preachment laid down by the editor himself:

"It doesn't cost much more to print 1,000 copies because, you see, most of the expense is in setting the type, making it ready and so forth."

In other parlance, then, the difference between mediocre success and prosperity lies in the subscription-list.

"Pshaw!" says the scoffer, "that's only the difference of $500 or $600 at the very outside."

Wait.

Every satisfied subscriber is a friend; every friend is an asset; every asset makes for success. Every man who reads your newspaper is an influence that may be yours — and most men have wives and children. The entire family needs clothes and food — and if you are wise enough to see that the right kind of advertisements go into your paper, they will read them and buy of your advertisers.

And this isn't half the story. Why the mere having of that extra subscription-list may send you to Congress, if you are ambitious politically. It has as many ramifications as the rotation of the land and the crop and the hogs. You remember that, don't you? The farmer raised more corn to feed more hogs to buy more land to raise more corn to feed more hogs to buy more land, and so on.

"But it is next to impossible," you say, "to get those subscribers."

Yes, I've noticed that anything in this world worth having is next to impossible to secure. Note I say "next to impossible." That's where the real thing in "get there-ism" finds the bars and throws them wide open.

Once there was a lazy printer-publisher who just made both ends meet by patching with debts. One day he got drunk and the village constable threw him in the calaboose. No sooner was the door locked than the editor began to howl and shout. The constable and the village cut-ups who had followed the trail of the idle jag to the lock-up just stood around and grinned, believing the cries to be fathered by a rebellious spirit. But it was not so.

In the corner of the jail a nest of wasps had taken up their abode, and feeling that natural antipathy born of their breed, they forthwith sharpened their javelins and set to work on the editor. Darting angrily at the unfortunate scribe, they stung him again and again, while his cries and groans created a one-man pandemonium never equaled in that community.

Finally the constable became curious, and throwing open the door of the prison was met by an able-bodied hornet advance-guard that hit him cruelly on the proboscis. The editor springing through the door, overturned the constable and dashed into the crowd of onlookers. In a trice, the entire crowd was speeding down the road, slapping and whooping, with the merry hornets disregarding all the ring rules known to the game. The next morning the editor went back to his office and wrote this notice:

"*Everybody gets stung who has anything to do with a measly, no-account loafer-editor like myself. I'm heartily ashamed of myself — but I'm proud of those hornets. There's more activity in them to the square inch than there is in all the drone editors in the United States. I'm going out to hustle subscribers, and, while I'm not mad like a hornet, I'm just as fast! From now on I'm going to be a business man or bust a tug.*"

He printed this in his newspaper — and made good.

Sometimes I wonder if the country editor realizes that he is about the only commercial publisher left who reaps a profit from his subscription-list. The great problem facing the magazines to-day is: "How much is it going to cost to keep up that subscription-list?"

I know a certain magazine with two million subscribers. During the year of which I write the loss on one million of those subscriptions was $35,000 and the profit on the other million, one-eighth of one per cent!

And the magazine publishers have to have them!

They are giving away books, lamps, kitchen cabinets, other magazines, false hair, sofa pillows and what-not to retain names on their lists. They are employing hundreds of canvassers to travel from house to house and take subscriptions — subscriptions that never net them a cent.

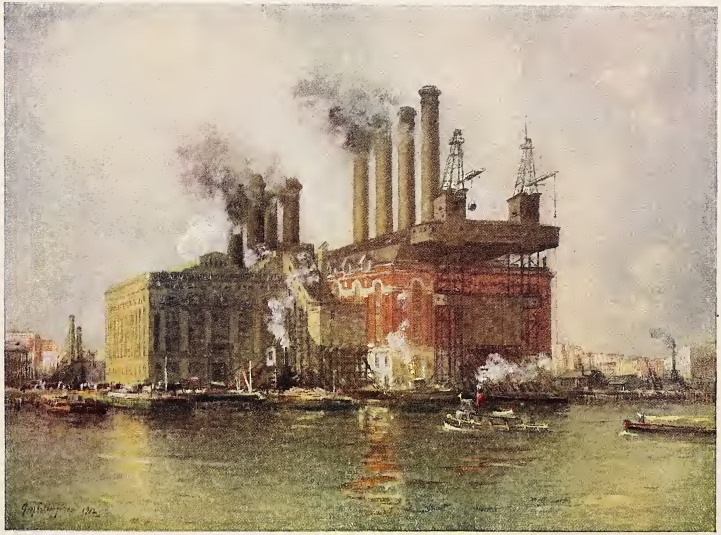
And you — at least some of you — are asleep at the switch, when it costs only a little more to double the issue.

"Oh, it's easy enough to find fault," you say, "but what's the answer?"

Mostly it's because no hornet ever stung you — but disregarding this, let me make a few suggestions:

Get or make a county map showing the country roads. Secure or compile a list of the families of the county. Next prepare a list of all those families living along these roads. There is work connected with this, but you will find in the end that the work is profitable. And now, say we have a list of all subscribers and nonsubscribers, each designated, living on Butterfield road, from Niles Corners to Willow Springs. Send your solicitor along Butterfield road, and make him bring back to you a detailed report on every failure to secure subscription, together with some item of news or near-news about the man or his farm or his family. Print these items and send marked copies. Keep after this raw material in a hundred ways that will come to any editor who knows the value of printed matter and a good newspaper. Work systematically and know all the time exactly what is being done and where your nonsubscribers stand. In other words, cultivate and win over the fellows who don't take enough stock in you to subscribe for your newspaper. I am not attempting to go into the detailed plans of securing subscribers. There is not space here to do this — but I have laid the chases on the stones and fitted a few column-rules. It is up to you to make up results. You can print a big edition if you will.

A wise fish will not do business on a butcher's scale; neither will a wise editor wait to be stung. Keep out of the calaboose of mediocrity; use up the energy that was meant to be utilized in making for success.



Painting by Guy Wiggins

Supplement of The Edison Monthly, January, 1913

The Wate side Stations of The New York Edison Company
East River, 38th and 40th Streets

Written for THE INLAND PRINTER.

HOW ABOUT DISTRIBUTION?

BY R. T. PORTE.

SEVERAL letters have been sent to THE INLAND PRINTER inquiring why the time for distribution was not taken into consideration in figuring the cost of several jobs that have been recently published. The writer of the articles begs a humble apology for not taking up this subject before. It has been such a common thing to him that he almost forgot printers still try to figure "distribution" on a job when it is hard enough to figure composition alone, without adding to the burden of troubles by loading distribution as a double trial and vexation.

In the old days, before costs, there was a fable handed down that it took one-third as long to distribute as to set type. I used to believe it, along with the rest. Where we ever got the authority, or who perpetrated the idea, is lost in the misty past. And the sooner the whole thing is forgotten the better it will be for us all.

It is hard, in the limited space that can be given to the subject, to explain why distribution is not figured on each job of printing under modern cost methods, but that those inquiring may understand why, a few reasons are given here.

In cost there must not be any possibility of guesswork. It must be exact. This must be always remembered.

When a job is done, or rather delivered, the cost of the work should be known at once, without depending on anything done in the future. It would not do to wait a week, or a month, or even a day or so to secure other data, as it would delay billing or making a price when the work is delivered.

We all know that in distribution the type is not always "thrown in" immediately after the completion of the job. That part of the work is usually done when there is nothing else to do, and sometimes a job is not distributed for quite a period after completion. Not only that, but many jobs are distributed at the same time, lines taken from several jobs, if of the same face and size, and placed in the cases. To try to keep time on distribution of such work would be quite a task, if not impossible. This explanation shows the infeasibility of doing that.

What, then, if time is not kept on distribution of each separate job?

The thing is very simple, in that all distribution is accounted as nonchargeable, or nonproductive time. Only the actual time of composition is used against the job, and all the time for cleaning up the stone, putting away leads and slugs, distribution and other work of a like nature is figured against the actual setting or composition time. Thus, instead of taking say the time of an employee for a day as eight hours' work, only that part of his time used for composition, say five hours, is used to figure the hour cost. The other three hours become a burden on the five hours.

A simple example of this is as follows:

An employee works forty-eight hours a week, receives $18 a week pay. The rent, light, heat, insurance and taxes, depreciation and interest on type and other expenses, say, amount to $10 a week. Then it costs $8 a week for commercial expenses, such as selling, bookkeeping, advertising, telephone, office stationery, postage, office rent and proprietors' salary, etc. The three items amount to $36 a week. Take it for granted that the compositor uses thirty hours of that week for actual composition time, and the other eighteen hours for distribution, cleaning up, office corrections, and other so-called "nonchargeable" time. To find the hour cost of composition you simply divide the $36 by 30 (hours), which gives you $1.20. This covers all the "nonchargeable" time, and there will be no need of figuring distribution on each separate job.

This is fair and just, and any other method would be but a "guess," which has no place in costs — they must be exact.

Several of the inquirers have a serious time trying to get this into their systems, so long and time-honored has been their custom to "estimate" one-third for distribution that they hate to give it up, and put up some lively arguments. The fact remains that trying to add time for distribution on jobwork is a farce; and if the printer were taken into court and asked to prove his figures, his testimony would be thrown out if he merely stated he "estimated" the distribution as "such and such."

Many printers try to arrange a timekeeping system that will add in distribution. We all know that every line set during a week is not distributed the same week. Is it fair then to add that which is not actual? The type will be distributed some day — then figure all distribution as an "overhead" against all composition, and whether you do any this week or not will make little difference as it will ultimately be taken care of as "nonchargeable" time.

I might add that all cost students agree on this point at least.

"ETAOIN!"

In the print-shops back to Caxton,
There was one unchanging system,
One staid set of "pi-ing" letters,
E'en the novice never missed 'em.
When the line came out uneven
Or for some such potent reason,
Then the printer threw the pi line
E'er the same in every season —
Thus — "ETAOIN ETAOIN ETAOIN ETAOIN."

This thing happened through the ages,
Until there arose a martyr
Who withstood the persecution
Always coming to a starter.
He maintained that every printer
Should be free in hours of labor,
To select a different pi line
From that thrown in by his neighbor,
To wit — "ETAOIN ETAOIN ETAOIN ETAOIN."

Just to show his pet contention
He sat down and wrote a sample
Of his new progressive pi line,
Wrote a jumble, brief but ample.
Then the printers of the old school
Hooted loudly at his notion,
But he argued for his pi line
With the pioneer's devotion.
It was this — "SHRDLU SHRDLU SHRDLU."

And a few among the printers
Stood behind this new thought leader,
Vowed to use this brand-new pi line
To confuse the gentle reader.
Thus they opened wide a chasm,
And this break became a schism,
Thus the two divergent pi lines
Stand to-day in realism,
Vide — "ETAOINSHRDLUETAOINSHRDLU."

H. G. G.

— Line-o'-Type or Two, Chicago Tribune.

DRAWING A FINE DISTINCTION.

Floorwalker — They've reduced your salary, have they?

Elevator Boy — Nope; they've cut my wages.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade. All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

Basswood for Making Wood Letters.

In our April issue we published the question (No. 1440), "Please give me the addresses of dealers in basswood blocks for making wood letters, etc." Our answer to this question was incomplete, as we did not include the largest dealers in this line. The Hamilton Manufacturing Company, Two Rivers, Wisconsin, has a complete line of wood blocks, including boxwood, basswood and maple; in fact, all kinds of wood used directly in printing.

Short-story Sections for Popular Magazines.

A correspondent asked in our April issue (Question No. 1490) for the name of a firm that prepared sections of popular magazines of the standard size. We stated we had been informed that the company doing this work had discontinued business. After this section of our paper was off the press, the announcement of the American Magazine Association, 909 to 915 Lucas avenue, St. Louis, Missouri, was brought to our notice. We desire to call attention to this announcement which appears on the insert between pages 24 and 25 of the April issue.

Machine for Carbonizing Paper.

(1505) "Can you tell us where we can purchase a machine for carbonizing paper? Would also like to know where carbon can be purchased."

Answer.— We do not know where such a machine can be purchased. This inquiry may serve to bring the information. Carbon may be obtained from Binney & Smith Company, 81 Fulton street, New York, or Godfrey L. Cabot, 941 Old South Building, Boston, Massachusetts.

Cellutypes.

(1522) "Can you give us the address of the firm that makes cellutypes — that is, printing-plates made, apparently, of celluloid or of some similar material?"

Answer.— We have been informed that cellutypes are not being made any more, but that the Rapid Cliches Company, Times building, New York, is making plates similar to them.

Cleaning Forms after Electrotyping.

(1521) "Owing to the black lead which adheres to forms returned from the electrotypers, our composing-room is filthy and the health of the employees is injured. What is the best way to abate, or do away with entirely, this nuisance of uncleaned black-lead forms? The electrotyper has tried one method of cleaning the forms, but it swells and warps the wood bases of the cuts besides making the type and other material stick together. The plan is not practical. A workable suggestion will be thankfully received."

Answer.— We believe the vacuum-cleaning device that is used by printers for cleaning cases could be adapted for taking up the graphite from foundry forms. This apparatus has a special head with bristles and perforations, and is connected to a flexible hose that runs to an exhaust box. This portable machine has a motor and is self-contained. The form could be handled by a boy after its return from the foundry. The brush could be rubbed over the entire exposed surface, and the suction would take up all loose graphite. It might be possible that a specially devised head would be necessary. If so, the company that makes this type of machine would undoubtedly be ready to supply it. This plan would obviate washing the forms with hot lye, which we believe is the only other way. Where wood-mounted electros are in a type-form they should be removed before any water is applied in the cleaning operations. The vacuum cleaners are manufactured by the Duntley Products Company, 36 South State street, Chicago, and the Regina Company, 47 West Thirty-fourth street, New York. If any of our readers have any other way of overcoming this trouble we would appreciate the information.

Gumming Slips on End or Corner.

(1520) "I have an order for about seven thousand slips on ordinary bond paper about 4 by 7 inches, which must be gummed on one end, or one corner. Would you kindly give me what information you can regarding this work? I have never tried anything like it. Can I buy the stock ready gummed?"

Answer.— We do not believe you could buy the stock ready gummed the way you desire it, though any paper-house would, undoubtedly, have it cut and gummed for you. However, it is generally best to do the gumming after the stock has been printed, as where only part of the sheet is gummed, it makes the feeding difficult. If you were to take up the matter with any house manufacturing envelopes, you could make arrangements with them to do the gumming for you. If you desire, however, you can do this yourself by observing the following directions: Arrange the form, two, three or four on, so that the ends to be gummed will all be the same way. When sheets are printed and ready to be gummed they can be spread out on the table so that just the exact space to be gummed is exposed. The glue can then be applied with a common glue-brush. Use ordinary fish or Le Page's glue reduced with cold water to the consistency of cream. The thinner it is used, the less the stock will curl when drying. After gumming spread the slips out and let them dry long enough to take the tack out of the gummed part so they will not stick together when gathered up. If left too long they will dry hard and curl.

Board Warps after Being Covered.

(1519) "We are getting out some boxes made of beaver board, and covered with gray-cheviot paper. The box warps when we cover it. Is it caused by the paste?

If so, what kind of paste should be used? We put the paste on the paper, which is in a roll, over a roller covered with felt. The size of box is 4½ by 6 by 8½ inches and it is not lined inside. Any information you can give will be greatly appreciated."

Answer.— It is practically impossible to overcome the warping unless the board is lined before being covered. It should, also, be lined before being scored. In this way the lining has a tendency to warp the board one way, and covering to warp it back into place. The lining should be a paper of about the same texture as that used for covering.



SAND LARKS.

Photograph by R. R. Sallows, Goderich, Canada.

For instance, if you are using a porous paper for covering, you should use a thin, porous paper for the lining. If you were to use a thin flexible glue, such as that made by the Arabol Manufacturing Company, 100 William street, New York, you could offset this difficulty to a certain extent, but would not fully overcome it.

Punching While Printing.

(1517) "Is there any method by which punching may be done at the time of printing on a cylinder press?"

Answer.— The Wanner Machine Company, 703 South Dearborn street, and the American Type Founders Company, 210 West Monroe street, both of Chicago, have punching machines that can be locked in the form with the type.

Flags for Special Occasions.

(1518) "Can you give me the addresses of several firms that make flags for special occasions?"

Answer.— R. Geissler, 56 West Eighth street, New York; Boston Regalia Company, 387 Washington street, Boston; American Flag Company, 45 Elizabeth street, New York; Ives Manufacturing Corporation, Bridgeport, Conn.; and J. L. Lynch & Co., First Methodist Church block, Chicago.

Offset Presses.

(1516) "Kindly give us the names of makers of offset presses."

Answer.— Fuchs & Lang Manufacturing Company, 29 Warren street, New York; Harris Automatic Press Company, 431 South Dearborn street, Chicago; Hall Printing Press Company, Dunellen, N. J.; R. Hoe & Co., 504 Grand street, New York; A. H. Kellogg & Co., 409 Pearl street, New York; Potter Printing Press Company, Plainfield, N. J.; Walter Scott & Co., Plainfield, N. J.; Mann Litho Press Company, 41 Park Row, New York.

Embossing Imprints under Flap of Envelope.

(1523) "Can you advise me where I can get a tool for embossing an imprint under the flap of an envelope?"

Answer.— We believe you refer to the hand punch which can be obtained from the C. H. Hanson Company, 178 North Clark street, Chicago.

$25,000,000 IN PARCEL STAMPS.

Up to April 16 more than five million parcel-post stamps, the face value of which exceeds $25,000,000, have been supplied to postoffices since the establishment of the parcel system. This business has increased so rapidly that it has been found necessary to double the daily output of stamps. The largest order filled this month was for $360,000 worth for New York city.

EXPLAINING IT TO THE CUSTOMER.

THE efforts that the printers' organizations are making to place the printing trades on a common-sense competitive basis, a competition of quality and service instead of a competition of price, is unintentionally or intentionally misunderstood by too many customers. The arguments and explanations that printers are offering to show the reasonableness of their efforts at reform and the ultimate benefit to the customer as well as to the printing trade are quite varied, and in order to correlate these arguments and explanations a few of them are inserted here. They may be helpful by way of suggestion to some of our friends, and if any one has other good arguments to present for the good of the cause, and will state the results of their cogitations briefly we will be glad to publish them from time to time so that the good work may be gingered up.

A Case of the Strong Educating the Weak.

Cottrell's Magazine says: "In every large community the printers have an organization, on the plan of a social club, except that the principal committee is known as the Cost Committee, which collects data as to costs locally, nationally and even internationally. These local organizations naturally form themselves into national organizations that employ cost-finding experts even from outside industries, and this knowledge becomes accessible to all members. It is simply a case of the strong educating the weak in order to keep the weak from becoming unfair competition. As a result there is a normal profit on every printing contract rather than one buyer paying too much and another not enough. With a definite knowledge of costs the printer has the moral courage to say 'no' to the horse-trader buyer."

Reasons Advanced by the Vice-President of the Ohio Printers' Federation.

Albert Scholl, vice-president of the Ohio Printers' Federation, Chillicothe, Ohio, in a circular letter to his fellow strugglers says: "The following letter was sent out by us in response to an inquiry for quotations on printing the annual proceedings of the Red Men of Ohio. I have continually refused to bid on this work for the reasons stated in the letter below. It has come to the point that it takes drastic action together with plenty of nerve to turn down a 'shopper.' The sooner we printers have our backbones stiffened the better it will be for all of us, and I send this letter to you in the hope that you will get up enough nerve to do likewise."

Mr. Thomas Irwin, Chief of Records, Improved Order of Red Men, Martins Ferry, Ohio.

DEAR SIR.— We have your favor of March 5 inviting us to bid on your Long Talk, and we assure you that we appreciate your thoughtfulness in asking us to figure with you on printing your proceedings.

As the writer is vice-president of the Ohio Printers' Federation, which is trying to uplift the printer and place the business on a higher plane and on a business basis, I would feel that it would not be consistent for me to bid on your work, owing to the time-limit basis and the penalty of $5 per day which you attach to the bid, together with the forfeiture of the entire contract if we fail to deliver the goods in time for your annual meeting at Hamilton, Ohio.

These are some of the abuses which we printers are fighting.

Some printers have not "Woke Up" yet, and are still selling their printing without a cost system. They pay it all out for labor, stock, etc., and when Saturday night rolls around, they forgot they were on the payroll, and they go home almost penniless, hoping against hope that the next week will be better. Now honestly, Tom, how many printers among your acquaintance own their own home? How many have a modern, sanitary shop? How many can go to the bank and borrow a thousand dollars on their own note? How many discount their bills and have a good credit rating for "prompt pay and good fair credit" in their local community? How many do you know of who don't have to work after night to make ends meet? How many are members of the "Ananias Club" because the prices offered to the printers by the public necessitates their working for all that's in them (not being financially able to hire competent help), and they are physically worn out about the middle of the job and it's tough sledding to finish it on time?

Now — who's to blame?

My answer is the printer and the public.

First — the printer — because he does not adopt business methods and allows the public to practically dictate his prices, and also to lie to the printer in that "Jones down street will do that job for $7" when in reality Jones wanted $10.

Second — the public — because they should treat the printer as a business man and not as a mechanic. They should not expect the printer to print their job at a loss, and they should encourage and insist on the printer to give them a price based on an intelligent cost system, thus establishing a just relation between himself and his customer.

Until then the public will pay "high" for some jobs and "low" on some others — in fact the public will get a "guesstimate" instead of an "estimate."

The time is coming when all printing will be done on a cost-plus-profit basis, and woe to the printer who fails to use a cost system which will show what it costs to set type and run a press.

All we ask is a "square deal" from the public, and rest assured the printer will reciprocate. Very truly yours,

THE SCHOLL PRINTING COMPANY,
ALBERT SCHOLL, *Vice-President.*

P. S.— My advice to you is to pick out a printer who "delivers the goods" and stick to him, and not peddle around for prices; in other words, take your name off of the Ohio printers' records as a "shopper." You will get better results I assure you.

"The Fallacy of Price-buying."

The title quoted here is a preachment by David Gibson, the well-known human probe of business conditions, in "Attitudes," the beautiful and convincing booklet issued each month by the Caxton Company, of Cleveland, Ohio. The preachment is given here without quotations — which as we all know are a botheration.

"We thank you for your quotation, but your price was high in comparison with other figures from parties doing an acceptable quality of work."

The above is a quotation from a letter, and represents the typical mental attitude of the price-buyer of printing.

The average buyer assumes that the printer tries to get as much as he can, and he must therefore pay as little as possible — he buys his printing with horse-trader tactics, for he assumes that the same tactics are being applied to him.

Another thing: The average buyer assumes that printing is printing, that it is all alike.

As a matter of fact, there are as many standards of quality in printing as there are printers — one printer may represent the highest standard in one class of work, and be minus the equipment for another class.

Say, take a concern for instance, representing the highest standard in catalogue printing, the kind of printing that sells goods direct, or goes a long way in helping the personal salesman by saving his time.

There is a market for this standard, and —

Where there is a market there is a reason.

This reason is that this concern's standard does what it is designed to do. It bespeaks the quality of goods and service that it describes and illustrates — it sells goods and service of those for whom it is designed.

The true standard of commercial printing is neither extravagant in price nor quality. It stops at both price and quality right at the edge where efficiency ends and extravagance begins.

The cost of every process in the product of concerns producing this standard is now definitely known.

Money is not lost in one process and made up in another.

One patron does not pay too much and another not enough.

A few years ago there was a good excuse for price-buying in printing, but not now. Costs throughout the whole printing industry a few years ago were largely a matter of opinion. To-day costs are derived through definite knowledge. This has come about through the Ben Franklin Clubs of America, of which most every reputable printing concern, large and small, is a member.

This is not an organization to control prices. It is an organization simply for mutual education to costs.

Organizations in various forms to control prices in printing were tried out years ago, and all failed.

It was the assumption at the original organization of Ben Franklin Clubs that if a member knew his costs definitely, he would not sell his product for less than it cost, and this assumption has proved correct.

The organization takes the form of an ordinary social club in each city, except that the principal committee is the Cost Committee, which coöperates in the exchange of data with cost committees in other cities, together with the employment of the best cost-finding experts from other industries.

This organization does not eliminate competition, for there is nothing to prevent the man who pays less for his material, or labor, who puts in less time or labor on a job, from charging less for his product than the concern who spends more in quality, skill and time.

It simply prevents ruinous or piratical competition.

Excepting the fact that material and labor prices have advanced, the public is not paying more for printing now than previous to this organization, for the public is paying some profit on every printing job rather than no profit on one and too much on another.

Naturally, in former times, with printing costs only a matter of opinion, it was possible for the buyer to change the printer's opinion through the tactics of the shrewd buyer, but now the costs are definitely known — printers have the courage to say no.

A very superficial knowledge of the processes and technic of printing will enable the buyer to see very clearly that mere price-buying of high-grade printing is absolutely unscientific.

For instance, the average man supposes that composition is simply going to a drawer, pulling it out, picking up type and putting it in the stick, when in reality the knowledge of type-faces and the matter of type arrangement is one of intricate knowledge and artistic judgment.

The layman also assumes that cuts and type composition are put into forms and then on the presses and the presses started, but as a matter of fact the make-ready, getting the press ready to run, is the most important operation of printing, particularly in a high-class catalogue job.

Did you ever get a cut back from the printer's and notice different sizes and thicknesses of paper pasted on the back at different places, even down to tissue-paper?



SOME SUGGESTIONS FOR ORNAMENTS.

That is make-ready, and is a skilled operation, an art, like painting a picture, in its results.

It requires from ten to twenty hours in make-ready; getting the press ready to run frequently takes longer than the run itself, and this operation is necessary, whether there are five hundred or fifty thousand impressions.

Now, supposing you get figures for a catalogue.

The proposition of a concern producing a high standard is $1,500; another printer's is $1,400. You naturally think you are making $100 by letting to the low man; you think that this $100 would be "velvet" to the high man.

You have not made $100, nor would this $100 be velvet to the one producing the high standard. It would be an easy matter for the low man to cut $100 out of his make-ready, to say nothing of other operations, and still make the same or more profit at $1,400 than the high man at $1,500. You pay $100 less for an "acceptable quality" rather than for a high standard, but the profit on one more order as the result of that high standard will pay the difference.

The difference between an acceptable job and a really high standard is taking pains, and the price-buyer does not get the pains.

The price-buyer only gets that for which he pays, and can not make a concern produce a standard that it has neither the disposition nor equipment to produce.

OBITUARY

U. S. Grant Megargee.

U. S. Grant Megargee, president of the firm of Irwin N. Megargee & Co., of Philadelphia, died on March 6 at his home at Stone Lake Court. Death came suddenly to Mr. Megargee, and it was a great shock to the trade in Philadelphia, as he was sick only a few days. Mr. Megargee was formerly president of the Paper Trade Association of Philadelphia. He is survived by his widow, one daughter and two sons.

William T. R. Marvin.

William T. R. Marvin, head of the firm of T. R. Marvin & Son, one of the oldest printing-houses in Boston, died on Monday, February 24, at his home, 70 Perry street, Brookline, Massachusetts. He was born in Boston, and graduated from the Boston Latin School in 1850, securing the much-prized Franklin medal. He then entered Williams College and graduated from this institution in 1854. Immediately following his graduation from Williams College he entered the printing-house of his father, Theophilus R. Marvin. In 1856 he was given an interest in the business and the firm became known as T. R. Marvin & Son, which name it continues to bear.

Mr. Marvin was, until his death, editor of the *American Journal of Numismatics*, which is published three times a year in New York. He was also a member of the Boston Numismatic Society. He was prominent in Masonic circles, serving as senior warden of the Grand Lodge of Massachusetts, and was also connected with various other social and fraternal organizations in Boston and Brookline.

For many years Mr. Marvin was a communicant at and active in the work of the Church of the Messiah, retiring from the office of junior warden about a year ago. He leaves a wife, two daughters and two sons.

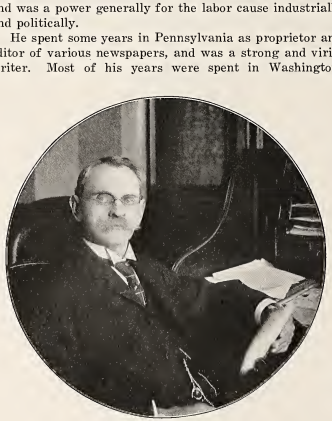
August Donath.

August Donath, superintendent of documents, and well known in printing circles, died at Washington, D. C., on February 22. He was born at Iserlohn in the Province of Westphalia, Germany, May 21, 1845, and came to this country with his parents in 1857 and settled in Boston.

At the age of sixteen years he enlisted in the Civil War under the then Lieut. Nelson A. Miles and served for three years when he was honorably discharged on account of deafness. Locating in Washington he was appointed in the Government Printing Office as a journeyman printer, working there for a number of years.

Mr. Donath was a stanch union printer and labor advocate, always ready to render any service for that cause, and for several years conducted a labor paper called the *Craftsman*. This publication wielded considerable power and greatly influenced legislation in behalf of organized labor, and was held in great esteem by local business men, and liberally patronized by trades-unionists of the city. Mr. Donath was chairman of the Board of Trustees appointed to build the Union Printers' Home at Colorado Springs, Colorado, a delegate to the International Typographical Union representing the Chester (Pa.) union, and was a power generally for the labor cause industrially and politically.

He spent some years in Pennsylvania as proprietor and editor of various newspapers, and was a strong and virile writer. Most of his years were spent in Washington,



AUGUST DONATH.

where he was a clerk and also special examiner in the Pension Office for a time. During the battle for eight hours waged by the union printers he regularly sent his check month after month for ten per cent of the salary he received as a department clerk, an act unusual and unexpected, but was only one more evidence of the love and loyalty August Donath had for the cause he espoused and defended so many years. In July, 1908, he was appointed by the Public Printer to the position of superintendent of documents, which he held up to the time of his death. His widow, two daughters and one son survive him.

Tolbert Lanston.

Tolbert Lanston, inventor of the monotype, passed away on February 18, in Washington, D. C. He was born at Troy, Ohio, February 3, 1844. In 1865, he was appointed clerk of the Pension Office at Washington, and remained there for twenty-two years. During this time he studied law and was admitted to the bar. He turned his attention to inventions early in life, producing an adding machine, a mail-lock, a hydraulic dumb-waiter, adjustable horse-shoes and other patents. He started work on a typesetting machine in 1885, taking out his first patents in 1887. Mr.

Lanston was the first to adapt the perforated-tape system to control the mechanism of a typemaking machine. In his first apparatus he proposed making the type by compression, but changed the plan in 1890 so as to cast the type. The Lanston Monotype was perfected in 1897. Mr. Lanston was awarded the Cresson gold medal by the Franklin Institute of Philadelphia in 1896. Several years ago he was stricken with paralysis, and since that time had been an invalid. He is survived by his widow and one son, Aubrey Lanston.

Thomas W. Morrison.

Thomas W. Morrison, inventor, publisher, editor, and expert in matters pertaining to the printing trade, died Wednesday, February 26, at the Anne May Memorial Hospital, Spring Lake, New Jersey, at the age of sixty-five years. Forty years ago Mr. Morrison was connected with the New Brunswick *Times*, but later went to Newark, where he engaged in the exploitation of the Morrison sewing machines. He gained quite a fortune in the sewing-machine business, but his love for the newspaper work was so strong he took it up again and founded the *News*, Plainfield's first newspaper.

Calvin D. Schultz.

Calvin D. Schultz, one of the pioneer newspaper men of Omaha, Nebraska, passed away Saturday evening, February 22, at his home, 2028 North Eighteenth street. He had been connected with the newspaper life of Omaha as printer, editor and general utility man for nearly half a century.

Mr. Schultz was born in Chester, New York, seventy-two years ago. He had served his apprenticeship at the printing trade when the Civil War began, and, like thousands of others, was drawn to the front by the irresistible call to follow the flag, serving in what he jocularly termed the "tin-clad navy" operating on rivers south of the Ohio. After the war he drifted west, finally joining the group of journeyman printers and writers who made Omaha their headquarters in the days preceding the completion of the Union Pacific railroad. Being a competent newspaper man, and having staying qualities, he was made foreman of the composing-room of the *Herald* early in 1868, which position he held until 1874 when he became editor-in-chief of the *Daily Union*. This paper being discontinued after about eight months, Mr. Schultz joined the force of the old *Republican*, later becoming a member of the staff of one of the local newspapers. For the past twenty-five years he had edited the publications of the Western Newspaper Union of Omaha.

ROBERTS & SON COMPLETE FIRST YEAR IN NEW PLANT.

The annual meeting of the stockholders of Roberts & Son, the big Alabama printing, lithographing, engraving and stationery house, was held in the offices of the company in Birmingham, on April 15. Reports of the business of the company for the past year were presented by the officers, and it was shown that not only had they been able to overcome the serious handicap of the bad fire which destroyed their plant some time ago, but had taken advantage of the necessity for rebuilding to put in brand-new equipment, material and stock, and had built bigger and better than ever before, and that the growth in business since reopening had been highly satisfactory.

The stockholders unanimously elected the following Board of Directors: Richard W. Massey, Maj. E. M. Tutwiler, W. B. Dickerson, Richard V. Evans, Hill Ferguson, James G. Smith, R. Tom Anderson, G. F. Thum, and R. W. Ewing. The Board in turn elected officers as follows: President, Robert W. Ewing; vice-president, Richard W. Massey; secretary and treasurer, James G. Smith; superintendent, G. F. Thum; city sales manager, R. Tom Anderson.

Immediately after the stockholders' and directors' meeting, the entire board of directors and stockholders were entertained by Mr. Ewing at an enjoyable informal luncheon in the private dining-room of the Hotel Hillman.

Roberts & Son is one of the oldest businesses in Birmingham, having been established in 1872, in the year that Birmingham was incorporated, and having grown steadily with Greater Birmingham, until it is now not only the largest of its kind in the State, but probably the most-modern and complete in the entire South, employing about one hundred and thirty people, and being completely equipped for handling in the most efficient manner all kinds of printing, ruling, binding, lithographing, engraving and embossing, as well as making rubber stamps, seal presses and stencils, and the handling of stationery, office equipment and supplies, having one of the largest and handsomest stores in the South, occupying a double brick building of five floors, 50 by 140. Roberts & Son is widely known as "The Big Alabama House."

A NATIONAL ASSOCIATION OF COUNTRY PUBLISHERS.

The country publishers of the United States are called to a convention beginning at 10 A.M., June 12, 1913, in Hall L-38, Great Northern Hotel, Chicago. This gathering is called at the request of hundreds of publishers throughout the country, and will be the result of the efforts of the National Organizing Committee appointed by the Washington State Press Association July 12, 1912. The committee —Arthur A. Hay, the Camas *Post;* Albert Johnson, the *Daily Washingtonian*, and Thomas Crawford, Centralia *Daily Chronicle* — urgently request publishers who propose to attend the Chicago convention to notify the chairman of the committee —Arthur A. Hay, Camas, Washington — so that proper arrangements can be made.

The principal object of the convention will be the organization of a national association of country publishers, to be conducted on strictly business lines, and which will endeavor to secure:

More foreign advertising at better rates for the country papers.

The abolition of all free advertising.

Concerted action on all legislative matters affecting the interests of country publishers.

The discontinuance on the part of the Government of printing envelopes and wrappers in competition with private individuals and concerns, and

Many other matters of vital importance.

Addresses will be made by men of national prominence in the publishing world.

As it is impossible to guarantee the number of publishers who will be present, no special railroad rates can be secured, but the date has been selected so that those desiring to attend can take advantage of the low summer schedules, and to suit the convenience of those who will attend the meeting of the National Press Association.

NO FACILITIES.

"They say that Cupid strikes the match that sets the world aglow. But where does Cupid strike the match? — that's what I'd like to know." — *Cornell Widow.*

THE "SOUVENIR" BOOKLET.

If Shem or Ham or Japhet had thought to get out a souvenir booklet of the famous trip in the ark it might have had some value as a *souvenir*, but the advertisers, as usual, would have failed to receive any benefit.

A souvenir booklet is the usual adjunct of a convention or an organization in need of funds. It is almost always run honestly, although in the hands of a clever professional it more closely approaches highway robbery than any act not on the criminal list.

Put yourself in the place of a member of a finance committee of a convention or organization. Money is needed. How shall it be raised? By subscription? The members hate to go out and ask a business man for money; it is too much like begging. "Let's get out a souvenir booklet," exclaims some ingenious member. "We will have something to offer for the money and still get some for ourselves."

A printer is consulted. A dummy is prepared. The cost of the booklet is nebulously estimated, and a price set on the advertising space. A special committee is appointed and out they go. Every man on this committee is probably an expert at something or other, but it isn't on the subject of advertising. Does this cause him to falter? Not a mite. The money is to be used in a good cause; that justifies the method. It is like saying, "Let's go out and break open all the children's banks in the city, we are planning to use the money for a good purpose."

Although advertising men seldom agree on any single subject, and you can find as many different kinds of disagreement as there are men, *yet* advertising men will agree that souvenir-booklet appropriations never pay. In a word, the space taken in a souvenir booklet isn't advertising and can not be justified on that ground.

It is obvious that organizations and conventions that are worthy are entitled to a hearing at least, and that they must collect money by subscription, in some emergencies. The Chamber of Commerce tells finance committees that it is far better to go to a business man and show him that every cent he gives will be applied to the purpose specified. We point out that a portion of the money collected for a souvenir booklet must be expended in the printing, and that the organization does not receive all the money it should, while suffering from the antagonism aroused in the mind of the subscriber through the lack of advertising returns.

Just take a good look over the budget of a booklet of this kind. An edition of at least five thousand copies is necessary to make any showing at all.

Printing 5,000 booklets, at $0.03	$150.00
Solicitor's services, from $50.00 to	100.00
Cuts, illustrations, etc., $25.00 to	50.00
Total	$300.00

Before the organization can make a penny, it must receive from $100 to $300 to pay expenses, and it must be acknowledged that the subscriber, if he gives at all, would prefer to have the money go for the cause. Every business man desires to supervise his printed matter, which he can not do in a booklet of this nature.



HENRY GEORGE SACK,

Grandson of the late Henry O. Shepard, and now visiting the old homestead at Norwich, New York State, making the fourth generation in the family reunion.

The souvenir booklet as an advertising proposition is a dead issue. It never had any justification in the minds of business men and is commonly called a "hold-up." Partnership to a hold-up is poor business for an organization dependent, even to a small extent, upon public good will and benefaction.

The Chamber advises its members, where they desire to assist such an organization, to insist that the money be used as a donation, and that no advertising copy be given or allowed to appear. Finance committees are usually glad to adopt this method when they see the attitude of business men. The subscription method has the added advantage that arises from some one checking up the receipts. It is too easy to abuse the souvenir-booklet method.

The foregoing, reprinted by permission from the entertaining booklet "How Fakers Fake," issued by the Rochester Chamber of Commerce, gives but one chapter of the booklet. It leads off with the attractive wording, "The Gentle Art of Gaining One's Living Without Effort," and going on says there were two known facts about human nature long before psychologists unlimbered their guns upon it. One is that every one is fascinated with the idea of "taking a chance" at something. The next is that every person has some "sentiment" — rarely does one person refuse to help another.

These facts are the basis of operation of many people. Industries are built, great enterprises established, wonderful improvements in life are made possible by the first instinct. People with imagination see the possibilities of something and are willing to "take a chance" on its success and the subsequent profits. Worthy and necessary charities are maintained, magnificent philanthropic organizations carry on their work and thousands of people are aided to better and more efficient lives because people have "sentiment," altruistic impulses — call it what you will.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

The Keystone Printing Company.

An attractive announcement has been received from the Keystone Printing Company, of Pittsburgh, announcing the removal of its office and plant to the Commercial building, 422 First avenue, where it will occupy the entire sixth floor.

A New Dry Matrix.

The Premier Flong Company, of New York, is placing on the market a new dry matrix which promises to attract considerable attention among newspaper, book and magazine publishers. Progressive publishers and stereotypers should write the Premier Flong Company, Box 671, New York, and get particulars regarding this new method of stereotyping.

W. K. Hodgman Visits Western Office.

W. K. Hodgman, of the Huber-Hodgman Printing Press Company, of Taunton, Massachusetts, recently spent several days visiting the western office of the company at Chicago. Mr. Hodgman is the inventor and manufacturer of the celebrated Hodgman presses, and his many friends in this section of the country were glad to welcome him among them again.

Robert Hoe Will Filed.

Executors of the will of the late Robert Hoe, builder of printing-presses, filed an accounting in the Surrogate's office on Saturday, April 12, 1913. The report shows real estate valued at $3,100,000 and on December 31, 1912, $99,265.81 cash in the hands of the executors. The sale of parts of the Hoe library, held in the spring of 1911, brought $999,368, and three other sales of the remaining parts brought $932,691.15.

A. J. Bross with Record Company.

A. J. Bross, for a number of years connected with the Blosser Printing Company of Atlanta, Georgia, recently resigned his position to take the place of sales manager of the Record Company, one of Florida's largest printing plants. Mr. Bross will have charge of the printing, engraving and catalogue work of the company's two plants which are located at St. Augustine and Jacksonville. He is well equipped for the new position, and his many friends in Atlanta wish him the best of success.

James M. Lynch Candidate for Public Printer.

James M. Lynch, president of the International Typographical Union, according to recent reports, is slated for the office of public printer. Members of the New Jersey delegation in Congress, who waited upon President Wilson to urge the appointment of Cornelius Ford, president of the New Jersey State Federation of Labor, were told that Mr. Lynch had been practically decided upon. Mr. Lynch said that he had not made application for the appointment, but understood friends had been busy in his behalf, and that if the appointment was made he would be very glad to accept it.

Waterside Station of the New York Edison Company.

The interesting example of commercial art reproduced from the painting by Guy Wiggins, a New York artist, who is gaining a well-deserved reputation, shown in the colored insert in this number of THE INLAND PRINTER, is the work of the Willett Press and the Sterling Engraving Company, New York.

New Bulletin of Trucks and Casters.

The George P. Clark Company, of Windsor Locks, Connecticut, has issued a new catalogue (Bulletin M) listing its various styles of trucks and casters. Many of the trucks illustrated in this bulletin are adaptable for handling various commodities, and can be used to good advantage around a printing-office. A copy of this bulletin will be sent to all interested on application to the company.

Joseph E. Smyth Co. in New Home.

The Joseph E. Smyth Company, of Chicago, has recently announced that, on account of the great increase in its business, it has been compelled to seek larger quarters, and is now located on the eighth floor of the Borland building, 636-638 South Federal street. This company manufactures a complete line of booksewing machines for all classes of work, and will be pleased to furnish information on request.

Scott Manufacturing Company's New Full-page Proof Press.

A new quick-action dry full-page proof press, which embodies a new and original idea, has been placed on the market. This press takes proofs on the same principle as the galley press, without the necessity of sliding the form. This is accomplished by wheeling the make-up table into the press frame, the type-form becoming the bed of the press. Full particulars may be obtained on application to the Scott Manufacturing Company, Detroit, Michigan.

Hand or Machine Paper Testing.

Every one experienced in paper, printing or advertising work knows that paper is one of the most difficult of all materials to properly judge. Experience will enable you to determine the printing qualities, finish, and, in fact, all surface perfection or imperfections, but eye and finger judgment can not accurately determine the body, substance, or, in short, the strength of paper, without the aid of some mechanical device. You may have trained your fingers to instantly detect the difference between a 13-pound and a 16-pound paper or a 14 and 20 pound paper, but fingers are not infallible. In order to overcome these inaccuracies,

and to meet the ever-increasing need for accurate instruments to test the strength and thickness of paper stock, the Ashcroft Manufacturing Company, 85-89 Liberty street, New York, brought out the Ashcroft paper-tester and the Ashcroft thickness gage, which have met with marked success.

"A Catechism of Cost-finding."

Under the above title, the Robert S. Denham Company, of Cleveland, Ohio, has issued a booklet of questions and answers about terminology, business economics, cost-finding methods, cost-system installation, and objections to cost systems. The booklet is intended for the information of producers who are interested in better methods of cost-finding, and to such will be sent free on application to the company. To those not engaged in manufacture the price is 25 cents.

S. Barker's Sons Company to Build New Plant.

Plans are being prepared for a six-story fireproof building for the S. Barker's Sons Company, 523 Superior avenue, Cleveland, Ohio. The structure, which will cost about $85,000, will have a frontage of 38 feet and a depth of 120 feet, and will be of steel, reinforced concrete and brick construction. The stationery, engraving, printing and binding departments will occupy the basement, first, second and third floors, and the upper floors will be leased for light manufacturing purposes.

Barnhart Brothers & Spindler to Have New Home.

Through recent negotiations the property at the northwest corner of Monroe and Throop streets, Chicago, has been purchased as a site for a new building for Barnhart Brothers & Spindler. The building will cover practically the entire area which is 197½ by 236 feet. It will be of two stories and basement, and will be connected with the underground railway, and operated by means of a gas-producer power plant. The structure, which will cost $175,000, will be equipped in the most up-to-date manner for the manufacture of type and kindred materials.

James W. Brooks with American Magazine Association.

James W. Brooks, the first magazine publisher in the United States to supply a syndicate story service in printed form to local publishers, and who, after several years' work, obtained a precedent in the mails for this system of syndicated local magazines, has merged his interests with the American Magazine Association, operated by the Feldbush-Bowman Printing Company, of St. Louis, Missouri. This latter company, with large capital and operating an extensive publishing plant, is owned by Messrs. John W. and Charles S. Bowman, both practical and highly successful publishers. They, more than any other house in St. Louis, have given especial attention to the publishing side of the printing business, and the new syndicate service from this plant is meeting with success and creating a wide interest throughout the United States and Canada. The business management of the American Magazine Association is under the direction of John W. Bowman, with Charles S. Bowman superintending the publishing. Mr. Brooks is now devoting his entire time to his department as editor-in-chief, and an extensive advertising campaign is under way to acquaint publishers and printers with the new and greatly enlarged service, which, as readers of THE INLAND PRINTER have heretofore observed, is opening the way for the profitable publishing of high-grade magazines with local features and local advertising in every live town in the United States.

Miller Saw-Trimmer Company's New Office and Factory.

Owing to the rapid increase in the demand for Miller saw-trimmers, and also the perfecting of the Miller platen-press feeder, the company was forced to seek new and more commodious quarters, and to increase its equipment. Pittsburgh, Pennsylvania, was selected as being admirably adapted to the needs of the company, both from a manufacturing and distributing standpoint, and a handsome



New Home of the Miller Saw-Trimmer Company.

modern factory, the Point building, located at Penn avenue and Water street, opposite the historic Block house, has been erected expressly for the company. The new facilities will enable the company to produce three saw-trimmer equipments in the time it formerly took to produce one, and the initial capacity of the feeder department will allow a production of ten Miller platen-press feeders per day. Other labor-saving devices will also be added to the Miller line.

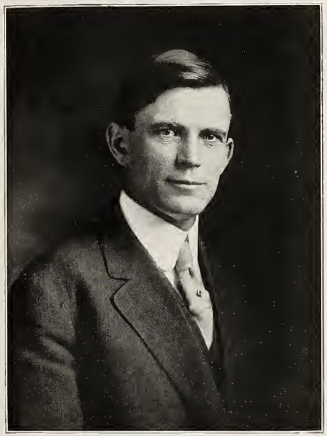
New Home of the Topeka "State Journal."

A beautiful new home has just been completed for the Topeka (Kan.) *State Journal*. Frank P. MacLennan, the editor and proprietor, purchased the paper in 1885 when it was only a four-page daily with a very small circulation, but he has made it one of the best daily newspapers in the Sunflower State, and it now enjoys a fine circulation all over Kansas. The building just finished is of fireproof construction, steel and reinforced concrete, and is probably one of the most attractive buildings in the country. It is three stories and basement, 75 feet square, and has light and air on all four sides. The exterior is of white terra cotta and the roof is of red tile. Some of the prominent

features of the building are the Ionic columns, many electric blinking owls just under the eaves, illuminated electric clock, etc. The business office, lobby and stairway are finished in marble, the latter being set off at the head of the half-way landing with an attractive art glass picture, representing the first printing-press.

John H. Marble.

That the "man at the case" has a splendid opportunity before him for broadening out and fitting himself for a position of responsibility has been proven to a marked degree by the many official appointments of men who have



John H. Marble.

received a great portion of their early training in the printing-office. That the rise from the much-abused "printer's devil" to a post of honor is not an impossibility is again demonstrated in the recent appointment of a former printer, John H. Marble, to a seat on the Interstate Commerce Commission.

Mr. Marble was born in Ashland, Nebraska, in 1869, was educated in the public schools of Nebraska, Dakota Territory and in the University of Nebraska and became a member of the International Typographical Union in 1892, taking a very active part in the affairs of the local at San Francisco. Working as a printer, linotype operator and newspaper writer during the day, Mr. Marble devoted his spare time to the study of law, passing a highly creditable examination, and being admitted to the bar in San Francisco.

In 1906 he went to the Interstate Commerce Commission as confidential clerk to Commissioner Lane, and shortly after his arrival was designated attorney for the commission and entrusted with the preparation and presentation of the investigation under the La Follette resolution, passed by the Senate, which directed the Commission to determine the relationship between grain-dealers and railroad officers and employees. Soon thereafter, and in the same year, the Division of Inquiry was created by the Commission, and Mr. Marble was placed in charge. The work of this division was the enforcement of the act, with especial regard to prosecutions for rebating. This was the beginning of the enforcement of the Elkins Act and those portions of the Act to Regulate Commerce forbidding rebates and discriminations.

Mr. Marble had charge for the Commission of a number of its most important investigations, some of these being, in addition to the investigations under the La Follette resolution, the car shortage investigation of 1907, the investigation into the matter of the cartage of sugar in New York, the matter of lighterage in New York harbor, the transit investigation involving the milling, grain-shipping and lumber interests of the entire country, and others of less importance.

In June, 1911, Mr. Marble was selected as attorney for the United States Senate in the matter of the investigation of the election of Senator Lorimer, of Illinois, serving the investigating committee for a period of eight months. He became secretary of the Interstate Commerce Commission in February, 1912, receiving the appointment to a seat on the commission shortly after President Wilson's inauguration.

Hon. Franklin K. Lane, whose appointment as Secretary of the Interior, made the vacancy which Mr. Marble fills, is also a printer, and on the honorary roll of San Francisco Typographical Union.

George W. Missemer.

George W. Missemer, of Shanghai, China, son of J. R. Missemer, editor of the Mount Joy (Pa.) *Star and News*, recently took charge of the Peking *Daily News*, as its editor and business manager. The past three years Mr. Missemer was the editor of the *Daily China Gazette*, at Shanghai, China, which was recently sold to the secretary of Dr. Sun Yet-Sen, the first president of the new Chinese Republic, who lives at Shanghai and is a personal friend of Mr. Missemer. The *News* is the only English paper in the Chinese capital, which is one of the largest cities in the world. Since the revolution and the new awakening in China, not only Peking but all sections of China are rapidly taking to the English language and American methods, and Mr. Missemer expects for that and other reasons to make the paper a big factor in revolutionizing not only the capital of China, but, in a measure at least, the whole Chinese Republic. A brother of Mr. Missemer, Garfield W., recently accepted the foremanship of the ad.-room of the Los Angeles *Morning Examiner*.

Chicago Printing Crafts Association.

"The Cost of Printing" was the subject of an address delivered by W. F. Whitman, of the Excelsior Printing Company, before the Printing Crafts Association of Chicago at the regular meeting held on Tuesday evening, April 15. Mr. Whitman's subject embraced the various branches — composition, half-tones, electrotypes, presswork and binding — and brought forth considerable discussion.

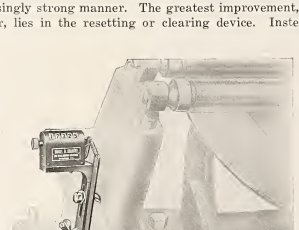
The two following questions were submitted for discussion through the medium of the question box maintained by the association: (1) Is it advisable to let the mechanical departments know of the estimated time on the various operations entering into a job? (2) On composition of catalogues, do you read the pages made up or in galley form as they come from the machines? The first question brought forth such a general discussion it was necessary to continue it to the next meeting.

C. W. Toberen to Be Philadelphia Local Representative for Latham Machinery Company.

Owing to the large amount of business coming out of Philadelphia and adjoining cities, the Latham Machinery Company has found it necessary to have C. W. Toberen reside in Philadelphia. He has been handling this territory for the past year, and his friends in the trade will be glad to hear of his move. Mr. Toberen is considered an authority on the Latham line, as he spent eight years in the company's factory at Chicago, and there are few things about a stitching machine that he does not know.

The New Model D Durant Counter.

The prestige and reputation of the manufacturer is a matter of great consequence to the buyer when purchasing equipment of even the smallest kind, for as a rule therein lies the wisdom of his selection. Among the makers of printing equipment of old standing is the W. N. Durant Company, of Milwaukee, Wisconsin, whose counting machines have been most favorably known by thousands of printers for almost thirty-five years. This company is now bringing out a new Model D Durant counter for Chandler & Price presses, which it insists is the greatest step in advance accomplished by any one model. The accompanying illustration shows the plain counter attached to the side arm of a Chandler & Price job press. The case is small and compact, but the working parts are very durable, the count of impressions is absolutely dependable, and the figures are so made and placed that they show up in a surprisingly strong manner. The greatest improvement, however, lies in the resetting or clearing device. Instead of



New Model D Durant Counter.

applying a key, or opening the case and resetting each of the digit wheels individually, a single turn of the button at left of case will bring all the figure-wheels instantly to zero. This is not only a time-saver, but a great protection for the counter against tampering with working parts. In addition to this counter the larger Model B Durant counter, with excellent attachments for John Thomson, Universal, Victoria, Peerless, Golding and other job presses, is offered to printers.

Pacific Coast Employing Printers' Congress.

The Pacific Coast Employing Printers' Congress, which will be held at Seattle, Washington, July 14 to 17, 1913, demands the attention and support of employing printers throughout this section of the country. The committees are sparing no efforts to make this event one of great interest, and assure all who attend an interesting and enjoyable, as well as profitable, time.

We show herewith a reproduction of the poster sent out as a preliminary announcement of the congress. One can only get a faint idea of the attractiveness of the original



The attractive poster announcing the Pacific Coast Cost Congress.

from the reproduction. Printed in black, blue and gold, on white stock, showing a section of Seattle and depicting a golden sunset on the Pacific coast it presents a most striking appearance.

A New Illustrated Catalogue from the Mergenthaler Linotype Company.

The Mergenthaler Linotype Company has just issued a handsomely illustrated catalogue containing illustrations and descriptive matter in general. Particular attention is given its standard models 4, 5, 8 and 9, each of which is shown in a full-page illustration. Various details of these machines are shown by excellent half-tone plates. The following appliances are described and illustrated: Rogers tabular attachment; water-cooled four-mold disk; the Universal ejector; the Universal knife-block; advertising figure equipment; automatic sorts-stacker; head-letter equipment; Universal recessed mold; the sliding liner mold; lead and rule caster; border and matrix slides; automatic metal furnace; Perfection gas furnace; water-cooled recasting molds. A price-list of equipments for models 4, 5, 6, 7, 8, 9, 11 and 12 appear, as well as an index.

It is claimed that the linotype is used in every civilized country, more than twenty-seven thousand being in daily use. In isolated cities and towns in Siberia, Turkey,

Smyrna, Alaska, Japan, the Malay Peninsula, and throughout Europe, Asia, Africa and South America are installations of from one to a dozen or more linotypes composing matter in the language of the country in which they are located.

Linotypes are in use in the Government printing-offices in Washington, D. C.; Manila, Philippine Islands; San Juan, Porto Rico; Ottawa and Victoria, Canada; City of



"DIE WASSERSCHOPFERIN."
By Professor E. Cauer.

In the United States practically every newspaper of importance is printed from linotype faces. Linotypes are also used in the offices of most of the state printers of the United States, and in thousands of book and job offices, more than four thousand small printing-offices having one linotype each.

Mexico; St. Petersburg, Perm and Samara, Russia; Berlin, Germany; Prague and Agram, Austria; The Hague, Holland; Athens, Greece; Helsingfors, Finland; Sofia, Bulgaria; Calcutta, India; Brisbane, Melbourne, Perth, and

Sydney, Australia; Wellington, New Zealand; La Plata, Argentina; Rio Janeiro, Brazil; Montevideo, Uruguay; Bogota, Colombia; Pretoria, South Africa; Tokio, Japan. Copies of this catalogue will be sent on application to the Mergenthaler Linotype Company, Tribune building, New York.

Printers' Specialties.

In recent years those engaged in the printing industry have observed a steadily increasing demand for illustrative follow-up work among advertisers, and the average printer has been more or less handicapped in supplying this demand unless he happens to be located in one of the larger cities where he has quick access to artists and engravers.

Even if he be located in a city that supports a goodly number of artists and engravers, there are certain drawbacks to handling this special illustrative follow-up work for the customer who has a limited mailing list, because the preliminary expense of arranging designs, getting colorplates and special stocks on small orders makes it almost impossible to serve the advertiser in a satisfactory manner, and at the same time keep the expense within a figure that seems practical to the printer or that will be entertained by the advertiser.

A new plan for overcoming these conditions, and one which strikes us as a departure that will take well with the trade, is now being launched by the Stevens-Davis Company, of 640 Federal street, Chicago. This company gets out a line of illustrated folders showing an assortment of designs in colors on the outside with catchy phrases to correspond. The folders are left blank on the inside for reading-matter and cuts, and are sold to the printer at lower figures by far than the same caliber of work could be produced in his own plant in small quantities.

By selling these folders with the inside space left blank, the plan permits the printer to finish up the folders in his own plant in an attractive manner, give his customer attractive colorwork and sell the finished product at a reasonable price — yet realize good profit for himself — and furthermore know that he is really making money on small orders.

Ben Franklin Club of Chicago in New Headquarters.

Employing printers of Chicago have been deriving considerable benefit from visits to the headquarters of the Ben Franklin Club, where they have been able to talk over matters pertaining to the welfare of the trade with the secretaries. Many out-of-town printers have also called in when visiting or passing through the city. Both of the secretaries are well posted and their assistance or advice is frequently called for. One never leaves the office of the club without feeling he has gained a great deal from his visit.

Owing to the demands made upon the office by the increased activity of the club the officers and directors decided to seek larger quarters, and have secured a suite of rooms on the sixteenth floor of the Monadnock block, which will be occupied after May 1. This move will bring the headquarters of the club nearer to the printing center of the city, will give an office with better light and more convenience for carrying on the business of the club, and also a place where meetings and classes may be held.

In line with its aim to be of assistance to the printers of the city and surrounding territory, the club will, in the near future, organize classes in estimating and salesmanship. These classes will be held at least one night each week, and will be open to members or their representatives. The best instructors obtainable will be secured to take charge of these classes, and men who are recognized authorities will be called on to give lectures.

Annual Meeting of Printers' League of America.

The second annual meeting of the Printers' League of America was held on Friday, April 25, in the New Grand Central Palace, New York. The reports from delegates showed that over three hundred establishments which were covered by league contracts were represented, while agreements have been made with the unions which fix the scales for over twelve hundred other shops.

The officers elected are: President, Charles Francis, New York; first vice-president, A. R. Morgan, Cincinnati; second vice-president, J. W. Hastie, Chicago; secretary, Charles E. Hawkes, New York; treasurer, William H. Van Wart, New York. Executive Committee: F. E. Wilder, New York; W. D. Frank, Cleveland; J. J. Kelly, Cincinnati; H. C. Vortriede, Toledo; T. H. Faulkner, Chicago.

Among the matters of importance which were discussed was the proposed reduction of the duty on printed and lithographic matter. A resolution was passed which authorizes the officers of the league to coöperate with the labor organizations in opposing any reduction. It was also decided that hereafter any agreements made by the local branches of the league must have the indorsement of the national organization.

Progress of the 1915 Exposition.

While the construction of the Panama-Pacific International Exposition, which will be held in San Francisco in 1915, is breaking all records in the perfection of its progress, arrangements are being made for innumerable conventions and conferences to meet at the Exposition in 1915.

Every trade and profession in the world will be represented in some form in the exhibit section, and it is the intention of the exposition authorities that similarly, every trade and profession shall be represented in convocation. In the planning of the exposition such ample provision has been made for the accommodation of conferences, that already hundreds of applications have been received from all parts of the world for dates to hold gatherings and festivals. The most notable of the conferences already arranged for are the International Peace Conference, Conventions of the Inter-parliamentary Union, the Institute of International Law and the Pan-American Congress. Other conferences in the interest of commerce, public health, art and music are being arranged.

All building will be fully completed eight months before the opening of the exposition. By August, 1914, many of the exhibits will have been installed and the grounds terraced and planted with trees and flowers. Every detail of the exposition will be perfected at least two months before the opening date. The classification of exhibits which has been issued has been pronounced by experts to be the most comprehensive of its kind ever made.

Engraving Companies Consolidate.

Arrangements which have been under way for the past month for the consolidation of the Teller-Hurst Engraving Company and the Clark Engraving Company, both of Syracuse, New York, have been completed and papers of incorporation drawn up. The equipment of the Clark Company will be moved to the building of the Teller-Hurst Company, at 220 West Onondaga street.

B. H. Wallace with Latham Machinery Company.

B. H. Wallace, formerly assistant sales manager of the F. Wesel Manufacturing Company, is now connected with the New York office of the Latham Machinery Company. Mr. Wallace's experience in selling to the printing trade will make him a valuable addition to the force of the Latham Company.

NOTES ON THE NATIONAL PRINTING AND ADVERTISING EXPOSITION.

At the time of going to press one of the greatest expositions of the printing and allied industries is in full swing. The opening night of the National Printing and Advertising Exposition, held in the Grand Central Palace, New York, was proof that it was going to be a great success. Never was printing shown to such advantage, for the building is architecturally a palace. The lighting was perfect; the uniform arrangement of the booths and decorations, and above all, the ponderous machinery, all in movement to the music of an excellent orchestra, and the elaborateness of printed advertising matter given away to visitors, rewarded the thousands of people who thronged the palace. Linotype and monotype operators were given opportunity to show their speed, and were kept busy turning out strings of souvenirs. Admittance was only to ticket-holders, and they were in line long before the doors were open. The booths were carpeted with green baize and the wainscoting of the wall was of marble, so that the machinery, which was turning out real product, was seen at its very best.

The exhibition was described as a hundred printing-offices turned into one. Everything for the making of a newspaper, binding books, printing and folding of papers, books and circulars, and many new devices for facilitating the production of printed matter of every description were on exhibition.

Automatic feeders, typecasters, paper-cutters, automatic trucks, baling machines, locking devices, punching machines, as well as the presses of various makes, and the large number of labor-saving devices all attracted considerable attention. A miniature model of the Hoe sextuple perfecting press, made of brass and steel, complete in every detail and capable of turning out a tiny edition of a newspaper, was on exhibition. This model was 2 feet wide, 3 feet long and 18 eighteen inches high, contained more than five thousand parts and cost $8,000 to construct.

The exposition while intended to show the mechanical side of printing was a great tribute to photoengraving for the reason that every exhibitor depended on the excellence of the engraving shown on his circulars for the advertising benefit he was to get from the exhibition. And there were some beautiful exhibits of engraving in two, three and four colors shown in the circulars given to visitors.

Among the machines shown of special interest to engravers was the Royle-Richards engravers' ruling machine. It has been improved in many ways. Another novelty attached to all of the Royle machines was a foot-lever for starting and stopping the individual motors. This allows the operator's hands to be free to attend to the work. Forty-four different styles of router cutters are made to meet the demands.

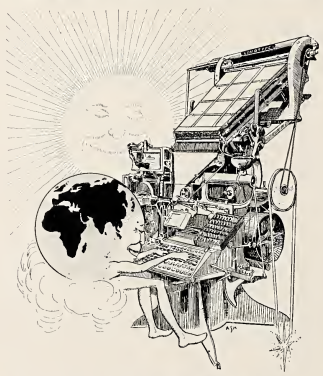
It was evident from the way in which men crowded into the booths, critically examining every part of the machines, that the visitors were printers or interested in the printing industry. When it is remembered that only two other industries outrank the printing trade in New York, and that a great percentage of the printing output of the United States is produced in New York by over fifty thousand employees, the success of this printing exhibition can be understood.

LIST OF EXHIBITORS.

Autoplate Company of America, 1 Madison avenue, New York, Autoplate machines.
Autopress Company, 299 Broadway, New York, printing-presses.
The Ashcroft Manufacturing Company, 85 Liberty street, New York, paper-testers.
Andrews & Lewerth, 72 Duane street, New York, pictures and books.
Austrich Are Lamp Company, 209 West Thirty-eighth street, New York, electric are lamps.
Automatic Press Feeder Company, Chicago, Ill., Automatic feeders.
The Anil & Wiborg Company, 534 Pearl street, New York, printing-inks.
Auto Falcon & Waite Die Press Company, 346 Broadway, New York, presses.
Advertising & Selling, 71 West Twenty-third street, New York, publication.
American Printer, 25 City Hall place, New York, publication.
Atlas Transfer Truck, Norwood, Mass., trucks.
American Automatic Press Company, Hartford, Conn., Automatic printing-presses.
Advertisers' Paper Mills, 200 Fifth avenue, New York, paper.
American Steel Chase Company, 27 Beekman street, New York.
Boston Wire Stitcher Company, East Greenwich, R. I., wire stitchers.
A. G. Burton's Son, Chicago, Ill., perforating and numbering machines.
E. W. Blatchford Company, 5 Beekman street, New York, metals.
The Business Bourse, 261 Broadway, New York, Business Bourse service.
Bingham Brothers, 406 Pearl street, New York, printers' rollers.
Brereton & Kemp, 30 Church street, New York, time records.
W. B. Conkey, Hammond, Ind., justifying machines.
Cowan Truck Company, Holyoke, Mass., trucks.
C. R. Carver Company, Philadelphia, Pa., die and embossing presses.
The George P. Clark Company, 13 Park Row, New York, trucks and casters.
A. M. Collins Manufacturing Company, Philadelphia, Pa., paper.
George W. Damon & Sons, 44 Beekman street, New York, printing-presses.
Diehl Manufacturing Company, 90 Prince street, New York, electric motors.
Duplex Printing Press Company, Battle Creek, Mich., printing and stereotyping machinery.
Duryea Manufacturing Company, 69 Wall street, New York, a type wash.
DeBoise Bresnan Company, 23 Park Row, New York, Automatic feeder and electrolater.
Dexter Folder Company, 200 Fifth avenue, New York, cutters, folders, bundling press, feeding and sewing machines.
Eagle Printing Ink Company, 24 Cliff street, New York, printing-inks.
Economy Baler Company, Ann Arbor, Mich., baler.
Electrical Testing Laboratories, Eightieth and East End avenue, New York, paper-testing.
Economy Engineering Company, Chicago, Ill., portable elevators and machines.
The Editor and Publisher, 13 Park Row, New York, a publication.
Engraver and Electrotyper, Chicago, Ill., a publication.
Eastern Brass & Wood Type Company, Woodhaven, N. Y., brass and wood type.
The Fourth Estate, Broadway and Fifty-ninth street, New York, a publication.
Funk Machine Company, 1401 Clinton street, Hoboken, N. J., machinery.
Charles Francis Press, 30 West Thirteenth street, New York, printing.
The Graphic Arts Company, Boston, Mass., American and foreign printing.
The *Globe* and Associated Newspapers, New York, newspaper exhibit.
The Goss Printing Press Company, Chicago, Ill., printing-presses.
Golding Manufacturing Company, Franklin, Mass., printing-presses.
Goldberg Display Fixture Company, New York, display fixtures.
J. M. Huber, 150 Worth street, New York, printing-ink and dry colors.
H. Hinze Machinery Company, 154 Nassau street, New York, printing-presses.
Hexagon Tool Company, Buffalo, N. Y., composing-room machinery.
Hammermill Paper Company, Erie Pa., "Hammermill Bond."
Humana Machine Company, Newark, N. J., Auto printing-presses.
John Haddon & Co., London, E. C., the Art Caxton Pinten Press.
H. C. Hansen Type Foundry Company, 535 Pearl street, New York, type.
Robert Hoe & Co., 504 Grand street, New York, printing and stereotyping machinery.
Charles Jonas & Brother, 125 Worth street, New York.
Handle Born, Springfield, Mass., feed detector.
International Syndicate, Baltimore, Md.
THE INLAND PRINTER, New York and Chicago, a publication.
Kavmor Automatic Press Company, 156 Leonard street, New York, printing-presses.
Latham Automatic Registering Company, 124 White street, New York, automatic registering press pads.
E. P. Lawson, 70 Duane street, New York, machinery.
Latham Machinery Company, 124 White street, New York, stitchers, punchers and perforators.
Logemann Brothers Company, Milwaukee, Wisconsin, baling and bundling presses.
Lanston Monotype Machine Company, Philadelphia, Pa., monotype machines.
Loring, Coes & Co., 29 Murray street, New York, cutting-knives.
J. E. Linde Paper Company, 84 Beekman street, New York, papers.

Merchant & Evans, New York and Philadelphia.
O. J Maigne, New York, printers' inks.
Modern Designer and Illustrator, New York, illustrations.
Miehle Printing Press & Manufacturing Company, 38 Park Row, New York, printing-presses.
Modern Die & Plate Press Manufacturing Company, 116 Nassau street, New York, steel die and stamping machinery.
The J. L. Morrison Company, 401 Lafayette street, New York, wire-stitching machines.
Mergenthaler Linotype Company, Tribune building, New York, linotypes.
Master Printer Publishing Company, Philadelphia, Pa., a publication.
Norman T. A. Munder & Co., Baltimore, Md., printing.
Miller Incline Truck Company, 561 W. Fifty-seventh street, New York, trucks.
Monitor Time Clock Company, Syracuse, N. Y., time-clocks.
Maurice Mayo, Portland, Me., monotype attachments.
Monahan Express Company, 52 Broadway, New York.
National Binding Machine Company, 127 White street, New York, sealing machines and gum-tape system.
Newspaperdom Publishing Company, 150 Nassau street, New York, a publication.
New York Revolving Portable Elevator Company, 346 Garfield avenue, Jersey City, N. J., portable elevators.
National Printer-Journalist, Chicago, Ill., a publication.
Frank Nossel, 38 Park Row, New York, presses.
National Electric Bulletin Corp., 253 Broadway, New York, printing machines.
National Printing Machinery Company, Athol, Mass., perforator and cut-planer.
Oswego Machine Works, Oswego, N. Y. cutting machines.
Oswald Press, 25 City Hall place, New York, printing.
Matthias Plum, Newark, N. J., Automatic printing-presses.
Post Haste Envelope Company, Toronto, Canada, envelope machines.
H. M. Plimpton Company, Norwood, Mass., trucks and printing.
Printing Trade News, 326 West Forty-first street, New York, a publication.
Printing Art, Cambridge, Mass., a publication.
Publishers' Guide, 117 East Twenty-fourth street, New York, a publication.
Phoenix Machine Works, Broadway and One Hundred and Thirty-first street, New York, printing machines.
The Pacific Printer and Publisher, San Francisco, Cal., a publication.
Printing Machinery Company, Cincinnati, Ohio, blocks and machinery.
Peerless Trading Company, New York, baler.
Quadri Color Company, 310 East Twenty-third street, New York, color-printing.
J. A. Richards Company, Albion, Mich., Multiform machines and cutouts.
J. L. Roberts Company, 63 Park Row, New York, a silk-stitching machine.
James Reilly's Sons Company, 122 Center street, New York, electrical service.
Rapid Addressing Machine Company, 374 Broadway, New York, addressing machines.
John Royle & Sons, Paterson, N. J., photoengravers' machinery.
Royal Electrotype Company, Philadelphia, Pa., electrotypes.
The Standard Scale & Supply Company, 136 West Broadway, New York, scales and machines.
Southworth Machine Company, Portland, Me., machines.
T. W. & C. B. Sheridan Company, 56 Duane street, New York, paper-cutters and bookbinding machinery.
E. E. Salt, Singer building, New York, cost expert.
Signs of the Times, Cincinnati, Ohio, a publication.
Sprague Electric Works of G. E. Company, 527 West Thirty-fourth street, New York, electric motors.
Schilling Press, 137 East Twenty-fifth street, New York, printing.
The Seymour Company, 245 Seventh avenue, New York, special papers.
Swink Printing Press Company, Delphos, Ohio, printing-presses.
Seybold Machine Company, Dayton, Ohio, machinery.
The Stuyvesant Real Estate Company, New York, Newspaper and Publishers' building exhibit.
Standard Machinery Company, Mystic, Conn., printing machinery.
Sinclair & Valentine, 611 North One Hundred and Twenty-ninth street, New York, inks.
J. L. Shoemaker, Philadelphia and New York, bookbinders' machinery.
Toronto Type Founders Company, Toronto, Canada, typefounders.
John Thomson Press Company, 253 Broadway, New York, printing-presses.
The Typo Mercantile Agency, 160 Broadway, New York, rating agency.
Ticonderoga Pulp & Paper Company, 200 Fifth avenue, New York, papers.
Taylor-Burt Company, 200 Fifth avenue, New York, papers.
Samuel C. Tatum Company, Cincinnati, Ohio, paper-punches and perforators.
Tucker Feeder Company, 101 Beekman street, New York.
United Printing Machinery Company, Boston, printing machinery.
University Press, Cambridge, Mass., printing.
Victoria Platen Press Company, 38 Park Row, New York, platen presses.
Walden Publishing Company, 132 Nassau street, New York, a publication.
F. Wesel Manufacturing Company, Brooklyn, New York, printers, engravers', stereotypers' and electrotypers' machinery.
Wetter Numbering Machine Company, Brooklyn, N. Y., numbering machines.
Wood & Nathan Company, 1 Madison avenue, New York, printing machinery.
Zeese-Wilkinson Company, 213 East Twenty-fourth street, New York, printing.
A. B. Conkright, Flatiron building, New York, illustrators' exhibit.
George McKittrick & Co., 108 Fulton street, New York, Directory of Advertisers.
New School of Journalism, Columbia University, New York, educational exhibit.
I. T. U. Commission School, Chicago, educational exhibit.
Printers' League of America, 75 Fifth avenue, New York, reception-room.
New York Master Printers' Association, 68 West Thirty-ninth street, New York, reception-room.
Typothetæ of the City of New York, 147 Fourth avenue, reception-room.
Printers' Board of Trade, New York city, reception-room.
United Typothetæ of America and Ben Franklin Clubs (consolidated), reception-day.
Sample Card Manufacturers' Association, New York, reception-room.
Employing Electrotypers' and Stereotypers, Association of New York, reception-room.
Photoengravers' League of New York, New York city, reception-room.
International Association of Photoengravers, New York, reception-room.
Electrotypers' Board of Trade of New York, New York, reception-room.
Daily Newspaper Association, New York, newspaper exhibit.
Universal Typemaking Machine Company, 321 North Sheldon street, Chicago, typecasting machine.
Unique Steel Block Company, Brooklyn, New York, blocks.
Machine Composition Association, 24 Franklin street, New York, reception-room.
American High Speed Press Company, 1 Madison avenue, New York, printing machinery.

THE WORLD OPERATES THE KEYBOARD.



A clever cartoon by a printer-artist is shown in *Linotype Notes*, published in London by Linotype & Machinery, Limited, and is reproduced here. The World is at the keyboard of the linotype, which is hitched to a star, while the sun smiles with benign indulgence on the scene.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 51. MAY, 1913. No. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., OF THE INLAND PRINTER, CHICAGO, ILL.

Published in compliance with Act of Congress, August 24, 1912.

Editor — ALBERT H. McQUILKIN, La Grange, Illinois.
Managing Editor — ALBERT H. McQUILKIN, La Grange, Illinois.
Business Manager — W. B. PRESCOTT, Chicago, Illinois.
Publisher — THE INLAND PRINTER CO., Inc., 632 Sherman st., Chicago.

Owners — ESTATE OF HENRY O. SHEPARD, DECEASED, 632 Sherman st., Chicago.

No bonds or mortgages outstanding.

(Signed) W. B. PRESCOTT, Business Manager.

Sworn to and subscribed before me this 25th day of March, 1913.

[SEAL] HARRY H. FLINN,
Notary Public.

My commission expires February, 1916.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 Cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

WANT ADVERTISEMENTS

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed. We can not send copies free to classified advertisers.**

BOOKS.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body type, and the nearest approximate weight of metal per 1,000 ems, if set by linotype or monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, makeup of books, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition and much other valuable information not always at hand when wanted; 56 cents. THE INLAND PRINTER COMPANY, Chicago.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING — A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ACCOUNTING SYSTEM FOR PRINTERS — A book for the printer with a cost system, or intending to install one; investment and expense accounts arranged accordingly. Labor-saving short cuts shown. $2.50 postpaid. WALTER JOBSON, 643 Hill st., Louisville, Ky.

ESTIMATE INK CORRECTLY — Send for "Printer's Ink Scale" (chromatic); shows quantity of ink required for jobs, full instructions. Price, 25 cents. W. E. RADTKE, 121 Oklahoma av., Milwaukee, Wis.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

FOR SALE — Bound volumes IX to XIV, THE INLAND PRINTER; make offer; f.o.b. Chicago. C 203.

BUSINESS OPPORTUNITIES.

ASTRA ESTABLISHMENTS — Importation-exportation, 182 rue Lafayette, Paris, France. Our house takes charge of the purchasing of all merchandise on commission and at the lowest prices; indicates the best sources for purchasing; procures for agents the representation of commercial firms; examines and finances the launching of good products and the exploitation of new inventions.

LA RECLAME UNIVERSELLE

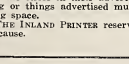
Advertising Agency and sister house of the "Astra Establishments," 182 rue Lafayette, Paris, France. Studies, advises and places all kinds of advertising in France and abroad; furnishes the addresses of all branches and categories, customers, tradesmen, agents and depositaries (or consignees); organizes the sale of all products in the French and foreign markets; write us at once.

A BUSINESS OPPORTUNITY — One of the leading and best-paying poultry journals in U. S. has been placed in my hands for sale; present owners retiring from publishing business; if you can command necessary capital this is a splendid opportunity to acquire an established enterprise producing large profits. D 261.

GERMAN INCORPORATED COMPANY takes agency or manufacture of American patented or other machines and apparatus for the European market. DEUTSCHE MASCHINEN & PAPIER INDUSTRIE WERKE, 93-95 Luetzener Strasse, Leipsic, Germany.

$750 BUYS exclusive job-printing office in city of 3,000; five towns on branch without printing-offices; good place for daily, new equipment; write for particulars. AL WEBER, Larned, Kan.

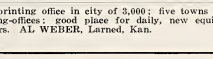
Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues



QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues



VISE GRIP

FOR SALE — Having other interests, will sell finest job plant, Washington State's best city; profitable; standard cost system; bargain, cash; act quickly. E 216.

JOB PRINTING PLANT — Well equipped 12,000 Kansas town; good trade; best prices and snap for right party. BOX 544, Emporia, Kan.

FOR SALE —An up-to-date job-printing plant; easy terms, must sell. 407 Foster bldg., Denver, Colo.

FOR SALE —A thoroughly organized and money-making printing business in Texas. M 928.

DRY MATRICES.

THE PERFECT DRY MATRIX —A SPECIALLY PREPARED dry mold, ready for instant use; perfect cast can be secured from type or coarse-screen half-tones; write for full particulars; sold for 20 cents per sheet, size 19 by 24, to introduce our dry process; price is f.o.b. New York; a trial order will convince you. PREMIER FLONG CO., P. O. Box 671, New York, N. Y.

ENGRAVING METHODS.

MAKE YOUR OWN CUTS — By my photoengraving process any printer can automatically copy pictures from newspapers, drawings, catalogues, etc., and make zinc or copper printing-plates; purely mechanical, no drawing; complete working instruction, $1. H. CANFIELD, 327 Earlham, Germantown, Philadelphia.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc, at trifling cost, with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

FOR SALE.

A SECONDHAND CUTTER FOR YOU; exceptional bargains;
68-inch BROWN & CARVER Automatic, with power gauge
56-inch Sanborn Keystone
55-inch Sheridan Ideal
48-inch Sanborn Star
45-inch Sheridan New Model
44-inch Brown & Carver Automatic
44-inch Acme Self-clamp
44-inch Jones Overcut
40-inch Sheridan New Model
38-inch Brown & Carver Hand-clamp
38-inch Brown & Carver Hand-clamp
38-inch Seybold Holyoke Automatic
38-inch Seybold Monarch Automatic and Hand-clamp
36-inch Oswego Seminuto
34-inch Howard Automatic
33-inch Sheridan Automatic
32-inch Brown & Carver Hand-clamp
32-inch Ontario Power
32-inch Acme Self-clamp
32-inch Acme Self-clamp
32-inch Furnival
30-inch Challenge Power
19-inch Oswego Bench
Prices and particulars on application. OSWEGO MACHINE WORKS, NIEL GRAY, JR., Proprietor, Oswego, N. Y.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on name-plate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested, is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

FOR SALE — One 25 by 31 2-rev. Cottrell & Sons, 2-roller, rear-delivery; table and rack and screw distribution, rear tapeless; perfect register; unbroken; not worn out; used about 5 years, on weekly paper, containing many fine half-tones; about ¾ cost; cash or time; several hundred pounds 8 and 10-pt. Roman type, rules, etc. TUCKER THE PRINTER, Rock Island, Ill.

FOR SALE — One Goss Clipper press, with full stereotype equipment; printing from four to eight page papers, seven or eight columns, at an average speed of eight thousand per hour; this press is in first-class condition, and for quick sale, will make a bargain price, terms satisfactory to purchaser. GLENS FALLS PUBLISHING COMPANY, Glens Falls, N. Y.

FOR SALE— Monotype equipment consisting of 2 casters, 2 old-style keyboards, air compressor, and over 50 fonts matrices for job type and borders; all complete and in best running condition; entire outfit at a bargain. E 274.

FOR SALE — 2 Huber two-color presses, size 39 by 51, crank movement, about 12 years old; these presses are in fine condition; price $800 each, Cincinnati; may be seen in operation for a short time. E 868.

FOR SALE — Bargains; Dexter Press Feeder, $250; Automatic Roller Washer, $200; Stippling Machine, $250; Rotary Card-cutter (new) $500. CHILTON COMPANY, Market and 49th sts., W. Philadelphia, Pa.

LINOTYPE, CANADIAN MODEL No. 3, with extra magazine, two molds, four fonts of two-letter matrices and extra sorts; good condition. IMPERIAL PUBLISHING CO., LTD., Halifax, N. S., Canada.

LINOTYPES FOR SALE — 3 Canadian machines; 2 Model 1; 1 Model 3; good condition, all fully equipped with matrices, liners and blades. McALPINE PUB. CO., Halifax, N. S., Canada.

FOR SALE — Automatic card press and outfit, consisting of two cabinets and several fonts of type; brand-new; original cost $275, will take $150. E. M. BRISTOL, 926 Root st., Flint, Mich.

LINO-TYPEWRITER — The typewriter "built like a linotype"; price reasonable; easy terms; agents wanted. BUCKNER LINO-TYPEWRITER COMPANY (est. 1908), Berkeley, Cal.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 634 Federal st., Chicago.

LINOTYPE MODEL 3; excellent condition, with one extra magazine, two sets of matrices, liners and ejector blades. EDDY-PRESS CORPORATION, Cumberland, Md.

FOR SALE — Two Model 3 Canadian Linotypes, with very complete assortment matrices; plant in excellent condition. BARNES & CO., St. John, N. B., Canada.

LINOTYPE — Model 2, complete with motor, magazine matrices, liners and blades. SPRINGFIELD PRINTING & BINDING CO., Springfield, Mass.

LINOTYPE — Model 5, with 5 magazines, 7 sets matrices; good supply of sorts, liners and blades. H. W. KINGSTON CO., St. Paul, Minn.

FOR SALE — No. 2 Miehle 2-revolution press, fine condition; a bargain. SARANAC MACHINE CO., Benton Harbor, Mich.

FOR SALE — One Canadian Linotype, No. M-3204, in good condition. SYDNEY POST PUBLISHING CO., Sydney, N. S.

HELP WANTED.

Compositors.

COMPOSITOR — Experienced on the better grade of booklet and catalogue work; one who possesses a working knowledge of cylinder pressework preferred; private plant; steady position; state experience and salary desired. THE CHALLENGE MACHINERY CO., Grand Haven, Mich.

WANTED — Union printer for big specialty print-shop in best city on Pacific coast; largely wood-type work; scale, $26 per week; will pay $30 up for right man; eight hours, and handsome new office. D 224.

WANTED —A bright, steady young man of 2 or 3 years' composing-room experience, to complete trade under first-class supervision; give particulars. FEDERAL PRINTING COMPANY, Des Moines, Iowa.

Engravers.

FOREMAN-ENGRAVER WANTED — A large publishing house in the Middle West wishes to secure a thoroughly experienced working engraver-foreman for its finishing department; one used to high-class half-tone and color work; nonunion man preferred; in reply please give full particulars in regard to previous experience, age, recommendations, etc. C 190.

Superintendent

SUPERINTENDENT WANTED by large and modern-equipped printing plant located in the Middle West; has a splendid opening for a first-class factory superintendent; must thoroughly understand all branches and be especially strong on presswork; exceptional opportunity for one capable of securing best results; full details by addressing SUPERINTENDENT, care American Type Founders Co., Cleveland, Ohio.

Operators.

WANTED — Linotype operator; no blacksmith; right wages to 1,800-line men and better; others need not apply. E 283.

Pressmen.

WE WANT a job pressman with ability to render efficient service; good Colt's man; thorough platen pressman; first-class on half-tones; one who can put job pressroom on sound quality basis; apply in writing to STEWART-SIMMONS PRESS, Waterloo, Iowa.

FOR RELIABLE TYMPAN PAPERS

Mayville Duplex Tympan
for Top and Draw Sheets
Especially economical on long runs

WRITE
GEO. W. MILLAR & CO.
284 Lafayette Street,
New York

Mayville Offset
For the rotary press
A superior Traveling, Shifting or Smut Tympan

Proofreaders.

WANTED—A wide-awake proofreader with a knowledge of modern languages and experience on technical book and magazine work; permanent; references required. E 275.

Salesmen.

A PRINTING SALESMAN WANTED—All men can attempt salesmanship, but only a very few become actual salesmen; it is the latter we want; he can do business as well in Podunk as in New York; our judgment is, he must be a good estimator and have some artistic as well as creative ability if he successfully sells classy catalogues and publicity printing; we will pay all necessary expenses and five per cent of gross sales to such a man, whose present sales are $50,000 or more of high-class publicity printing; give full particulars. E 290.

WANTED — High-grade Commercial Printing, Lithographing and Blank-book salesman; a man with a good, clean record can make a first-class connection with the SCHOOLEY STATIONERY COMPANY, Kansas City, Mo.

Stonemen.

LINE-UP AND STONEMAN — Wanted, high-grade man to take charge of our stones; must be able to plan work and see that it is done economically; want man who is quick and accurate on line-up and position O. K.; also want one or two men competent on lock-up and register work, both on type and patent-block forms; nonunion; absolutely best working conditions; state experience, references and wages desired. E 257.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want—No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

SITUATIONS WANTED.

Artist.

WANTED — Manuscripts, advertising matter, etc., to illustrate, by high-grade illustrator and cartoonist; can also do designing and lettering; will gladly send samples or demonstrate ability; very reasonable proposition entertained; responsible firms only need reply. OMAR M. HIGHLEY, Converse, Ind.

Bookbinders.

BINDERY FOREMAN, familiar with blank-book, loose-leaf, edition, cloth, law, catalogue, novelty, pamphlet, commercial and job work, finishing, stamping, machinery, etc.; good mechanic, good executive ability, wants position. E 165.

BINDERY FOREMAN — Thoroughly familiar with different classes of work in branches and of first-class mechanical and executive ability; medium-sized shop preferred; good references. C. J. GLEASON, Vevay, Ind.

SITUATION WANTED by bookbinder with firm that needs the value of thirty years' experience in all classes of binding; can rule, forward, finish and estimate on work; references given; married man. E 260.

Compositor.

ALL-ROUND COUNTRY PRINTER wants position in well-equipped office; now employed; steady; can go anywhere. Address S. S. DeHOFF, Mankato, Kan.

Electrotyper.

ELECTROTYPE FOREMAN wishes to make change; highest credentials. D 250.

Engraver.

SITUATION WANTED — First-class etcher is looking for a change of his position; preferably in the West; E 272.

Foremen.

SITUATION WANTED as superintendent or foreman of printing plant; A-1 practical printer; good estimator; knows presswork and binding; best references as to character, honesty, etc.; married, 48 years old; active, loyal, reliable; member Chicago Printing Crafts Association. E 243.

YOUNG MAN open for position as foreman or assistant foreman in private printing plant; am employed, but desire change by June 1; 11 years' experience, comprising composition, cylinder and Gordon presses, folders, Multigraph, newspaper work, etc.; also linotype machinist-operator. D 240.

Machinists and Operators.

MONOTYPE keyboard caster operator desires change; young man of good executive ability, single, sober, industrious; five years in charge of present plant, handling high-grade catalogue and job work; West preferred. E 289.

LINOTYPE machinist-operator would like a position with some reliable firm; six years' experience in newspaper and job office; state wages in first letter. Address all answers to FRED MAAS, 418 E. Seventh st., Winona, Minn.

LINOTYPE OPERATOR — Lady wants position; 13 years' experience; thoroughly competent; union; day work preferred. E 270.

Managers and Superintendents.

MANAGER OR SUPERINTENDENT with years' experience in all branches of the printing trade; good executive, knows stock, can handle men to get best results, first-class estimator and cost-system man; strictly temperate; best references; at present manager and estimator Printers' Board of Trade. E 291.

SUPERINTENDENT — Will change position; desires to locate with a recognized first-class printing concern; familiar with cost systems, efficiency methods, estimating; handling large and small work; practical expert stoneman and job printer; used to planning and laying out big runs; good judge of presswork and how to get results from this department; familiar with all the folding and binding combination tricks of the trade, where binding pamphlets by the million brings out how much you know about economy in production; recognised successful executive for past fifteen years; high-notch references; high grade, middle-aged man of family; would superintend or manage plant; want position where results are required and support given. E 225.

A YOUNG MAN who has had charge of printing and binding plant, and is thoroughly familiar with paper, estimating, booklets, catalogues and the general processes of printing and binding, and the machinery to handle same, is open for a position as superintendent. E 217.

EXPERIENCED printing-house manager, now printing expert for a Western State, wants position to manage tip-top weekly or small daily newspaper and job business; familiar with editorial, advertising, stationery and accounting; absolutely reliable; gilt-edge references. E 285.

POSITION WANTED as manager or superintendent of medium-sized plant; twenty years' experience; eight years in present place; thoroughly competent; best of references; prefer New York State. E 295.

WANTED — Position by practical man, familiar with cost system; successful in handling men; good taste and mechanical ability. E 273.

Pressmen.

WANTED — A position by a Duplex pressman on 8, 10 or 12 page press; have had 10 or 12 years' experience and can deliver the goods; have the best of references; will send sample copies of the paper; I am now working on a 12-page press; California preferred; am no booser; am married and attend strictly to business; am also a printing-press machinist. E 271.

SITUATION WANTED — Expert pressman, graduate of Mergenthaler Linotype School; folder operator and estimator desires to connect with a good firm as manager or pressroom foreman; at present employed as foreman of a large pressroom doing the better class of work; references; good pay expected. E 269.

CYLINDER PRESSMAN desires position as foreman; assistant foreman at present in large catalogue house doing $75,000 worth of business yearly; don't use intoxicating liquor or tobacco, can furnish the best of reference in regard to ability, workmanship and character. E 282.

WANTED—By A-1 cylinder and job pressman to take full charge or run cylinder presses; best of references; long experience. E 287.

BUSINESS DIRECTORY.

Advertising Blotters.

BLOTTER ADVERTISING is a paying proposition if you put out something attractive, and possessing originality and snap; we furnish a unique three-color cut service and copy for blotters which will bring you business; price, $2 per month; send for samples; a signature cut free with a six months' order. WM. J. PLATT & CO., Bridgeport, Conn. tf

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plates, strong wording and complete "layout"—new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-13

Casemaking and Embossing.

SHEPARD, THE H. O., CO., 632 Sherman st., Chicago. Write for estimates. 1-14

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases for job and cylinder presses. 7-13

MEISEL Printing Press Mfg. Co., 944 to 948 Dorchester Avenue, Boston, Mass.
Presses for Printing one or both sides of the web in one or more colors for roll or sheet products, flat or folded. Ticket Presses. Salesbook Presses. All sizes Rotary Presses.

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE COMPANY, THE, 116 Nassau st., New York; 610 Federal st., Chicago; Mermod-Jaccard bldg., St. Louis, Mo. Sat-finish plates. 6-13

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-13

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st. 11-13

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-14

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Company, Boston-New York. 2-14

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Embossing Dies.

YOUNG, WM. R., 121-123 N. Sixth st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 7-13

Grinders and Cutting-room Specialties.

WE SELL to printers, lithographers and related trades and satisfy them because of a knowledge of what is required. Our personal service makes our patrons satisfied customers. Our specialties: High-grade paper-cutter knives; cutting sticks (all sizes); K. K. knife lubricator, takes place of oil and soap; K. K. paper-slip powder, better than soapstone. Also expert knifegrinders. Prices right. E. C. KEYSER & CO., 722 S. Clark st., Chicago. 6-13

Guaranteed Flat Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed flat gummed papers in the sheet and in the roll. Chicago office, 452 Monadnock bldg. 2-14

Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed noncurling gummed papers in sheets and rolls. 5-13

Hot Die Embossing.

STEARNS, HOWARD & CAMPBELL, 557 W. Monroe st., Chicago. Catalogue covers, labels, show-cards, etc.; engravers and die sinkers. 11-13

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, General Offices, 160 Broadway, New York; Credit Books, Reports, Collections. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. 7-13

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-14

Numbering Machines for Printing-presses.

WETTER NUMBERING MACHINE CO., 335 Classon av., Brooklyn, N. Y. Special machines for rotary presses of any make. Prices that talk. 1-14

Paper Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. The Oswego, and Brown & Carver and Ontario — Cutters exclusively. 4-14

Photoengravers.

BLOMGREN BROTHERS & CO., 612 Sherman st., Chicago. Photo. half-tone, wood engraving and electrotyping. 11-13

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-14

WILLIAMS-LLOYD MACHINERY COMPANY, headquarters for photoengravers' supplies. Office and salesrooms, 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Co., Boston-New York. 2-14

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 S. Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 E. Second st., Cincinnati, Ohio. 10-13

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-14

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-14

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago office, 7 S. Dearborn st. 11-13

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, New York. 10-13

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 516-518 Clark av., St. Louis; First av. and Rose st., Pittsburgh; 706 Baltimore av., Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 3-14

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firms:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.
Bernard Dietz Co., 231-233 Forest st., Baltimore, Md. 10-13

WILD & STEVENS, INC., 5 Purchase st., cor High, Boston, Mass. Established 1850. 2-14

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BARNHART BROTHERS & SPINDLER, Chicago. Scientific printing-office equipment. 7-13

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BARNHART BROTHERS & SPINDLER, Chicago. Babcock drums, two-revolution and fast news presses; also new and rebuilt. 7-13

Roller Racks and Overlay Tables.

JOHNSON AUTOMATIC ROLLER RACK CO., LTD., Battle Creek, Mich. Promoting "The Johnson Way" scientific roller care. 5-13

Special Machinery.

GEORGE W. SWIFT, JR., designer and manufacturer of special machinery for manufacturer and printing paper goods. BORDENTOWN, N. J. 8-13

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, $19 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 32d st., New York. 5-13

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburgh, Cleveland, Cincinnati, St. Louis, Chicago, Detroit, Kansas City, Minneapolis, Denver, Dallas, Los Angeles, San Francisco, Portland, Spokane, Vancouver. 8-13

ADVANCE TYPE FOUNDRY — Highest quality type at moderate prices. WIEBKING, HARDING & CO., Props., 1133 Newport av., Chicago.

BARNHART BROTHERS & SPINDLER, Chicago. Type, borders, ornaments, electros, brass rule, galleys, rebuilt machinery. 7-13

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IMPRINTS Cast them on Lisotype Machines in your own office at a trifling cost and have a new imprint for every job. We make Matrix Slides to cast imprints in a variety of small Gothics, any length of line up to 30 ems — one, two, or three lines on a slug. Send for circulars and a copy of our booklet, "Advertising a Printshop with Imprints." Every Matrix Slide we make guaranteed to cast perfect slugs. Write today.

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Quick Stringing Saves Time. Universal Loop Adjustable from 3/8 to 3/4 of an inch.

Is the cheapest and best device for "Stringing" Catalogues, Directories, Telephone Books, Prices Current, etc.

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Estimates for Large or Small Outfits, for the Roller Maker or Printer.



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"It is my belief that presses for use in composing-rooms should be built with even greater care than other presses, because the test for 'printability' of the form is as important, where efficiency counts, as the proof for reading."

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for all kinds of paper. A pound sent, express paid, on approval. Send on your paper and I will print Gold Ink on it to show you.

Specimens and prices on request

T. RIESSNER 57 Gold Street, New York

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Elm City Job Press Counters

are known for their accuracy. Easily and quickly attached.

Ask for Catalog 5.

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"Roughing" for the Trade

We have put in a ROUGHING MACHINE, and should be pleased to fill orders from those desiring this class of work. Three-color half-tone pictures, gold-bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

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COPY WHEN your customer asks, "Can you get me up my copy?" nowadays you ought to say: "Yes!"

But how are you going to do it when there isn't enough of it to warrant an expensive copy-writer on your pay-roll?

Here's the way.

Let me get up that copy for you. Booklets, house organs, folders—anything at all. It will be copy that has a *ring* to it. And it won't cost too much.

Think of it! I add a whole new *department* to your firm. One that your customer pays the cost of, and not *you!*

Jot down my name in your card index before you turn the page and lose it.

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The perfect "set" of the rollers gives the same satisfaction on a Gordon as on a cylinder press. Results show immediately. Perfect printing and great roller-saving. Life of rollers increased 50 per cent. Supplied for 8-12, 10-15, 12-18 C. & P., Gordon, $6 per set.

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will now buy
The New
DURANT COUNTER

for **C. & P PRESSES,** with INSTANTANEOUS RESET, FLASHING FIGURES ON WHITE ENAMEL, and all the other features of an absolutely dependable, compact and carefully constructed counter, with a sensibly simple, easily applied attachment.

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GUARANTEED EQUAL TO NEW
Largest stock of cylinder and job presses. Linotype and Monotype machines ready for immediate delivery.
Modern plants bought for cash
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Advertise

Waiting for a wind;
Hanging off and on;
These are the terms the sailors used
In days now past and gone,
Describing why their blessed ships
Were ever late in sailing,
And so lost out in making good
To owners left bewailing.

Too many now hang in the wind
On board another craft —
The craft preservative of crafts —
For some kind fate to waft
Them to a port of trade and gain;
Not using brains or eyes
To note the means to make their way
Is here, and advertise.

The sailors used to whistle
A clear and lively note
To get the wind they longed to get;
This plan would get our goat
To-day, because a whistle shows
One has the wind already,
And all you've got to do, my son,
Is blow it strong and steady.

THE 1913
PRINTERS' GREEN BOOK
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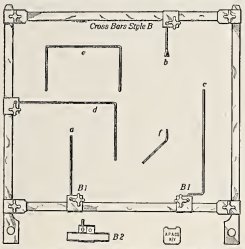
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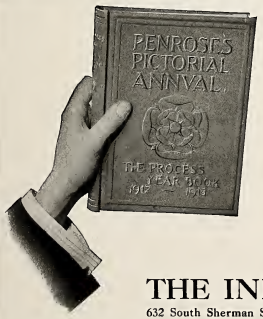
No educational feature in connection with the printing trades has the success which has attended this venture. More than 1,350 graduates.

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and so thoroughly that many experienced operators have taken the course after working with graduates.

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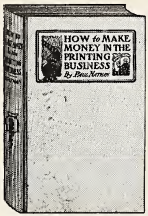
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Scene 1.

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Briggs, in the Chicago Tribune.

PRINTERS, BE MERCHANTS

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Inland Stationer
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"The Fashionplate of Printerdom"

The Printing Art

Established 1903

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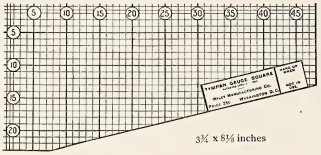
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3¾ x 8½ inches

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Will save its cost in one day's use.

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Scene 2.

"What Hast Thou Done?"

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Will lower that head humiliate.
Life levels all, and many crushes down.
The few exalted are, and their renown
Is not of them, but of the works they do.
The man is but a tool, and men pursue
Their works, and that work speaks for them
Now and always. Though men are broken, cast away,
It does not follow, reason as we may,
That they are worthless for a worthy task.
High heaven answers when our spirits ask
Renewing for the duties of the day.
So to the sorrowing we may show the way:
With resolution, purpose, know thy place —
A tool for work, no more, no less — though we may grace
This truth in flowers of rhetoric,
'Tis tonic when the heart is sick.
Man was not made to mourn; his manhood brings
Him work, and work requited wings
His soul to higher thought — toward greater things to do —
And growing ardor glorifies the beautiful and true.
Checked and restrained, directed here and there,
By brother beings thwarted — then despair
May seize the soul, but heaven and earth declare
Man made for joy; he was not made to mourn,
Though pride and greed cause him to be forlorn.



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are accurate; durable; will not repeat or jump; all steel; no screws; easy to set; large figures.

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Manufacturer of Printing Inks

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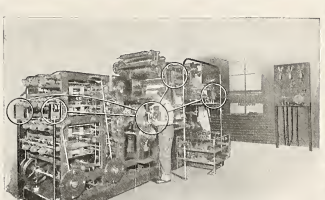
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"Just Press a Button"



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The Monitor System places at the finger ends of the operator complete and positive control of every movement required of the machine.

It starts, stops, reverses, accelerates, decelerates or may be limited to merely starting and stopping features with a safety or locking position.

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Its installation is simple and costs but little more than the old-fashioned, time-consuming, hand-controlled rheostat.

Write for Bulletin 21

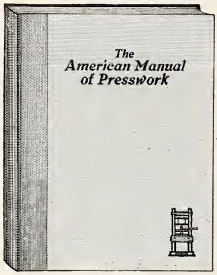
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Scene 3.

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¶ *Some of the features:* "Letters and Letter Construction" contains chapters on Roman Capitals, Roman Lower-case, Italic, Gothic, Lettering in Design, Decoration and Type Alphabets. It contains plates showing the decoration of various periods and peoples—excellent references for designers. It contains instruction on the designing of decorative borders, initials, etc. It contains information regarding the principles of design—the application of lettering to practical work. It treats of methods of reproduction and gives ideas that facilitate work.

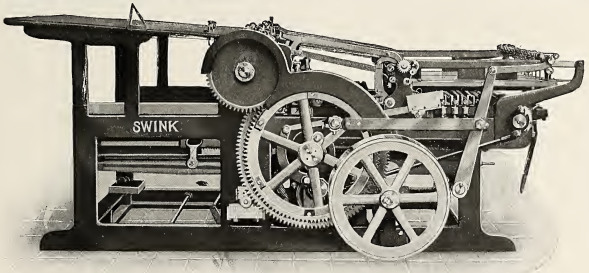
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THE SWINK TWO-REVOLUTION PRESS

is built by practical men who know the need of the "every-day and the up-to-date" printer from actual experience.

Let us tell you more about it before you decide upon the press you are going to buy. A postal card will bring you descriptive matter or a salesman.

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Photomechanical Processes

Leading photoengravers who have seen this book—men like Mr. Louis Flader and Mr. George Benedict—have given it their unqualified endorsement.

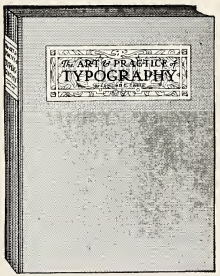
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ANNUAL CONVENTION *of the* ASSOCIATED ADVERTISING CLUBS

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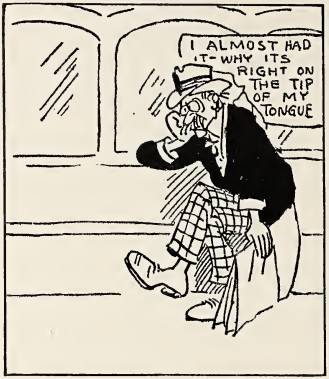
Associated Advertising Clubs *of* America

Convention Bureau

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Scene 5.



Scene 6.

Color and Its Application to Printing

By E. C. ANDREWS

This volume has received unstinted praise from such authorities as Toby Rubovits, J. Horace McFarland, Henry Turner Bailey, John Lee Mahin, S. H. Horgan, *Printing Art*, Professor Sargent, of the Fine and Educational Arts Department of the University of Chicago, and a host of others. Below are the chapter headings, which give an idea of the thorough manner in which this accomplished author treats his subject.

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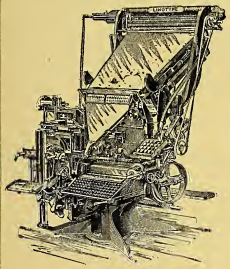
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LINOTYPES

FOR EVERY PURPOSE



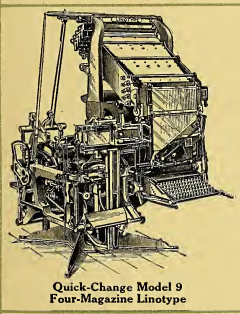
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Three-Magazine Linotype

FOR THE SMALLER PRINTING OFFICE AND THE OUT OF TOWN NEWSPAPER:

Rebuilt Model 1—Two Letter $2,000
Quick Change Model 10—Two Letter . $2,250
Model K, Two Magazine Linotype—
Two Letter $2,300

The Multiple Linotype Way Is the Modern Way

FOR THE LARGER BOOK AND JOB OFFICE AND THE CITY NEWSPAPER:



Quick-Change Model 9
Four-Magazine Linotype

MULTIPLE MAGAZINE LINOTYPES

Quick Change Model 5, Single Magazine . $3,150
Quick Change Model 4, Double Magazine $3,600
Quick Change Model 8, Three Magazines . $3,600
Quick Change Model 9, Four Magazines . $4,150

The Multiple Linotype Way Is the Modern Way

All two-letter Linotypes are covered by patents having a number of years to run. No Linotype having two-letter matrices, multiple magazines, or the other improvements which place the present machine far ahead of the earlier models, can be used without the consent of this company. *Any person or persons counterfeiting or imitating our machinery, or using such goods, will be held strictly accountable in the courts.*

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO: 1100 S. Wabash Ave. SAN FRANCISCO: 638-646 Sacramento St. NEW ORLEANS: 549 Baronne St.

TORONTO—Canadian Linotype, Ltd., 35 Lombard Street

RUSSIA, SWEDEN, NORWAY, HOLLAND, DENMARK } Mergenthaler Setzmaschinen-Fabrik G.m.b.H., Berlin, Germany

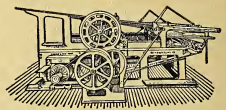
BUENOS AIRES—Hoffmann & Stocker
RIO JANEIRO—Emile Lambert
PORTO ALEGRE (Brazil)—Edwards, Cooper & Co.
HAVANA—Francisco Arredondo
SANTIAGO (Chile)—Enrique Davis
BOGOTA (Colombia): Dr. Manuel M. Escobar

MELBOURNE, SYDNEY, N. S. W., WELLINGTON, N. Z., MEXICO CITY, MEX. } Parsons Trading Co.
TOKIO—Teijiro Kurosawa

SOUTHERN EUROPE, AFRICA, AND THE FAR EAST: Linotype and Machinery, Limited, London, England

The Miehle

The following is a list of Miehle Presses shipped during the month of *March, 1913*



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES

Carey Printing Co. ..... New York city. 3
Commercial Ptg. & Supply Co. ..... San Francisco, Cal. 1
John F. Higgins ..... Chicago, Ill. 1
Previously purchased two Miehles.
George G. Renneker ..... Chicago, Ill. 1
Previously purchased five Miehles.
Thwing-Stewart Co. ..... Duluth, Minn. 1
Previously purchased one Miehle.
The Charles Press ..... Toronto, Ont. 1
Previously purchased one Miehle.
Charles Francis Press ..... New York city. 1
Previously purchased seven Miehles.
C. H. Morgan & Co. ..... Chicago, Ill. 1
Previously purchased one Miehle.
Knickerbocker Ice Co. ..... Chicago, Ill. 1
J. A. Hopkins Co. ..... Chicago, Ill. 1
Previously purchased four Miehles.
West Publishing Co. ..... St. Paul, Minn. 2
Previously purchased twenty-six Miehles.
Examiner Publishing Co. ..... Bartlesville, Okla. 1
Volksfreund Pub. Co. ..... Appleton, Wis. 1
Previously purchased one Miehle.
The Strathmore Press ..... Toronto, Ont. 1
Travelers Insurance Co. ..... Hartford, Conn. 1
Previously purchased five Miehles.
J. O. Behymer ..... Tipton, Ind. 1
Geis Printing Co. ..... Chicago, Ill. 1
The Brown Hoisting Machinery Co. ..... Cleveland, Ohio 1
E. J. Schuster Printing Co. ..... St. Louis, Mo. 2
Previously purchased six Miehles.
Baumgardt Publishing Co. ..... Los Angeles, Cal. 1
Previously purchased one Miehle.
National Paper Box & Carton Co. ..... Vancouver, B. C. 1
Mount & Co. ..... Cleveland, Ohio 1
The Kemper-Thomas Co. ..... Cincinnati, Ohio 1
Previously purchased five Miehles.
The Conover Press ..... Detroit, Mich. 1
Biograph Co. ..... New York city. 1
W. D. Hoard & Sons Co. ..... Ft. Atkinson, Wis. 1
Previously purchased three Miehles.
H. H. Hoffman & Co. ..... Chicago, Ill. 1
Previously purchased one Miehle.
Duggan Printing Co. ..... Oshkosh, Wis. 1
Previously purchased one Miehle.
Wm. Johnston Printing Co. ..... Chicago, Ill. 1
J. Edwin Kerr ..... Atlanta, Ga. 1
Previously purchased one Miehle.
R. O. Davies Pub. Co. ..... Palm Beach, Fla. 1
C. H. Forsman Co. ..... New York city. 1
Previously purchased two Miehles.
The Moyer Press ..... Berlin, Ont. 1
D. F. Keller & Co. ..... Chicago, Ill. 1
Previously purchased nine Miehles.
The Missouri Farmer ..... Columbia, Mo. 1

Preefer & Rosenzweig ..... New York city. 1
Presses shipped to Europe during March 10
Previously shipped to Europe, 695 Miehles.
Gazette Publishing Co. ..... Honolulu, H. I. 1
Previously purchased three Miehles.
Kelley-Davis Co. ..... Oakland, Cal. 1
Essex Press ..... Newark, N. J. 1
Previously purchased eight Miehles.
The J. B. Ford Co. ..... Wyandotte, Mich. 1
Wilson Typesetting Co. ..... St. Louis, Mo. 1
Previously purchased six Miehles.
Art Color Printing Co. ..... New York city. 1
Previously purchased thirteen Miehles.
The Geo. C. Whitney Co. ..... Worcester, Mass. 1
Previously purchased seven Miehles.
The New York World ..... New York city. 1
Consolidated Lith. & Mfg. Co. ..... Montreal, Que. 1
Previously purchased one Miehle.
A. P. Pigeon ..... Montreal, Que. 1
The General Manifold & Ptg. Co. ..... Franklin, Pa. 1
Previously purchased twelve Miehles.
Kutterer-Jansen Ptg. Co. ..... St. Louis, Mo. 1
Stevenson & Foster Co. ..... Pittsburgh, Pa. 8
Fort Wayne Box Co. ..... Fort Wayne, Ind. 1
Previously purchased one Miehle.
The Griswold Press ..... Detroit, Mich. 1
Previously purchased three Miehles.
The Hugh Stephens Ptg. Co. ..... Jefferson City, Mo. 1
Previously purchased two Miehles.
Alex. Anderson ..... Toronto, Ont. 2
Previously purchased one Miehle.
The University Press ..... Cambridge, Mass. 1
Previously purchased four Miehles.
Steadman Bros. ..... Brantford, Ont. 1
L. Kehlmann & Co. ..... New York city. 1
Zeese-Wilkinson Co. ..... New York city. 1
Previously purchased fourteen Miehles.
Samuel Schwartz ..... Cleveland, Ohio 1
Ritzmann, Brookes & Co. ..... Chicago, Ill. 1
Previously purchased three Miehles.
The Franklin Co. ..... Chicago, Ill. 2
Previously purchased eight Miehles.
U. S. Sample Co. ..... Chicago, Ill. 1
Previously purchased four Miehles.
Winchester Repeating Arms Co. ..... New Haven, Conn. 1
The Maple Press ..... York, Pa. 1
Previously purchased four Miehles.
The Blade Ptg. & Paper Co. ..... Toledo, Ohio 1
Previously purchased seven Miehles.
The Mutual Ptg. & Litho. Co. ..... Indianapolis, Ind. 1
Previously purchased two Miehles.
The Hale-Crossley Co. ..... Chicago, Ill. 1
T. M. Wright ..... San Jose, Cal. 1
Previously purchased three Miehles.

Shipments for March, 1913, 90 *Miehle Presses*

Miehle Printing Press & Manufacturing Co.

SALES OFFICES IN THE UNITED STATES:

Chicago, 1218 Monadnock Blk.
New York, N. Y., 38 Park Row
Dallas, Texas, 411 Juanita Building
Boston, Massachusetts, 164 Federal Street
Portland, Oregon, 506 Manchester Building
San Francisco, California, 401 Williams Building
Atlanta, Georgia, Dodson Printers Supply Company
Philadelphia, Pennsylvania, Commonwealth Trust Building

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S. A. des Presses Typogr. Miehle, 7 Rue Laffitte, Paris, France
Miehle Druck Pressen G. m. b. H. 94 Markgrafenst., Berlin, Germany
Herm. Stoltz & Co., Avenida Central, Rio de Janeiro, Brazil
Williamson, Balfour & Co., Santiago and Valparaiso, Chile
Parsons Trading Co., Buenos Aires, Mexico City and Havana

VOL. 51 NO. 3

THE INLAND PRINTER

JUNE 1913

PRICE 30c

Smithsonian Institution JUN 4 1913 National Museum

CHICAGO NEW YORK

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But a distinction
In DOUBLETONE PRINTING,
That has an appeal of its own
To the discriminating eye.
That is why DOUBLETONE PRINTERS
Are getting the cream of the finest
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Among those unfamiliar with our line,
We would emphasize that all the
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Doubletone Inks can, as a general rule,
Be run without slip-sheeting.

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The bookkeeper in the office may not pass out the orders, but he's mighty close and influential with the one that does when it comes to the subject of Ledger Paper. Explanations to him are aught but soothing; it is quality he wants, and quality he must have, if you seek his good will.

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It has been our aim to put the quality into our Ledger Papers that would assist our customers in the development of their Ledger business. "Butler Brands" of Durable Ledger Paper are the dependable solution of your Ledger problems.

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A Ledger Paper made to your order. List all of the features that would constitute your ideal Ledger Paper and compare ***Berkshire Linen Ledger*** with your specifications, and you will find that we have produced just the paper you have been looking for.

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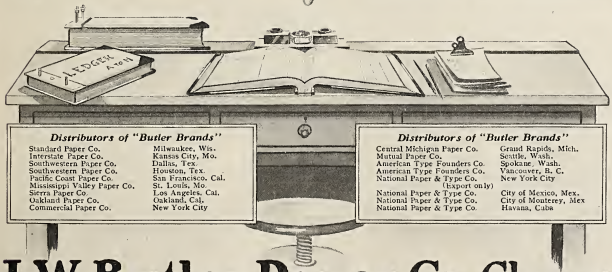
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Write us that you are interested and we'll send samples of any one or all of the above brands.



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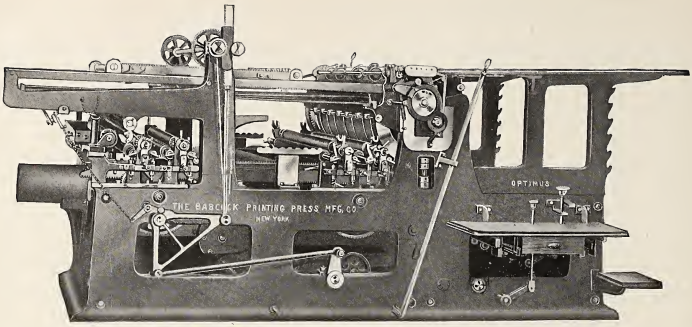
Standard Paper Co.	Milwaukee, Wis.
Interstate Paper Co.	Kansas City, Mo.
Southwestern Paper Co.	Dallas, Tex.
Southwestern Paper Co.	Houston, Tex.
Pacific Coast Paper Co.	San Francisco, Cal.
Mississippi Valley Paper Co.	St. Louis, Mo.
Sierra Paper Co.	Los Angeles, Cal.
Oakland Paper Co.	Oakland, Cal.
Commercial Paper Co.	New York City

Distributors of "Butler Brands"

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American Type Founders Co.	Spokane, Wash.
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National Paper & Type Co. (Export only)	New York City
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The Babcock Optimus

The Babcock Optimus

We have recently put out the *No. 35 Optimus Pony*, a new two-revolution, printing a 22x32 sheet with half-inch margins. It is the most perfect of small presses. Makes 3000 smoothly. In its way is as good as the famous No. 43 Optimus. Just the machine for high-class small work, and a lot of it. Ask for description.

No firm or individual can use a fraction of the critical care in buying a press that it is in our power to exercise.

No buyer has as much at stake as we, or could less afford to be at fault in judgment.

Our tests are those of day by day use; our conclusions must be drawn from actual experience.

These find us watchful and alert; we approach them open-minded, as ready to criticise as the most stubborn enemy we have; for if fault exists it is vital that we know.

Not with one machine have we worked, but with thousands; not under one condition, but under all known to printing; not for weeks or months, but for years; not in one section, but in every section and country.

They leave us confirmed in the knowledge that in the Optimus two-revolution we offer the trade a press without an equal.

The Optimus is the one press the buyer must know if he wishes to excel in equipment and secure attendant benefits.

He may at once acknowledge that it is the equal of any other press. Without risk or loss, he therefore can install an Optimus, and for himself test the claims of superiority that we make. We pledge that under like conditions it will show better and faster work than he secures from any similar press; and in doing it that there will be less cost for repairs, less wear to forms.

SET IN AUTHORS ROMAN

SERVICE *for* PROFITS

A national concern has been criticised for putting up biscuits—crackers we used to call them—in packages and getting more for them than when they are sold in bulk. Is this criticism just? The same crackers are still sold in bulk, but the people do not want them. Cleanliness, convenience, safety from germs, make a genuine appeal, and buyers expect and are willing to pay for such service.

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Hampshire Paper Company

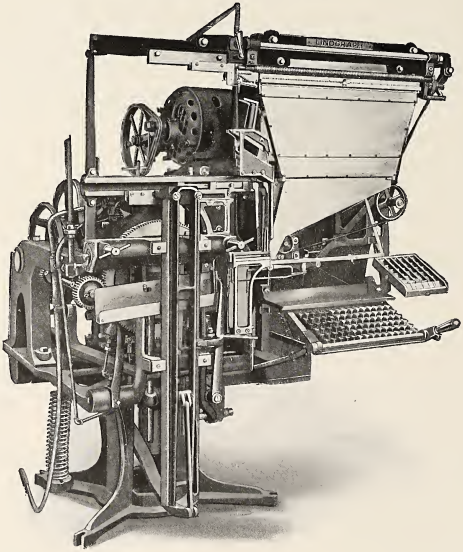
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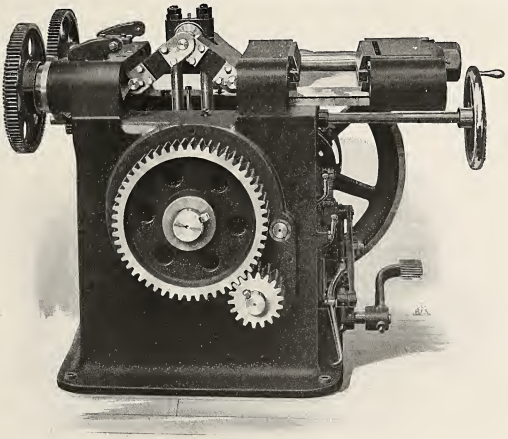
Two-letter equipment; universal mold, with a range from 5-point to 14-point.

Magazine can be changed in 10 seconds and weighs only 40 pounds.

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Especially designed for smashing or compressing thick books or a number of smaller books having a heavy swell at the back.

Impossible for signatures to become disarranged before or while under pressure.

Eliminates entirely the old slow method of hammering the backs by hand and adds immensely to the production of trimming and backing machines.

The *even* movement and *long* dwell insures the books remaining in the compressed form after the jaws are released.

The Seybold Compressor having horizontal jaws, accidents so common on the old-style smashing machines are avoided.

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

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Electrical throughout.

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Erie, Pa.

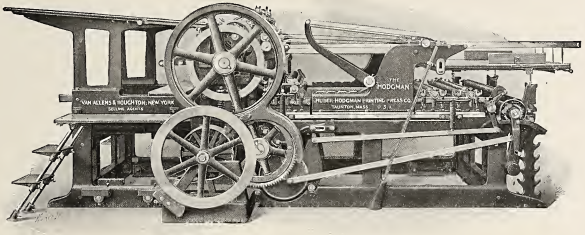
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The Huber-Hodgman Printing Press Co.

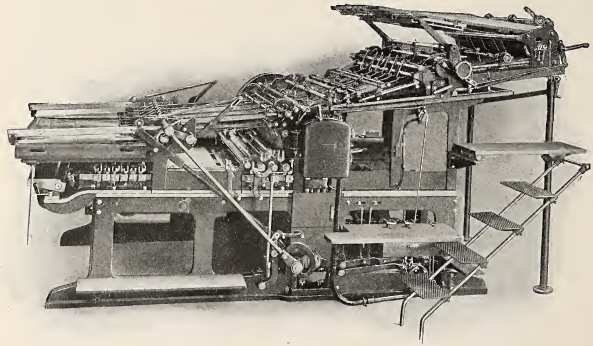
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They Run While You Load



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For Printing-Presses and Folding Machines

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¶ Hand feeding gives 50 to 60 per cent possible output of the press. The CROSS CONTINUOUS SYSTEM OF AUTOMATIC FEEDING gives 100 per cent possible output to your press, with less waste and better register at less than 1 per cent per year maintenance.

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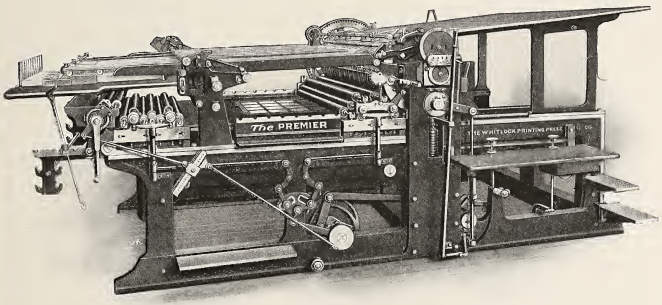
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We have built not only all the presses the plant could handle, but tried to do more besides.

But we are going to do better now, owing to the constant increase in our productive capacity. Orders will be filled as promptly as circumstances will allow. That can be relied on.



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ESTABLISHED 1830



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TRADE-MARK REG. U. S. PAT. OFFICE.

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"COES" warrant (that's different) better service and

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You Can Always Depend on

Scott Offset Presses

Ask Any One in the Trade And They Will Tell You That

The Scott

Never Disappoints You

KETTERLINUS
Lithographic Manufacturing Co.
PHILADELPHIA

March 28th, 1913.

Walter Scott & Co.,
1 Madison Avenue, New York City.

Dear Sirs:—

In answer to your request for a letter, I would say that we have sent your house an order for a 45 x 65 Offset Press.

We only hope that the press will be as satisfactory as the other four Scott Offset Presses which we are operating.

With kind regards, we are

Very truly yours,
KETTERLINUS LITHO. MFG. CO.,
Walter Clothier,
Secretary.

FIVE SCOTT OFFSETS

ARE OPERATED BY

KETTERLINUS LITHO. MANUFACTURING CO.

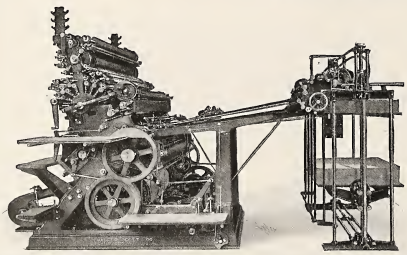
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Ship a set of color-plate originals to us; you won't be a pioneer—others already have the habit.

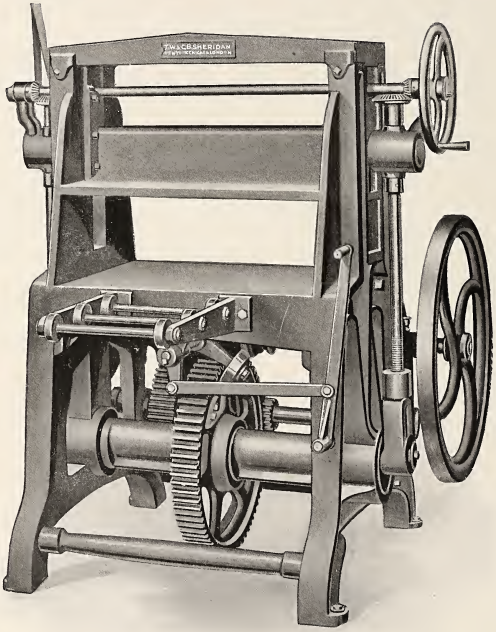
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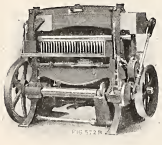
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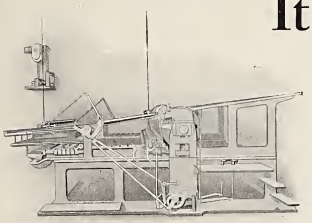
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and not a theory that confronts a pressman on a chilly morning when the paper don't "work right" and when spoilage runs high and output low.

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20 Slugs per Minute
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The only Accurate Type-high Planer for the Printer
Will plane ordinary sized cuts five per minute

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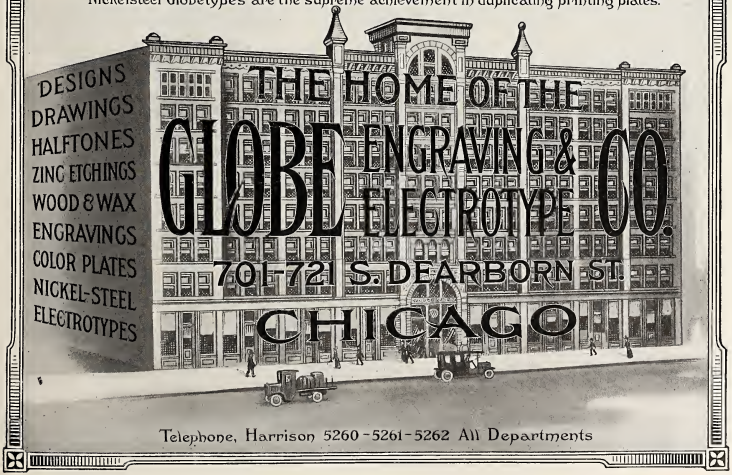
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The handsomest and most technically up-to-date colors of the present.

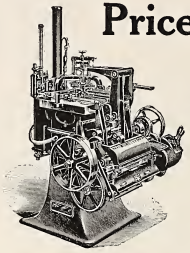
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Price includes molds for casting type, high and low quads and spaces in 6, 8, 10, 12, 14, 18, 20, 24, 30 and 36 point

THIS Type Caster is the only Type Caster that makes type so rapidly and economically that it costs less to use new type for every job than to distribute.

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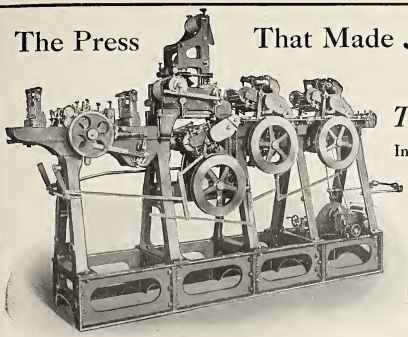
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This adv. set in Monotype faces and borders

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Feeds from the roll, prints from type or flat plates, *one* or *more colors* on *one* or *both sides*, and at a speed of 5,000 to 7,000 impressions per hour, *delivers the finished product immediately*. A big asset in pleasing customers. No second handling of sheets between printing of colors or waiting for ink to dry. No chance for paper to shrink or stretch. *Accurate register is guaranteed.*

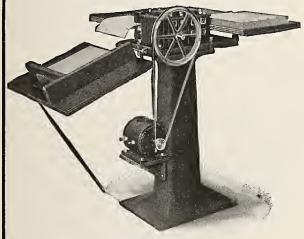
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Just the machine for fine colorwork and specialties. Ask for catalog "A" and send us *to-day* samples of your multi-color or difficult operation work, and we will show you just how *economically* they can be produced on the New Era Press.

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The Tatum Crimping and Flexing Machine

Crimping machines are not new, but a good one is rare. The new Tatum Crimper embraces good points not found in any other. Built for to-day's requirement, substantial, convenient, and guaranteed satisfactory.

Note these few important features:

This machine has three pairs of crimping rolls, with one pair of ironing rolls, and not only creases the sheet, but thoroughly flexes it.

This is not satisfactorily done on machines with a single pair of rolls, which often stiffen the paper instead of making it more flexible, and also make the sheets unduly pile up.

The TATUM CRIMPER is an open side machine, and any size of sheet may be passed through.

Very delicate adjustment of the rolls is provided, and without weakening the paper, the sheet is thoroughly flexed.

The roll shafts are of special steel, running in brass boxes (16), and with ample oiling devices.

The work is very rapidly done, passing out at the back into an inclined "layboy," which automatically takes care of the sheets.

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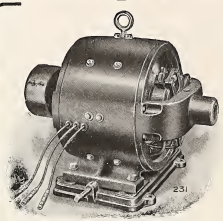
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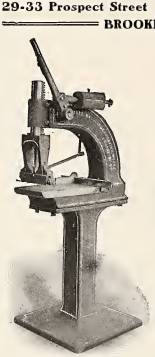
The World's Standard *Three and Four Color Process Inks.* Gold Ink worthy of the name.

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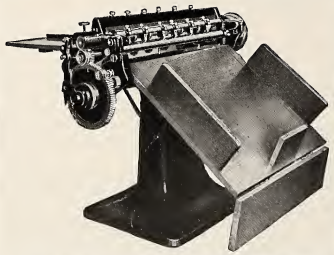


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Manufacturers of

End Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

Universal-Peerless Rotary Perforator



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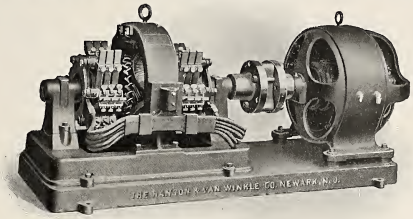
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DOES THE WORK OF THREE MACHINES AT THE COST OF ONE

And is the *one* machine that

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A COMBINED PARALLEL, OBLONG and RIGHT-ANGLE FOLDER, especially adapted for fine, close register, CATALOGUE, PAMPHLET, CIRCULAR and BOOK WORK.

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FOLDS SINGLE OR IN GANGS, AND AT A HIGHER RATE OF SPEED THAN ANY OTHER MACHINE.

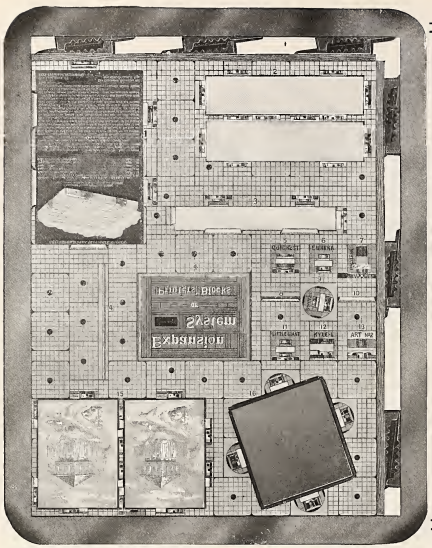
MAKES ALL THE REGULAR FOLDS AND A NUMBER THAT CAN BE MADE ON NO OTHER FOLDER.



Simple in operation and adjustment. Strong and substantially built, and backed by a continuous guarantee of absolute satisfaction. *Write to-day for full particulars.*

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Our Proposition:

WHEN we tell you that the EXPANSION PLATE-MOUNTING SYSTEM will cut down your make-up and make-ready time fifty per cent and increase production proportionately, we don't ask you to install the system offhand on the strength of our assertion. All we ask of you is to take heed, examine our claims and sift the evidence we offer in proof. *Then* if it *looks good to you*, equip *just one* of your presses and keep careful tab on the results.

There are no strings attached to our offer—it is a cold business proposition from start to finish. In making the test *we* assume all the risk, because *we guarantee* the results.

Examine and act on these facts *now*

A postal brings full particulars.

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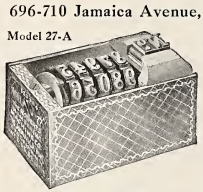
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Successor to THE BATES MACHINE CO.

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Model 27-A



№ 12345

Facsimile Impression
Size $1\frac{1}{2} \times \frac{15}{16}$ inches.

For General Job Work

Absolutely Accurate

Fully Guaranteed

Side Plates Without Screws

Always in Stock

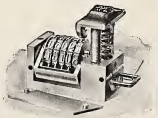
Five Figure-Wheels

ROBERTS' MACHINES

UNEQUALLED RESULTS
MAXIMUM ECONOMY

No Screws

To Number Either Forward or Backward



View showing parts detached for cleaning

Make No Mistake

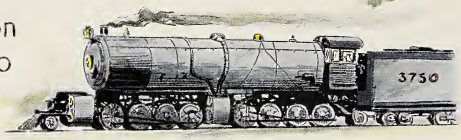


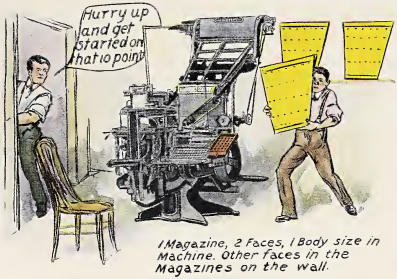
What the Repeating Rifle of to-day is to the old Muzzle Loader of our forefathers.



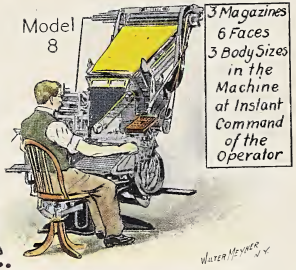


What the 200 ton Locomotive is to the Stage coach of yesterday.





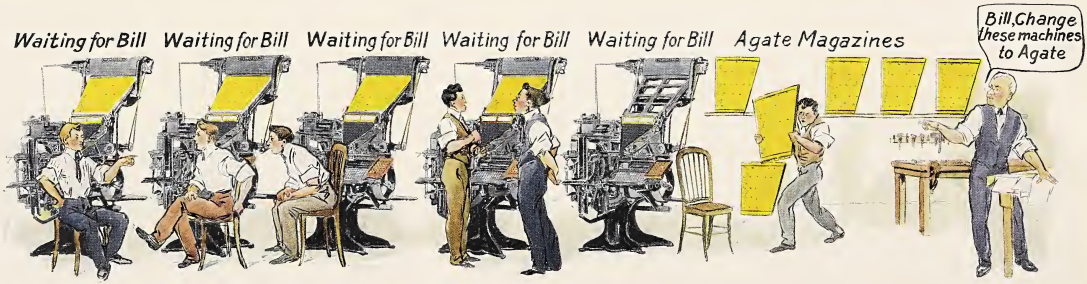
The Multiple Magazine Linotype is to any Single Magazine Slug casting Machine.



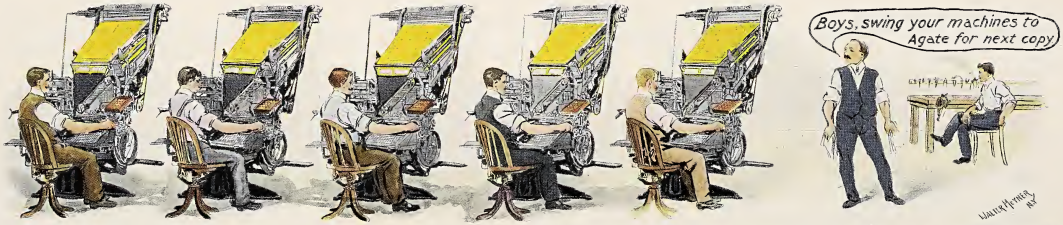
Time Flies! Look Forward, Not Back.

MERGENTHALER LINOTYPE COMPANY

Changing from Six Point to Agate.



The Single Magazine Machine Way. (Note—Bill may also have to change Ejectors and Liners)

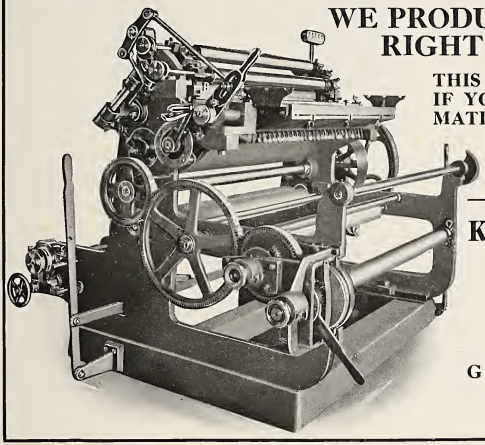


The Multiple Linotype Way. Team work! Each operator makes his own changes from his seat.—No Waiting for Bill.

Time Flies ! Look Forward, Not Back.

MERGENTHALER LINOTYPE COMPANY

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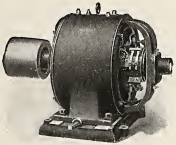
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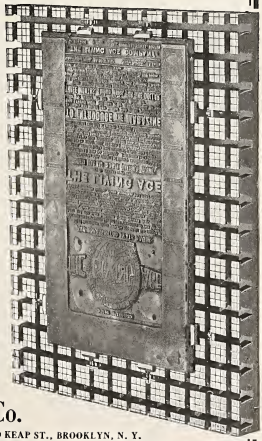
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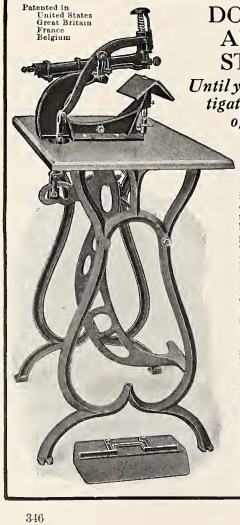
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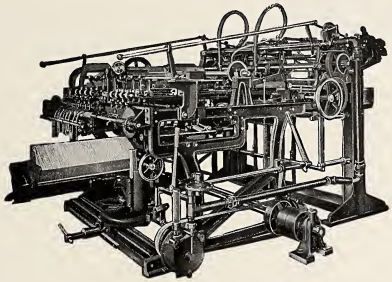
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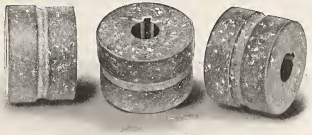


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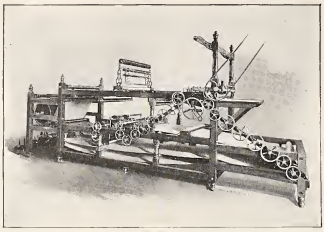
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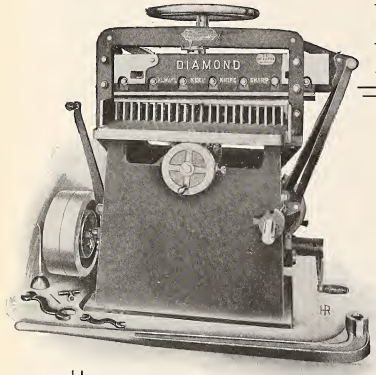
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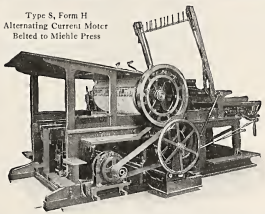
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Brehmer Stitchers are the parents
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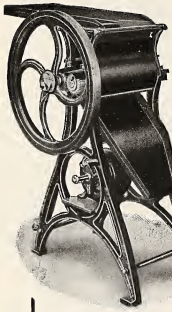
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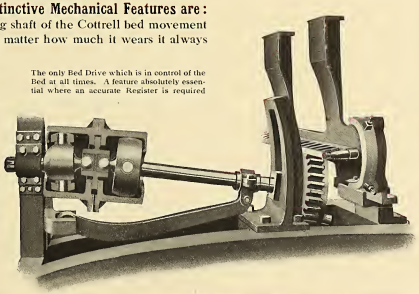
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and better on a New Series Cottrell, printing our type specimen sheets and advertising matter, where hair-line register is an every day experience. It would, therefore, seem as though such pressrooms are actually losing a minimum of 600 impressions per hour for every hour of actual operation.

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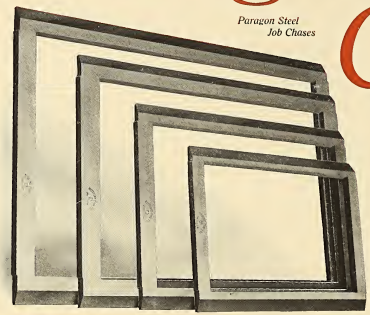
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Is interest on the help we gave another
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Back to our hearts, and back to meet
our need,
Come each kind word and
charitable deed.
Not how or why is given us
to know
The currents of the human ebb
and flow
Wherein we come and move awhile,
then, wondering, pass on—
Our "footprints on the sands of time"
the good that we have done.

"Q"

Designed and lettered by
F. J. Trezise,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

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Vol. 51 JUNE, 1913 No. 3

A Day at Union Headquarters

By MRS. K. J. MURRAY

Illustrations by John T. Nolf

THE four-room suite in the sky-scraper office building was too high above the street to be disturbed by the various city noises. The click of the typewriter and the scratch of the pen alone broke the silence of the outer office where the secretary and his clerk were at work. Suddenly the door of the president's room swung open.

"I haven't time to discuss it any further and I don't see how we could interfere," said the president. "According to your own story, you struck the superintendent when he objected to your work. Of course he discharged you, and really, Adams, I think he served you right."

"But I'm willing to apologize," replied a half-sulky voice.

"Then go to him and apologize, as between man and man. The union can not justify any member who starts in to roughhouse his place."

The telephone bell rang and the clerk answered. "Burton Brothers want four men right away," he reported.



"He sent you a dispossession notice, I suppose?"

"Tell them we'll see what we can do," said the secretary. The clerk went out to the reading-room where some unemployed men were waiting on chance of a call from some firm needing help. Returning, he said:

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

"I can only get one fellow to go; the others say they won't climb five flights of stairs."

"Well, 'phone 'em so," rejoined the secretary, adding, "I never could understand why that firm won't let their employees use the elevators."



"When? Where did he go."

"Pure cussedness," responded the clerk, hanging up the receiver. Before he reached his desk the bell rang again.

"Anderson Company say they want three men in a desperate hurry."

The secretary called to the president: "Charlie, here's the Anderson Company again. I think their case is up to you."

The president answered the 'phone: "Hello! This is the president. Who is talking—Mr. Anderson? Yes, we have several men on call. Dickinson? Yes, he's here. But we have had various complaints that you are irregular in your pay. One man waited two weeks for his money. We can't recommend your place under those circumstances. Oh, you'll guarantee prompt settlement? Very well; I'll send up Dickinson and two more."

"Do you think he'll make good?" asked the secretary.

"Last call to the dining-car if he doesn't. Tell Dickinson it'll be all right, Jim, and send two others with him."

As the clerk re-entered the room, he was preceded by a woman carrying a baby. "Here is the gentleman you wanted to see," indicating the secretary, and adding, "The lady got into the reading-room by mistake," he placed a chair for her as the secretary came forward.

"What can I do for you, madam?" he asked, then suddenly, as she lifted her veil: "Isn't this Mrs. Dorman — George Dorman's wife?"

"Yes, sir. I met you at the hospital when you came to see my husband."

"So you did. How is he?"

"He was discharged two days ago, but he's still weak. The doctor says he mustn't work for three weeks yet."

"He's lucky to be alive," was the secretary's comment. "He was a very sick man. Well, Mrs. Dorman, what can we do for you?"

The woman hesitated a moment. "I've done the best I could, but I can't go out to work because of the baby. And — and — the rent's overdue — and this morning the landlord — " Her voice broke.

"He sent you a dispossession notice, I suppose. Did you bring it with you?" His kindly manner seemed to encourage the woman; as she produced the paper, she went on:

"We can't pay him until George gets back to work, and he won't wait. George wanted me to come to you and say if the union would advance the money he'd repay it as soon as he was able." She looked anxiously from the secretary to the clerk, then at the president.

"Twenty dollars, ten days overdue. I guess it can be done. Leave this notice with me, Mrs. Dorman, I'll see to it. Tell George not to worry, and to get well as fast as he can. Now, now, that's all right," cutting short the woman's tremulous thanks as she took her leave.

"What sort of a fellow is Dorman? I don't know him," said the president.

"All right, but blamed unlucky. Just up from double pneumonia. Oh, he'll make good — if he don't, I will."

"Come into a fortune lately, Jack? You'll need it to keep this up," dryly remarked the president.

"I'm sorry for Dorman, and —I lost a kid just the age of his. Here comes a horse of another color," added the secretary, lowering his voice as the door opened, admitting a tall, showily dressed blonde, whose well-powdered face was shadowed by a big picture hat and a long white veil.



"Lie down on the bench in the reading-room."

"Is this the gentleman in charge?" she asked, smiling. The president stepped back and closed his door as the secretary answered,

"Yes, madam."

"I've called to ask if you can tell me where to find Ed. Colwell."

"Are you Mrs. Colwell?" inquired the secretary. The woman's bold eyes met his squarely as she answered:

"Yes, I'm his wife — what difference does that make? Where is he, do you know?"

"I believe he has left town."

"Left town?" The woman's shrill voice rose to a shriek. "When? Where did he go?"

"That I can't say, madam. He took his traveling card last Saturday."

The clerk started to speak, but the secretary's look checked him as the woman went on:

"Well, if he thinks he can shake me like this, he's mistaken! The liar! He told me he had to work Saturday night! The swindler! He promised me twenty-five dollars, and I need the money! The" — then followed a storm of profanity and vile language.



"Say, I ought to go home."

"Come, madam, we can't have this disturbance," interposed the secretary. "It is no affair of ours, and you'll have to excuse me now."

As she swept out of the office, the clerk remarked: "Colwell's gone to Scranton; I thought you knew that."

"Bad plan to tell all you know," rejoined the secretary. After a moment he added: "You may meet that woman again; if you do, don't mention Scranton to her. Go and see the lawyer about this dispossession business," giving him some money.

As the door closed behind him the president asked: "Why are you so close-mouthed about Colwell, Jack?"

"Well, Charlie, that woman has made a lot of trouble between the Colwell's — she's not his wife, of course — and Colwell put me wise. He's gone away to get rid of her."

"Ah!" understandingly. "Good Lord, here comes Dick Lynch, full as a goat. Don't let him into my room, on your life!"

"Jack," stuttered the newcomer, "you're a g-goo' feller. Len' m' a quarter — hey? C'm now, be a sport, can' yer?"

"Not to-day; you're soused enough as it is. Go away, Dick, and sober up. I'm too busy to bother with you."

"C-cop d-dow' str's said h-he'd run me in," giggled Lynch.

"Is this your day off? You know what will happen if you don't show up to-morrow. Your foreman told you this was your last chance."

"Thom'son's good feller," with owlish gravity.

"That's all right; but he'll fire you if you stay away to-morrow. Then what will your family do next winter? Trade's dull all over town."

"Wha'll I do?" sniveled Lynch. "Go dow' an' cop'll g-get me. Ain' got carfare t' g' home."

"Lie down on the bench in the reading-room and sleep it off. Take him in there, Jim. Keep quiet, now, Lynch, and you'll be all right by night."

"What's the good, Jack? He'll be drunk again to-morrow," remarked the president, opening his door.

"No; he goes on periodicals, one every three months or so. This'll do him until New Year's. Better let him sleep it out in here now than to have him hanging around here half boozed every day for heaven knows how long."

"You're a wise guy," commented the president.

"I've used up all the morning, just the same," replied the secretary, sitting down at his desk.

For some time he worked undisturbed, only looking up to nod to a Salvation Army lass selling the *War Cry*, and to pass the time of day with a white-haired member soliciting trade for cigars and tobacco.

"Send me a pound-package of Bull Durham and a briar pipe," was his order. "How are they coming, Fred?"

"Fine — better'n I expected. It's easier on my lame leg than standing all day at work. Here's my month's dues; just stamp my card, please."

The secretary glanced at the clock. "Guess I'll go to lunch. Keep Lynch here if you can, Jim."

"He's sleeping like a log," was the clerk's reply. "Looks like he's safe for the afternoon."

On his return he found a man awaiting him, whose sunken eyes, thin cheeks and trembling hands showed plainly the convalescent.

"Glad to see you out again, Bill. How's the cough?" the secretary asked.

The newcomer shook his head. "Bad, Jack. I'll never get well here. Climate doesn't suit me."

"Perhaps you'll improve later. What does your doctor say?"

"Says I ought to go home."

"Where is that?"

"Sydney, Australia. If I could get there, I believe I'd pick up again. I'm deadly homesick. If I could only see the old place and my sisters and my mother!" He turned his head hastily to hide the starting tears. "I'm so weak, Jack, I haven't the pluck of a mouse."

"How are you fixed?" asked the secretary.

"I've got a few dollars, and my return ticket from London to Sydney is still good. But I haven't enough for the trip to London."

The secretary drummed with his fingers on the desk a few moments.

"How long have you been in the country?" he asked presently.

"A year in December."

"Well, I'll see what we can do. It's too late to-day; but you come in Thursday, and I'll let you know. Go home and lie down; you don't look fit to be out."

"How do you expect to get around that?" queried the president. "Are you going down in your own pocket?"

"Not necessary this trip. I think the English consul will furnish transportation. Poor devil! He sure does look mighty bad."

"Looks like he wouldn't live to see Australia," commented the clerk.

"Oh, he'll chirk up when he realizes he is going home; he's weak now, and homesick, and generally down on his luck."

"Lynch hasn't stirred," volunteered the clerk.

"That's good hearing. He'll wake up sober, likely."

The Literature of Typography

V.—Historic Value of Text-Books

By HENRY LEWIS BULLEN

BEFORE discussing the higher and more interesting classes of typographic literature, something more may be said about the text-books referred to in two previous articles, the possession and study of which are necessary aids to those who are ambitious to improve their status and value as printers. One advantage of owning one's own text-books is the freedom to make notes in them. Unless you are a beginner you will find that much of the information relating to that branch of printing in which you are immediately engaged is already in your possession; so the best use of your text-book is to make it the basis for an inventory of what you know and what you did not know, checking with a pencil-mark everything in the book that is new to you. The student who reads leisurely with pencil or pen in hand, and makes notes as he reads, will get a great deal more out of his studies than a mere scanner of a book.

The radical changes in methods and practices in all branches of printing during the twenty years just passed have made obsolete much of the information in most of the text-books written before the beginning of the present century. Scores of these, written or compiled without any perspective or literary faculty, are now fearsomely uninteresting, dry affairs. But there were some writers of text-books who appreciated the fact that printing did not commence and would not end in the period of their own lives, and their

works have become indispensable to a correct knowledge of the evolution of our present methods and the history of inventions connected with printing.

If any reader of this page, blessed with a love of good books, or with promptings thereto, will begin collecting rare books about printing, he will very soon bless the day in which he enrolled himself in the army of book lovers. Book collecting is a fascinating avocation. The judicious collector will find his collection an asset of steadily increasing value, while his practice of printing will be cumulatively improved and made vastly more enjoyable *and profitable* as he learns to base his work on the firm foundations of all the good work of the good printers of preceding centuries. No long purse is required, and books occupy comparatively little space and add a charm to every home unlike any other a man may find there.



Reproduced from a rare print.

"The love of learning, the sequestered nooks
And all the sweet serenity of books."

The larger proportion of the notable collections of books on printing were commenced by printers in the journeyman stage of their craft. Book-collecting is one of the great refinements of life which is within the reach of every one fortunate enough to be a thorough printer. No one, of course, can be a thorough printer who does not possess an intelligence better cultivated than the average, and is therefore himself a beneficiary of good books. An admirable start may be made by acquiring a few of the rarer early text-books.

The first text-book of printing, bookbinding and typefounding in any language, is Joseph Moxon's "Mechanick Exercises; or, the Doctrine of Handy-Works applied to the Art of Printing," London, 1683. It is the

best printer's text-book ever written, minutely detailing each operation, furnishing correct engravings of the press and other appliances, with the "customs of the chapel," much good typographic philosophy, and a dictionary of terms. If all knowledge of printing were lost, and one copy of Moxon were found, the whole art and mystery of printing, as practiced in 1863, could be re-established in every detail and without guesswork from its pages. This merit could not be truthfully claimed for any later text-book in English. It has 394 pages and thirty-five plates, and is worth about $100; but Mr. De Vinne has reprinted Moxon, in two attractive volumes, page for page, with all the illustrations, which is sold by the De Vinne Press for $5.50 postpaid. It will soon be out of print. If any printer fails to love his Moxon as he finds it in Mr. De Vinne's beautiful reprint he may as well cease the attempt to be a collector of books on the printing art. The enthusiastic Moxon was a typefounder. He was also manufacturer of mathematical instruments, "hydrographer to the king" (receiving a salary of $4,000 therefor), and member of that Royal Society (of the Sciences) of which our Franklin became the first American member, as well as the recipient of its gold medal for his electrical discoveries and inventions. Moxon wrote text-books on astronomy, mathematics, navigation, twenty in all, and also "The Rules of Three Orders of Print Letters" (1676), and a specimen of his types (1669), both now very rare and great prizes in any typographical collection.



Reproduced from a rare print.

Here are other very interesting works recommended to the collector: Fournier's "Manuel Typographique," Paris, 1764, 2 vols., beautifully

printed, describing the whole art of typefounding, with type specimens, and setting forth the point system, precisely on the same principle adopted in this country about twenty-five years ago, but which has been in use in France for 176 years. Fournier introduced it there in 1737. Germany's first printer's text-book is Ernesti's "Die Woleingerichtete Buchdruckery" (the well-equipped printing plant), Nuremberg, 1721, which was reprinted with additions in 1733. It has lays of cases, impositions, type specimens, biographies of the greater printers with portraits, much poetry of printing, and a reprint of "Depositio Cornuti Typographici," a curious and delightful morality play for printers, breathing a fine appreciation of the value of printing:

"All in splendor stands thy Name,
Honour'd both by King and Nation;
First of Arts! without thy Light,
All the rest would sink in Night."

For about three centuries the play was enacted in Germany whenever an apprentice-printer was initiated into the rank of journeyman. William Blades, master printer of London, translated the play into English in 1885, and added a history of it which can not fail to delight every true printer. Mr. Blades found editions of this play as early as 1621, and as late as 1743, when it appears again in a fine text-book, Gessner's "Buchdruckerkunst" (the printing art), Leipzig, 1743, also well worthy of place in a printer's collection. The first text-book in French, Fertel's "La Science pratique de l'Imprimerie" (science and practice of the printing plant), Saint Omer, 1723, is stylishly printed, has numerous plates and is thoroughly edited. These are the more notable early text-books in foreign languages. A collection would be strengthened by Smalian's "Practisches Handbuch for Buchdrucker," Danzig, 1874, in which the adoption of a standard line for types was first suggested. Nicholas Werner of St. Louis, reading this suggestion, worked out our present standard lining system in 1889, and through his influence it was first put into use in 1895 by the Inland Type Foundry.

(*To be continued.*)

OLD BOOKS

Through ancient tomes I fondly glance, and reading here and there perchance, I love to dwell on spellings quaint in lettering by some cloistered saint. The scrolls in red and blue and gold, and flowers rich and manifold, reveal to me how rich and rare the labor was that took such care and taste with love unfolding still the patient hand and thoughtful skill. That hand is mouldered in the clay and with its owner passed away. O, would that I could thus achieve some beauteous thing to last—and leave.

Some English Contributions to a Designer's Scrap-Book

BY HARRY L. GAGE

THE inspiration of "the other fellow's" work is never to be denied, be it by favorable or unfavorable contrast with our own. Though a critical few would damn with the suspicion of plagiarism the man who goes too frequently to his scrap-book, no moral law will make him cease to avail himself of the stimulus that comes with the intimate study of any good work. It is not thievery to be stirred into action by another man's skilful expression of his ideas. Nor is it piracy to be a frank imitator of a style that is good. Hence the scrap-book—the "wee nippy" of mental stimulant for printer and designer.

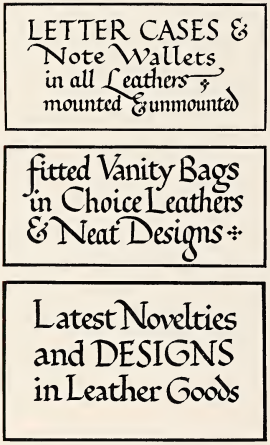


Fig. 1—A group of window cards.

If the scrap-book includes — as it should — examples of foreign origin, it is usually with more curiosity than expectancy that American printers and designers turn to the work of their cousins in Great Britain. We have recognized the strength of the Germans, the classic reminiscence in modern Italian work and the sturdy primitiveness of the northern peoples. But much of the British work of recent years has been marked by the characteristics which marred the product of the typical American printery of 1880. The lack of simplicity, of harmony of type, stock and color; the ornate fussiness and markedly poor pictorial illustration in a large part of the average British printed matter has never been mitigated by their skill in engraving technique. Unwieldy newspapers, whose characterless pages have exasperated the American reader and a dearth of better class magazines, are typical of conditions which have merely emphasized the quality of those notable publishing houses whose bookwork has been irreproachable in every way.

It is the more interesting, therefore, to note the commercial work of a firm of stationers, W. H. Smith & Son, of London, as being rather extra-

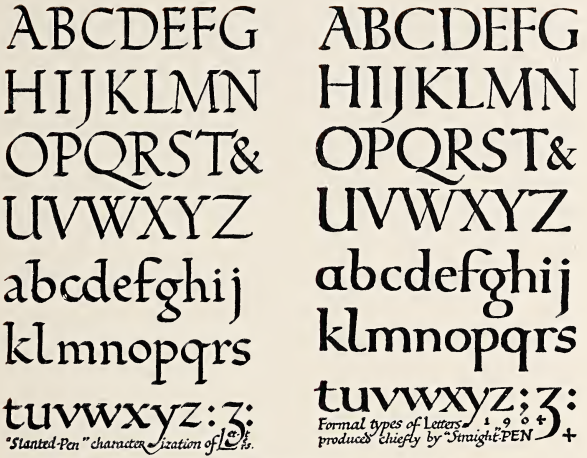
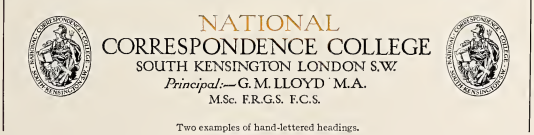


Fig. 2.—Two alphabets reproduced from "Writing and Illuminating and Lettering" by Edward Johnston.





Two examples of hand-lettered headings.

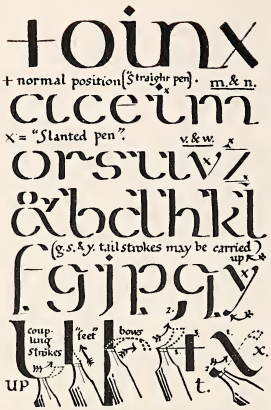


Fig. 3.—Showing the manner in which the quill strokes form the letters.

ordinary. This concern operates a chain of stationery and book shops throughout England, and is also setting a new mark in advertising service with the quality of their printing and advertising design. Their stores too, exemplify their belief in intelligent stock display and a careful consideration of the little things that go far to win public favor.

We reproduce a variety of specimens that are going out from the designers of this house of Smith & Son, letter-heads and lettered display that are full of character and distinguished design. Much of it is the work of one man, Edward Johnston, whose book, "Writing and Illuminating and Lettering," should be in the library of every printer and designer. Johnston has devoted much careful study to the work of earlier days and has made a working analysis of the beauty of manuscript letter-forms that is most interesting, not only in his book, but in its influence on his commercial work. Witness, for instance, the group of window cards reproduced in Fig. 1. They are almost crudely done in a quick, informal way, yet they have fine dignity of style and good legibility — essentials so often wanting in show-card writers' efforts.

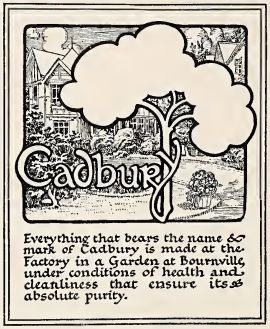


Fig. 4.—Quill-pen lettering harmonizing with the decoration.

These cards are done in the same manner in which many of the old manuscripts were written — with a wide quill pen, literally writing each letter with single, forceful strokes. Johnston's book goes deeply into letter construction from the basis of the quill-drawn letters, the first of the more important manuals of lettering to approach the subject from other than an architectural angle. It will be of interest to study two of his alphabets shown in Fig. 2. These are the letter-forms used in the window cards; Fig. 3

shows the manner in which the quill strokes form the letters, how the movement of the wide pen makes the graduated curves, the firm vertical letter elements and the delicate horizontal lines.

The easy, flowing character of these alphabets makes a solid mass of lettering done in this manner unusually distinctive when surrounded by type display, and thus valuable in newspaper advertising. As an example, see the Cadbury advertisement, Fig. 4, where a simple paragraph of "written" lettering so completely harmonizes in tone and effect with the decorative panel above it.

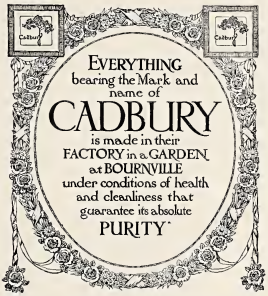


Fig. 5.—Advertisement in which quill-pen lettering is used.

Further refined, the habit of "writing" lettering leads to such a style as that noticeable in the letter-heads reproduced. They are dignified in design and well varied. The refinement in the letter design approaches the true architectural forms, yet is thoroughly in keeping with the occasional touches of the easier written style. More elaborate in design is the Cadbury ad., Fig. 5.

Such work as this redeems the efforts of British craftsmen who set about their daily labors with less understanding. It is a hopeful sign — and if the stolid Britisher is beginning to appreciate and to pay for better commercial design and printing, surely his Yankee cousin, who even now believes less in freak advertising and more in printers' ink, will give an increasingly loose rein to the intelligent designer.

THE AD.

I speak my speech not to your ear, but to your mind and taste; I do not shout, or scream or bawl, but decently and chaste I tell my story, or suggest with pictures true and fine, the wares I am commissioned with, and prove your interest mine. I know full well, my reader, you have wants to be supplied; to meet those wants, sincere and true, I travel far and wide. You judge my masters by myself; if I am courteous, clear, and seemly dressed you'll give to me a heedful eye, or ear. I do not waste your time, not I, with stories new or old; my business is to find who'll buy and help to get goods sold. My every word is costly, quite, and so my care it is, to say just what I have to say and tell the reader his true interest lies in me and mine the same the wide world over, for advertising, understood, makes all to live in clover.

Printers of Note—Christopher Plantin

BY WALTER C. BLELOCH

ONE of the best—if not the very best—of the early printers, and one of whom very little is heard in these later days of the craft, is Christopher Plantin, known to many as "The Printer of Antwerp." Born in France, in 1514, Plantin learned the art of printing in the office of the King's printer at Caen, and to his skill, some authorities credit the excellent work done on several of the volumes which emanated from that office during the time he was connected with it.

The year in which he left France does not seem to be definitely decided upon by those who have previously written of Plantin, but it appears that



Three of Christopher Plantin's marks.

he established a printing-office of his own in Antwerp during 1554, his first work appearing in 1555. His work was so exceptional it attracted considerable attention, with the result that the venture prospered and the office grew until, in 1576, Plantin is said to have possessed an equipment of seventeen presses, all of them in the hands of men who had been trained to secure the highest degree of perfection so noticeable in the works issued.

His office at that time was considered one of the most important industries in the City of Antwerp and the house he occupied is now known as "The Musée Plantin-Moretus," being filled with a strikingly complete collection of practically everything pertaining to the history of printing in the early days. The old printing-office with most of its original equipment, Plantin's private office and living rooms are preserved intact and to this day remain one of the principal show places of the town.

When Plantin's fame as a printer was at its highest point, the King of Spain conferred upon him the title "Arci-Typographus," accompanying the title with a good-sized pension and a patent covering the printing of religious works. About this time, Plantin opened branch offices in both

Leyden, or Leiden, and Paris, continuing to give his personal supervision to the Antwerp office as before. In his Antwerp establishment he is said to have paid out enormous sums to his workmen, engaging the best educated men of the day, and leaving nothing undone to secure the perfection for which he continually strove.

Plantin's most remarkable work is said to be a Polyglot Bible, printed in Greek, Latin, Hebrew and Chaldaic, in eight volumes, of which an edition of five hundred copies was printed; owing to a shipwreck, the larger portion of this edition was lost at sea while en route to Spain. His best specimens are almost universally religious works and authorities generally agree that, taken as a whole, they can not be excelled.

Upon the death of Plantin in 1589, the business descended to his son-in-law, John Moretus, who for years had been active in the conduct of the Antwerp office; the Leyden and Paris offices became the property of the other two sons-in-law.

"By thy works ye shall be known," could well be applied to Plantin.

PERFECTION

No perfect thing, the sage's story ran,
Was ever made or ever shall by man;
Perfection is an attribute alone
Of Deity, but ere Time's hour is flown
Man's aim to reach that high, supremest height
Gives purpose, power, a rich and keen delight
In living. It skills not where he finds
His mission; joined with kindred minds
His soul, expanding with the will to do,
Sings the sweet anthem of the pure and true.
In ringing cadence with his fellows then
He joins in truth the brotherhood of men.
The morning breaks upon each glorious day
Filled with the tasks that all his cares allay;
Gaining a newer thought, a deeper insight here,
Losing at times a little, only to make more clear
Some hidden secret, now found by happy chance;
The pendulum of action swings but to enhance
The training of reaction, so to bring
High resolution to its tensioning.
The closing day in softly glooming o'er
With soothing shadows to his soul shall pour
Its murmurous sweetness, and his heart at peace
Foretastes perfection when his work shall cease.

THE JUNE BRIDE

My mama hugs me tight, and says
"My dearie girl you are,"
And papa smooths my hair and says
"I find in you by far
The toughest little nuisance
That ever vexed a man,"
And frowns at me in make-believe
As only papa can.
They make a lot of me just now;
The reason I can guess,
Along with why they're getting me
The loveliest, swellest dress:
'Cause sister Mary's beau has come
And Sally says that soon
There's going to be a wedding here
Sometime, she says, in June.

Carmen H. McQuilkin



EDITORIAL

AGITATION for reforms is always exposed to weakening of interest because of the weariness caused by the sameness of the arguments. "Aw, we've heard all that stuff before," is the refrain of tired hearers. "You've said that three times already," said one of the audience to an Irish orator. "I know I have," said he, "I know I have. Right well, I know I have. But I want to impress it sthrongly upon ye," said he. The word efficiency is in danger of becoming a wearisome word. But it is the talismanic word for the redemption of the printing trades from much waste and loss. And that waste and loss is not borne by the employer alone, it is shared in by every worker — every employee. It is up to every one to aim at efficiency — to make the business a profitable one. For the larger the increment the greater the resources from which the employee can obtain his share of that which he has helped to earn.

IS PRESIDENT WILSON going to keep one good resolution and appoint Mr. James M. Lynch Public Printer? is what we are wondering at this writing. The objections that have come under our notice are trivial. Some are based on differences of opinion about union policy; others have their foundation in the belief that a man who is a unionist is necessarily unfit, while some object because Mr. Lynch has not been close to the producing end of the printing trade. That would seem to have pertinency and force with the man on the street. Those acquainted with recent history of the Government Printing Office will not be disposed to give it so much weight. Nowadays the business of the office has grown to such proportions that the chief executive must leave details to subordinates. He deals with men and systems, and the peace of mind of the President is helped immensely by a Public Printer who can discuss affairs convincingly with department heads and the "bigwigs" of Congress who compose the committees of the Senate and the House. Those who have heard Mr. Lynch in his bouts with the newspaper publishers will not question his capacity in that respect. His wide experience as president of the International Typographical Union has taught him the knack of "handling men," be they big or little. We believe the appointment would be one President Wilson would never regret.

Consideration for Others.

It has been said that we can get anything we want by going after it in the right way. There's the hitch — going after it in the right way. We are too prone to jump at a thing, and not take the necessary time to study the matter and wait for the most opportune time for presenting our proposition or making our wants known. How many aggravating little difficulties could be readily overcome and settled to the satisfaction of all concerned if they were only given proper consideration and then presented in a quiet manner and at a time when other things were not crowding and demanding attention?

These things are mere trifles, we say. Yes, but we forget the words of that old sculptor-sage: "Trifles make perfection, and perfection is no trifle." It is well for us to stop now and then and give these matters proper consideration, for they mean just as much, are every bit as true, in this day of rush and hustle, as they ever were. How much easier it would make matters all along the line if we only gave a little more consideration to the feelings of those about us, instead of letting the rush and tear crowd out the little niceties that make life worth living. In the shop, in the office, or on the street, we often find things hurled into confusion through hasty judgment, or jumping at conclusions, and not weighing the point in question.

This appears to be somewhat of a preachment, but is suggested by actual incident. While in a certain office not a great while ago, an order was sent into the shop and considerable time spent giving instructions as to the way the work was to be done. No thought was given by the one giving the instructions as to whether or not conditions would permit their being carried out. After starting on the job it was found that material required was not available and that a saving of time could be made by following another method. Without waiting for a suitable time, the matter

was, figuratively, thrown at the one who gave the instructions. His mind occupied with numerous more important details, he could not see things in the way they were presented, and, unwilling to listen to argument, insisted on his way, precipitating confusion and tying matters up in general.

It is well worth while to give a little more time to considering these trifles now and then if for no other reason than creating and maintaining harmony in the workroom. Greater effectiveness can be secured where all are working in harmony than where there is discord, and a little consideration for another's feelings often goes a long way in getting all to work together, which, in the end, is the sum and substance of the efficiency movement.

A Substitute for Wood-pulp.

The Paper Committee of the American Newspaper Publishers' Association in its final report to that body recently said: "The hunt for a substitute for spruce pulp continues with unabated energy. Several ventures that made extraordinary promises of profit have been exploited during the year. Newspapers have published amazing calculations of raw material available for papermaking. They have predicted the dawn of a new era when the American papermakers will be free from the exactions of Canadian pulp-wood men. It is possible that some substitution of spruce pulp may be obtained. Fortunes await the successful workers. After three years of patient research the Government Laboratory at Wausau, Wisconsin, has not obtained from other woods a satisfactory article. It has not been able to obtain the color which newspapers require. The Government Bureau of Plant Industry has also failed to obtain the object that is sought. Experiments with sugarstalks and cornstalks have been continued for more than twenty years. While good pulp available for many kinds of paper has been made, the cost of obtaining the product has not been a commercial success. For instance, six tons of cornstalks are required to make one ton of fiber. Chemical treatment is necessary, whereas one cord of spruce wood, weighing approximately two tons, will produce one ton of ground wood merely by applying the wood against the face of a grindstone. The wood is floated down streams at a minimum cost for transportation and handling, and is converted into mechanical pulp at a minimum cost of labor and without chemicals. It is possible that a substitute for spruce pulp may be found in some by-product of another process. Representations of success in these efforts should be regarded with caution."

This is not very encouraging to the newspaper publishers. But there may be methods of reducing the cost of preparing cornstalks, for instance. Tentative proposals were made, we understand, to enable farmers to reduce farm waste for distillation, the simple apparatus being provided under governmental regulations. The idea being that the farmers could thereby make denatured alcohol for power and heating from cornstalks and other waste farm products. The possible diversion of the alcohol to other purposes than power and heating would seem to be rather an obstacle to developing this source of convenience to the farmer. It is possible, however, that preliminary processes may be applied to cornstalks to reduce their bulk and weight, so that they can be baled and shipped to paper-mills. The processing necessary to obtain the cellulose for paper would involve the extraction or distillation of alcohol — a salable by-product — which would reduce the cost of the processing for the paper-pulp. The organizing of such a plan presents difficulties, of course, but not insurmountable difficulties. The requirements of white paper, insisted on by the newspapers, may be qualified. Numbers of the papers print pink and green sheets, and if the public tolerates these why should the newspaper publishers become excited over, say, a toned sheet of a delicate sepia. These suggestions may seem to be made of course in a fog of ignorance, and may be impossible, but if any one knows any reasons why they are impossible let him speak.

Functions of New Department of Labor.

Those there were — including former President Taft — who pooh-poohed the idea of having a department at Washington devoted to the interests of labor. We surely have no quarrel with our dubious friends, for we ourselves regarded the establishment of the department as a politician's stop to a growing sentiment.

President Wilson selected a man for head of the new department who has ideas about its mission, and who is content to be a foundation builder. When one comes to think of it, Secretary William B. Wilson is the sort of man who is likely to possess vision. Mine-worker, labor-union official in times and territories when and where the reward was poverty and jail, poet, congressman and small farmer, his history shows a variety and diversity of occupations that must give him a broad view of life. Therefore, we should not be surprised when we read this clear statement bearing on the vital issue of the age:

"Capital and labor are partners. Capital without labor is ineffective. Labor without capital is idle. Capital is an inanimate thing. It represents

the accumulation of the unconsumed product of previous labor. On the other hand, capital is the means by which labor can live until the products of its efforts can be realized on. Capital, the inanimate thing, can produce nothing except by providing opportunity for labor. Therefore, capital and labor, to be effective, must serve each other.

"This leads naturally to an important statement, the force of which is sometimes overlooked. As capital and labor each must serve the other, then each must have voice in determining the terms of partnership. It is here that we have had trouble in the past. In our disputes we have confused the meaning of the words 'mutual' and 'identical.' The interests of capital and labor are mutual — they are not identical. They are mutual in seeking the greatest production by the expenditure of a given amount of effort. It is only when it comes to a division of what has been produced that their interests diverge.

"Here is where the opportunity exists in this country for these two mutual interests to sit down in the council chamber of judgment and work out a division that has regard for the proper rights of each. Consequently, I look forward with great assurance to the future of this department. It must tend toward industrial peace. Mutual understanding depends upon mutual explanations. The duty of this department will not lie in the direction of deciding difficult questions, but rather in the direction of bringing together those whose interests are mutual and who will therefore gain by being brought together. . . We are not to decide; we are to bring together. The department is not built for to-day. It is built for all time and therefore must plan, not merely for the immediate gain, but also for the permanent welfare of the workers."

Secretary Wilson evidently believes that the remedy for industrial ills has not yet been discovered, and he proposes that the United States Government shall take a hand in endeavoring to solve the problem. A few eastern papers feigned to believe that the new department would be made a machine to garner legislative and other tid-bits for labor. Mr. Wilson in his pronouncement does not seem to be very grasping, for he thinks labor's great present need is an education more suited to its requirements. He says:

"One of the greatest services that can be rendered by the nation to labor of the muscular kind is in the direction of efficiency, and that is why during my Congressional life I gave whatever support I could to the subject of vocational education. I am glad to see that the Page Bill has been re-introduced and to know that the friends of vocational education are striving to bring into it some changes that may produce prompter action on the part of Congress. But whatever Congress in its wisdom may do, the fact remains that the greatest strength to come to our nation is in the direction of efficient life on the part of the majority. Our high schools are producing students for colleges and for professional life. They are only a small proportion of the student force of America. Those who do not reach high school are the vast majority. It is of that vast majority that society must think in order that the lives of the many may become efficient. I strongly favor federal funds being placed at the disposal of those States that will contribute similar funds to produce an educational change which is essential, now that our nation has taken on a distinctly manufacturing type of development."

Though a radical, the Secretary of Labor seems to be enrolled among the safe and sane.

Encouraging the Employee.

How many owners of printing plants realize the necessity of developing the individuality and initiative of their employees? Yes, many agree that this is necessary, but how many do it? Getting employees to the point where they will act on their own initiative is an essential factor in increasing the efficiency of a force of workers. But how few employers are willing to let those under them go ahead and do the work in their own way? An order is received and instructions are sent with the job-ticket that the work must be done in a certain way. The one giving the instructions is busy with the details of the office, or on the outside soliciting, and knows little of the conditions prevailing on the other side of the office partition. And in many instances these conditions may not permit of the work being done just in the manner laid out. On the other hand the employee, familiar with the shop, may know of or be able to figure out a way of handling the job which will reduce the time spent in getting it out; and less time spent on a job means lower cost and increased profit.

If you have a faithful employee, why not give him the opportunity to develop by allowing him to take the initiative and use his own judgment in doing the work? You will in this way gain the good will of those in your employ, and also, by having a force that you know will do the work as well while you are away as if you were in the office, be relieved of many of the details and have that extra time to devote to soliciting new work.

BAD BOTH WAYS.

Knicker — "It is terrible the way parents make their babies work at night."

Youngpop —"And it is terrible the way babies make their parents work at night." — *New York Sun.*

APPRENTICE PRINTERS' TECHNICAL CLUB

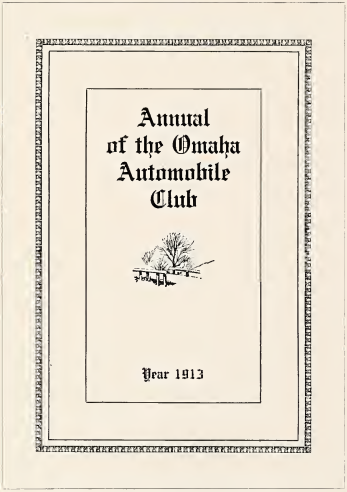
No. XXX.— BY W. E. STEVENS,
Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

Specimens.

Specimens submitted for March and April are herewith acknowledged and briefly criticized. Owing to a lack of space the special article which usually precedes these criticisms has been omitted, but will be resumed in our July issue.

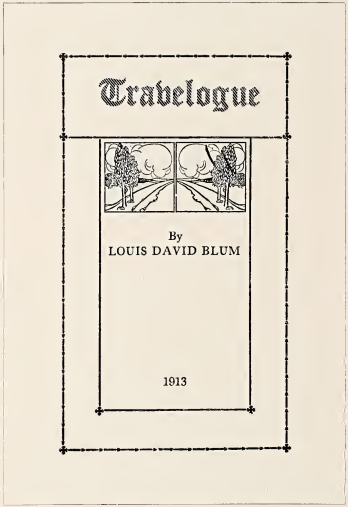
As it is our aim to make this department beneficial to all apprentices we welcome suggestions. Remember, boys, this is your department, and it is up to you to make it interesting. Ask questions — submit specimens — furnish contributions — make suggestions.



No. 1.— Booklet cover-page by Michael Basar.

MICHAEL BASAR, with the Beacon Press, Omaha, Nebraska.— Your booklet cover-page is exceptionally neat and attractive. It is reproduced herewith (1).

LOUIS D. BLUM, with the Baron de Hirsch Trade School Press, Bronx, New York city — Your specimens are above criticism. They have an out-of-the-ordinary touch that denotes talent. The cover-page of the "Travelogue" booklet is reproduced herewith (2).



No. 2.—A booklet cover-page by Louis D. Blum.

EMILE J. CAVANAGH, with *The North Side News*, Bronx, New York city — The business-card is very neat and well balanced. A lighter tint would, as you state, give more prominence to the central lines.

CARL CURTISS, with *The Kalida Record*.— You have a tendency to use too large type sizes, although the specimens are well balanced and harmonious. Avoid separating a postoffice from a State as in "The Eagle Cafe" card, and do not letter-space one side of a line and not the other.

GEORGE R. DUNLAP, Erie, Pennsylvania.—An improvement could be made in "The Fixture Man" card by setting the sixth and seventh lines in a smaller type size and placing them in the lower left-hand

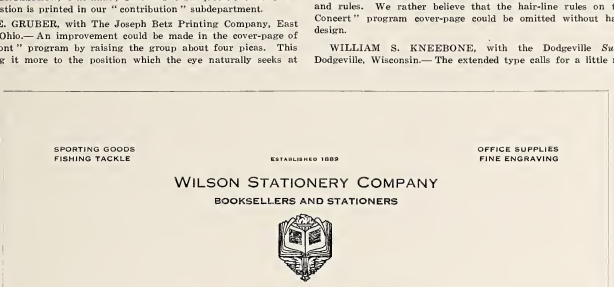
corner, setting the postoffice and State in the lower right-hand corner. This would give more prominence to the main lines through more white space around them and more contrast between type sizes. Your work, on the whole, is very commendable.

JOHN GROSSMAN, Cincinnati, Ohio.— The banquet ticket is O. K. Your suggestion is printed in our "contribution" subdepartment.

CARL E. GRUBER, with The Joseph Betz Printing Company, East Liverpool, Ohio.— An improvement could be made in the cover-page of the "Belmont" program by raising the group about four picas. This would bring it more to the position which the eye naturally seeks at

W. JAMES KING, with Margison Brothers, Victoria, B. C., Canada. — Your specimens are fine and well worthy of the "Certificate of Excellence," which has been sent you. The "Dance" ticket we reproduce herewith (6) to show how cleverly you have broken a wide area of white space by a small decorative spot harmonious in tone with the type and rules. We rather believe that the hair-line rules on the "Choir Concert" program cover-page could be omitted without harming the design.

WILLIAM S. KNEEBONE, with the Dodgeville *Sun-Republic*, Dodgeville, Wisconsin.— The extended type calls for a little more space



No. 3.— Letter-head by Carl E. Gruber.

first glance. We herewith reproduce one of your letter-heads (3). Your specimens are extraordinarily pleasing.

ARCHIE HAZELDINE, with Jewell, The Printer, Vancouver, B. C., Canada.— One of your letter-heads is herewith reproduced (4) as it is an exceptionally pleasing handling of a large amount of copy. In the "Jewell" letter-head too much attention has been given to the rulework and too little to the type. You should first endeavor to display your lines properly and use no decoration or panelwork unless it increases the effectiveness of the type. Panels should never be constructed unless there is a sufficient amount of copy to properly fill them.

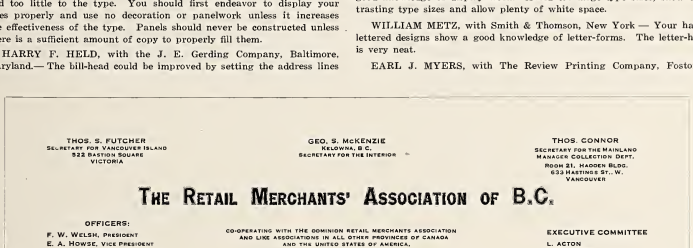
HARRY F. HELD, with the J. E. Gerding Company, Baltimore, Maryland.— The bill-head could be improved by setting the address lines between the lines in the upper left and right hand corners of the letter-head. Specimens are neat.

JULIEN F. LAMOUR, with the Weis Manufacturing Company, Monroe, Michigan.— The program has been very nicely handled.

HARRY McDONNELL, Philadelphia, Pennsylvania.— You have a good knowledge of display work. Avoid too large type sizes, show contrasting type sizes and allow plenty of white space.

WILLIAM METZ, with Smith & Thomson, New York — Your hand-lettered designs show a good knowledge of letter-forms. The letter-head is very neat.

EARL J. MYERS, with The Review Printing Company, Fostoria,



No. 4.— Letter-head by Archie Hazeldine.

in a size smaller type and placing a plain parallel-rule panel around the word "Druggists." We have printed your "contribution."

GEORGE HERZING, Nazareth, Pennsylvania.— In a personal letter, we will explain how your title-page could be improved.

J. GLENN HOLMAN, with The A. B. Doerty Printery, Findlay, Ohio.— For your excellent work we award you another "Certificate of Excellence." We herewith reproduce the "United Brotherhood" program (5). An improvement could be made in the "Hatcher" bill-head by allowing more space below the second ruled writing-line.

VERNE E. JOSLIN, with the *Hartley Journal*, Hartley, Iowa.— Avoid separating the postoffice from the State as in the "Palmquist" and "Hartley Creamery" corner-cards. In a personal letter we show how the "Cafe" corner-card and letter-head could be improved.

Ohio.— We take great pleasure in awarding you a "Certificate of Excellence." Your training through the lessons of the I. T. U. Course is very apparent. Out of all your specimens we haven't a single criticism to make. Your program cover-page is herewith reproduced (7).

THOMAS J. O'BRIEN, JR., Bridgeport, Connecticut.— Your specimen could be improved by using a lighter blue so as to show more contrast to the black, otherwise it is fine.

ARTHUR L. PALMER, with the Anchor Printing Company, Indianapolis, Indiana.— We contemplate printing your "contribution" in our July issue. Specimens are excellent. The "Statesman" card could be improved by placing the trade-mark above and below the type-lines, leaving them out of the corners of the panel.

HYMAN B. RUBIN, Troy, New York.— The central group in the

"Jacques" card is too low, giving a crowded effect. An improvement could be made in the "Comus" ticket by placing the label outside the rules and lowering the central group.

JOHN RUEMER, JR., Brooklyn, New York.— The program has been very nicely handled. In a personal letter we show how the cover-page design could be improved.

Banquet *and* Social Session *of the*
United Brotherhood
of Vanlue

FRIDAY EVENING, APRIL ELEVENTH
AT SIX-THIRTY P.M. IN THE BASEMENT OF THE M. E. CHURCH

PROGRAMME

VANLUE'S CIVIC NEEDS: HOW SUPPLY THEM

Civic Duties - - - Prof. W. H. Guyer, Findlay
From the Mayor's Standpoint - - Wayne Crawford
From the Marshall's Standpoint - Dick Smith
From the Council's Standpoint - - F. S. Lee
From the Board of Health's Standpoint - Dr. W. M. Metzler
From the Business Men's Standpoint - Claud Dipert
From the Farmer's Standpoint - - Ora Bright
From the Educational Standpoint - - Ray Morehart
From the Laymen's Standpoint - - Frank Miller
From the Minister's Standpoint - - Rev. T. C. Biddle

No. 5.—A program by J. Glenn Holman.

EDWARD H. SCHNABEL, Bronx, New York.— The card is quite pleasing although, as you state, an improvement could be made by setting the main line in a size smaller type.

CHARLES SCHWOERER, Chicago, Illinois.— We believe, as you do, that in order to possess a "Certificate of Excellence" apprentices will

DANCE
TO BE HELD IN THE
ESQUIMALT
PUBLIC HALL
Under the auspices of the Trustees of the Hall
on..... TICKETS 50c.

No. 6.— Ticket by W. James King.

endeavor to improve their ability. Your specimens allow of no criticisms or suggestions.

LOUIS J. SPANG, with the J. C. Ely Printing Company, Dayton, Ohio.— Your specimens are very commendable and we are pleased to award you a "Certificate of Excellence." Especially neat and pleasing is the "Knox" letter-head.

GERALD SWEENEY, Spring Valley, Illinois.— Your ad.-work is very good. Several valuable points will be brought out in our letter of criticism.

FRANK V. TAYLOR, Denver, Colorado.— You should strive to show more contrast between type sizes in order to "throw out" the main display lines. Also, allow pleasing areas of white space to give additional strength.

REINHARD F. VOELKER, with the Grit Printing Company, Williamsport, Pennsylvania.— The lemon-yellow is a trifle weak in combination with the purple. A green-yellow would have been much more pleasing.

WALTER WALLICK, with *The Cerro Gordo News*, Cerro Gordo, Illinois.— Your letter-head work is excellent, showing a good knowledge of display.

CONTRIBUTIONS.

The Unsophisticated Apprentice.

BY WILLIAM ELLMAN, PHILADELPHIA, PENNSYLVANIA.

The composing-room of Green & Brown was typical of old composing-rooms, and the compositors harmonized with the atmosphere of their environment. There were no

High School
Concert

March 26, 1913

Given by The Girls' Choral Society and Boys' Glee Club of Fostoria, Ohio. Under the direction of Miss Florence F. Smith.

REVIEW PRINT FOSTORIA, OHIO

No. 7.— Program cover-page by Earl J. Myers.

spittoons. The floor was squalid and filthy from excessive chewing and spitting of tobacco. When sprinkled with water for sweeping — which event did not occur very frequently — it presented a greasy appearance and the odor was nauseating. Racks against the wall extended up to the high ceiling and one had to climb on the stone in order to reach some of the cases. The room was situated on the top floor of a decaying building and was damp and chilly.

In a downpour of rain it received its share. The cases were full of dust, and the quad boxes were never without a collection of pi.

There were fifteen journeymen employed, most of whom had served their apprenticeship in that shop. One middle-aged man, a distributor, kept his derby hat and his coat on while working. He wore no apron and did not even roll up his sleeves.

It was in such a composing-room that Alexander began his apprenticeship. The foreman was always grouchy, but exceptionally so on this particular day. His best man had quit, work was piling up and a compositor was nowhere to be found. He was busily engaged in trying to lock up a form with warped furniture and reglets, all the time pouring forth a torrent of profanity — not because it would help matters any, but to relieve his feelings — when a sudden bang! slap! zing! r-z-z-z! was heard in the far corner of the composing-room. Being occupied with his own troubles, he was not aware of any disaster until one of the men approached cautiously, and gently broke the news.

"What!" he roared, so that even the cases and racks trembled, "Pied the Nonpareil Cheltenham Condensed! The little ——" to print the rest of that sentence would be a violation of all the laws of decency.

He rushed back to the last alley and confronted a much confused and confounded apprentice. The whole room was suddenly quiet and the men were straining their eyes to get a glimpse of the proceedings.

"You butter-fingered son of Satan, what are you up to now? Back to the farm for yours. Get me? You're fired!" he thundered and then walked back to the stone, his antipathy for things in general so enhanced that every breath brought forth a deluge of blasphemy that would have prostrated a deep-sea sailor.

From the first Alexander expected a jacking up and had already framed up an apology and an offer to work overtime and clean up the mess, but to be discharged was more than he looked for. He stood dazed and uncertain; then, slowly recovering his senses, began to realize the situation. He had served two and a half years in that old composing-room, was on intimate terms with every one in the shop, and was considered a good worker. To be discharged for a not uncommon occurrence was too much, even for his natural light-heartedness. Slowly he trudged over to his hook, put on his hat and coat and made his way toward the door. As he was about to pass out an inspiration came to him. Here was a chance to speak his mind and "get back" at that bullying foreman.

"Come down Saturday and get your pay," said the foreman curtly.

"So long, you big, ugly son-of-a-rummy!" snapped Alexander, then rushed down the stairs just in time to escape being hit with a well-directed mallet.

Alexander was puzzled. This was his first job and he had no references to show for his time. But by persistently showing up at several shops he finally secured a position two weeks after his discharge. After working a day and a half the foreman said to him, "Business is slow and you'll have to take a vacation. You can leave your address and we'll send for you," which he innocently believed.

Monday morning of the third week brought with it much promise for Alexander. He received a position as a two-thirder, worked hard to make good, but again his early neglect began to show itself conspicuously. He had been brought up under the old system. This new place was a modern office, with a cost-system method of estimating and modern materials. The up-to-date methods were all new to him.

His first job was a card which he quickly disposed of, and several reprints followed in quick succession. Then he was given manuscript of a letter-head for a fashionable millinery house. He paused a few moments, finally decided as to the layout of the job and proceeded to set it as follows:

Name of firm, thirty-six-point heavy Gothic; address of firm, twelve-point Cheltenham condensed; city, twenty-four-point heavy Gothic; business, twelve-point De Vinne; all lines centered and spaced evenly. Pica between each line.

For you, dear reader, this appears preposterous, but Alexander's ignorance must not be overlooked. For had he ever been taught differently? Had his training not been neglected in the shop where he had started and learned what little he knew of the trade? Had any compositor in the hurry and scurry of rushing out cheap work ever approached him and shown him when his work was wrong and how it could be improved? How many just such unsophisticated "devils" are wearing out the sidewalks in our large cities?

He slowly tied up the job, laid it carefully on the stone, pulled a proof and examined it with great satisfaction.

"Now," he said joyously to himself, "The boss'll think I'm a wonder and praise me. Can't set type, eh? Wait till they see this. Yes, sir! I'm the guy that put type in typography."

When the foreman saw the job he glanced at it blankly and stared at Alexander.

"What's this?" he asked.

"Why, the — letter-head — you gave me to set," stammered Alexander uneasily.

The foreman was nearly prostrated. "Ye gods!" he cried out in despair. "I advertised for a plumber by mistake!"

Alexander never walked down those stairs; he sailed down. When he reached bottom, he sat on the doorstep and gazed into blankness. After several minutes he straightened up and headed for the public library to forget his troubles in an *Oliver Optic*. While glancing along the shelves his eye suddenly caught the words, "THE INLAND PRINTER." Curious, he picked up the top number, wondering what there was in the trade that could be written about. Why, anybody knew what a slug, lead, rule, border, etc., was. He opened the magazine directly in the middle when this heading attracted his attention:

"APPRENTICE PRINTERS' TECHNICAL CLUB."

He walked over to the table and began to read the articles. The first subject was on type-faces, their characteristics and peculiarities, their proper use and jobs in which they would appear most effectively. His interest in the publication was immediately aroused, and when he had finished one article he rushed back to the shelf for the next. An article in that number treated on indenting, spacing and leading. His interest at this time was so intense that he was unconscious of his surroundings. One after another he read the articles until he found that the last number was not on the shelf. He approached the desk and asked for it. It was found for him and he eagerly seized it and pored over its contents. The apprentice department treated on the evolution, invention and progress of printing. He took notes and memorized some of the fine points. One article particularly appealed to him. It gave notice of the organization of a technical society in his own city, under the name of the Junior Typographical Union. He took note of this and decided to be present at the next

meeting. Feeling greatly encouraged and even exultant over his good fortune he left the library.

At 8 P.M. on the meeting night of the Junior Union, he went to the union headquarters where the meetings were being held and introduced himself to the chairman. After his name was entered he took a seat among other apprentices. There were some fifty boys sitting and facing a table at which sat the youthful officers. Like most members there, before their organization, Alexander did not know a club's formalities. He did not know how to make a motion or how it was carried out. After the reading of the minutes the various committees made their reports. Then came the discussions; small chaps just beginning the trade; young men nearly journeymen; boys of his own age; all took part in the proceedings and discussed the questions intelligently. It was a revelation to him. How happy he would be when the time came for him to address these meetings.

The business over, a lecturer appeared. Alexander had been informed that a first-class job compositor spoke at every meeting on the intricacies of the trade. This speaker was well known and did not need any introduction. He was delivering a course of lectures with illustrations of ad.-work.

The topic of the evening was on the proper treatment of initial letters. The audience was mute all through the hour; then there was an outburst of questions. The speaker was overwhelmed at the interest taken, but disposed of each query with painstaking clearness.

Then there was a debate. The subject was "Resolved that all sizes of type below eight-point should be eliminated from the printing trade." Here again many boys showed talent as speakers and disclosed many points that Alexander had never thought of before.

The debate over, he departed for home. The thought of all his troubles, mishaps and mistakes gave way for enlightenment. His fortunate perusal of THE INLAND PRINTER, and the consequent membership in this Junior Union gave him confidence, and through his acquaintance with the young men he obtained a position in a first-class office, where he is now prospering.

Saving Time on the Stone.

BY HARRY F. HELD, BALTIMORE, MARYLAND.

Set small forms such as visiting-cards, envelopes, billheads or others of similar character, fifteen, twenty or thirty picas, so that they will be the exact width of the lock-up furniture. It will save the stoneman the time of piecing out the ends to even furniture.

To Properly Set a Stick.

BY JOHN GROSSMAN, CINCINNATI, OHIO.

Apprentices are sometimes told to set their sticks by means of foundry-cut reglets or slugs. This method, however, leaves no room for squeeze of type when the job is locked up. The reglets are usually cut a half-point or point less than the required measure in order to allow for this squeeze of type. The best method of setting a stick a certain measure is to set it with twelve-point quads, which will make the measure true and prevent trouble in lock-up.

A Few Suggestions.

BY L. F. CARLIN, PHILADELPHIA, PENNSYLVANIA.

(1) Tack a piece of emery-paper about 4 inches long by 2 inches wide on the side of your frame for convenience in wearing down burrs on slugs, leads and brasses after they have been cut or burred through accident. You may also glue this emery-paper on and then tack it tight before it dries, pulling the sheet tight as you tack the last three ends, thereby making it more substantial.

(2) Nearly every shop has old rules that you may use for guides in setting up your type. The question is, where can we keep these rules so they will be handy at all times without becoming scattered or lost in the course of our labors?

I have answered the question in this way: Instead of using a case on my frame for supporting my galley I use an ordinary thick board with a strip on the near side about 3 picas wide by 2 picas deep, stretching the length of the board, and one on the right end to prevent the galley slipping. I have a strip about 1½ inches from the far side, which is 3 picas wide by ½ pica deep. This strip can be used for the support of your rule or pencils. Of course, you always keep your galley on the right side of your case or to the left of the case you are working on. On the lower left end of the board I have nailed two pieces of old wooden furniture, 50 by 3 picas, which help support the rules. The piece of furniture nearest the left end is placed parallel with and about one inch from the end of the board, while the other piece is run diagonally on the slant of about 75°, the far end of the latter touching the far end of the former, thus making a snug place for your rules.

The reason for having the near-side strip so thick is to prevent the galley from easily slipping, which it would do were it as thin as the strip on the far side, the thinness of which is desired because of the handiness in picking up your rule, pencil, etc. The two pieces of furniture on the left end are made thick so as to more ably support the rules.

"THINK LEWIS' WHEN YOU THINK DRY GOODS"

NOT THE CHEAPEST BUT THE BEST AT THE PRICE
AN ABSOLUTELY EXCLUSIVE LINE OF GOODS

THE A. T. LEWIS & SON DRY GOODS CO.

DRY GOODS, MILLINERY AND WEARING APPAREL
SOLE DENVER AGENTS FOR REDFERN AND WARNER'S CORSETS
DOROTHY DODD SHOES FOR WOMEN AND
FOREST MILLS UNDERWEAR

CHINAWARE, GLASSWARE, CROCKERY, ENAMELWARE
LAWN AND GARDEN SUPPLIES
GO-CARTS, TOYS

DENVER., COLO. _____ 191__
(NEW YORK AND PARIS)

Prize-winning letter-head by John Coursey.

I think the use of the plain old board instead of a case is a great idea in view of the fact that if you use a case for a galley rest, especially when distributing, the case will be destroyed in three or four weeks owing to the water dripping from the galley.

The following illustration brings out more clearly what I am talking about:



The Denver Monthly Contests.

The results of the February and March contests held for apprentice members of Denver Typographical Union, No. 49, were as follows:

FEBRUARY.

First Place — John Coursey, with the Carson-Harper Printing Company.

Second Place — Oswald W. Magor, apprentice in the Denver School of Trades.

Third Place — William H. Souble, apprentice in the Denver School of Trades.

The first-place entry is herewith reproduced.

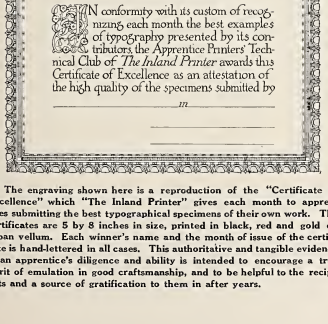
MARCH.

First Place — James Carretero, with the Williamson-Haffner Printing Company.

Second Place — Ross Sissom, with the McGuire Printing Company.

Third Place — Charles Lindeman, apprentice in the Denver School of Trades.

The first-place entry is herewith reproduced.



The engraving shown here is a reproduction of the "Certificate of Excellence" which "The Inland Printer" gives each month to apprentices submitting the best typographical specimens of their own work. The certificates are 5 by 8 inches in size, printed in black, red and gold on Japan vellum. Each winner's name and the month of issue of the certificate is hand-lettered in all cases. This authoritative and tangible evidence of an apprentice's diligence and ability is intended to encourage a true spirit of emulation in good craftsmanship, and to be helpful to the recipients and a source of gratification to them in after years.

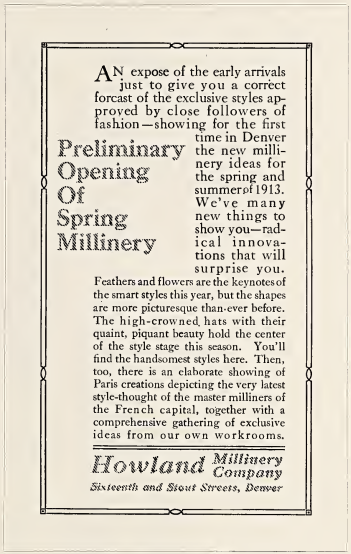
Certificates were issued to the following for the best specimens submitted for the months of March and April:

Earl J. Myers, with The Review Printing Company, Fostoria, Ohio.

W. James King, with Margison Brothers, Victoria, B. C., Canada.

J. Glenn Holman, with the A. B. Doerty Printery, Findlay, Ohio.

Louis J. Spang, with the J. C. Ely Printing Company, Dayton, Ohio.



A winning announcement by James Carretero.

VIEW OF AN APPRENTICE.

Earl J. Myers, Fostoria, Ohio, writes: "I wish to thank you for the "Certificate of Excellence" issued to me for specimens submitted for criticism. I feel proud of your personal statement that there was no criticism whatever to offer on my work.

"Words of that sort do much toward encouraging the apprentice in his work. They give him a feeling that he is succeeding and inspire in him a new desire to do his work better from day to day.

"His employer, who specially notices his work and wants to have him make a success, will notice the criticisms and reproduction of the work of his apprentice and will take greater interest than ever before in him.

"Long live the Apprentice Printers' Technical Club of THE INLAND PRINTER, the I. T. U. Course, and all other good plans for the welfare of the apprentice."



WANTED—A TITLE FOR THIS PICTURE.

A Year's Subscription will be given for the Most Acceptable Title for the Above Illustration.

Titles must not exceed fifteen words. Only one title must be given on a sheet of paper, accompanied by the writer's name and address. The title and the writer's name and address must be submitted by themselves; no correspondence should be enclosed in the envelope. Address: Picture Contest Editor, The Inland Printer, 632 Sherman street, Chicago. Contest will be closed July 10, 1913. Announcement of the result will appear in the August number.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

DOING THE RIGHT THING THE WRONG WAY.

To the Editor: OMAHA, NEB., May 6, 1913.

There is a regrettable disposition, acquired possibly through the frictions incident to improving working and wage conditions, to ascribe indifference to the workman in the printing-shop in regard to his work. In addition to the often-expressed suspicion that the printer tries to limit output, there is the charge that he will not exercise any thought or ingenuity or suggest any method of doing work more economically or efficiently. Men are pretty much the same, no matter what their position, and the same environment and conditions surrounding millionaire or wage-worker gives about the same result. It does not matter either whether the wage-worker is a unionist or a non-unionist, for that is only a matter of detail based on his preference on how he wants to sell his services. Labor and capital are exposed to the same opportunities for mistakes that lie in hasty judgments, and surely the great importance of determining the justice and right of how service shall be bought and sold requires discretion and self-restraint rather than prejudice and passion.

I make these few observations in advance of the statement of an experience I had lately. The proprietor of the shop where I work, an estimable and impulsive gentleman, brought a job of work to the foreman and told him to do it in a certain way. The foreman turned the job and instructions over to me to handle. I saw very quickly that the job, under the conditions of material in the office at that time, could not be produced without the purchase of considerably more material if delays were to be prevented. I studied out a plan of overcoming the difficulty, which necessarily modified the instructions somewhat, and suggested the same to the foreman. He agreed with my ideas and told me to hold the job up until he could see the boss. When he did see him, instead of pointing out the conditions that made it difficult to carry out his orders and then suggesting the method of overcoming the contradictory status, he blurted out:

"Say, about this job, Bill and I both think it would be a fool way to run it as you say, and ——"

"Now, look here, Smith," said the boss, "you heard how I told you to run that job. Now, you run it that way and no other. I'm giving instructions, understand; when I want your advice or Bill's I'll ask for it."

That settled the matter. The job hung fire and wobbled along — why? Because an executive supposed to have discretion did not exercise it, and struck out obstinacy and fire instead of reflection and coöperation. As for me, does any one think it unnatural that I should have to make a struggle with myself to offer any other suggestions. A man in my place does not sulk, but he must say "What's the use? I am here to do as I am told — not to think." Now this is a very bad condition for everybody, and if what I have tried to show has any influence I hope it will show itself in some of my fellow workers coming out as frankly as I have, and as reasonably as I have tried to be, and state their experiences for their own honor and the honor of the great army of workers. I do not mean to knock my employer or any other employer. I simply aim at getting statements of facts, showing how misunderstandings come about, in the expectation that reason and discretion will take the place of much prejudice and recrimination. I suppress my name and give a different address for obvious reasons.

PACIFIC.

"BUSINESS EQUIPMENT."

To the Editor: ST. LOUIS, MO., May 12, 1913.

After a second careful study of Mr. Nolf's "Title Contest," I still can not reconcile myself with the winning title: "BUSINESS EQUIPMENT."

Just why the "trend of popular effort" should decide the appropriateness of a title is more than I can understand; yet this is precisely what you state in your note announcing the winner.

The picture, as I see it, represents a scene of conflict — bloody conflict, not business conflict; I see a cannon, a gallows, bayonets, in short, a battle-field. In the foreground is a commanding figure leading a multitude of men, not to the field of battle, but from it, thus typifying a general of peace.

Has such a scene anything in common with the conflicts of commercial life? "An Allegory," you might say. Quite true; but does it not more nearly represent an actual war scene than an allegorical representation of business conflict.

If so, why not call it "The Deliverer"?

L. J. HERZBERG.

[EDITORIAL NOTE.— The idea held by the contest editor is that if a man seeks to make the world better for his being in it he must begin with himself. "The trend of popular effort" is the broad development of the individual. The gallows and conflicts shown in the picture are the concomitants of human greed and oppression, and business, not the business that means service, but the business that strives for monopoly and restriction, has been and is the creator of wars, murders and vice, for it creates conditions in its debased and selfish form that fosters degeneracy so that the brute inherent in mankind is fostered. The war establishment of the nations show in themselves how far we are still removed from the gospel of peace. The advocates of a bigger navy, more powerful battle-ships, more cannon and bigger cannon, declare that these burdens are necessary for "commercial" reasons. Commerce and business as thus interpreted mean war. There need be no "allegory."

The bayonet, the Krag, the cannon, the battle-ship, the soldier and the man-of-warsman, are the accessories of a reactionary idea of commerce and business. The commanding figure in the foreground of Mr. Nolf's drawing is leading men away from the conflict because his business equipment consists of a broad conception of duty and service and his own personal development through reading, observation and reflection. The man with the true business equipment may indeed be termed a "deliverer," in that he not only shows the way to reform but in that he "delivers the goods."]

SCHOOLS.

To the Editor: CHICAGO, ILL., May 3, 1913.

In the current issue of your always interesting and valuable paper you reflect editorially on the compensation of teachers in the public schools. Not alone in compensation for much hard and grinding work is the teacher oppressed, but in the lack of coöperation on the part of parents. Liberty has gone to seed in our educational system. Children are sent to school in such a condition physically, as to cleanliness, that they are a menace to others. Suggestions to parents that their supervision of such matters is desirable is bitterly resented. The old joke about the teacher who sent a little girl home because she was not as sweet-odored as seemed necessary recites that the teacher received a note from the little girl's mother to the effect:

"Rosy is no posy. She is sent to school to be teached — not to be smelled."

The joke has a basis in odorous fact. The entrance to our schools should be through a bathhouse so far as physical qualifications are concerned.

This, however, is just by the way. The parent-teachers' association is an organization for the purpose of coöperating with the teachers to get better results. I would exclude parents from such an organization, for they lose the objective view in aiding teachers. The taxpayer who has no children is the disciplinarian who is needed to aid the teacher. The nonparent teachers' organization is what we need to get coöperation of the direct objective sort. There is no particular merit in bringing children into the world unless the parent is by nature and training equipped to develop them into good citizens. But mere breeding has been for ages considered a very meritorious thing, and parents look with pride upon numerous repetitions of themselves, and let them grow rankly and irresponsibly and cruelly to meet the knocks and buffets of the world. The teacher has little if any disciplinary power. The pay of the teacher should be increased, his or her training made more rigid, and the training and education of children should not be left so much to chance but to a rigid and benign discipline, in which the egoism of parenthood shall have no place. TEACHER.

GENIUS!

It's cold and kinder lonesome,
The folks have gone to bed;
The writer-man is searching
For an idea in his head.

His fountain pen is broken,
The ink-well's empty, too;
The baby's chewed his pencil;
What can the poor man do?

Never mind the pencil,
Never mind the chill,
The poem was accepted,
He got a dollar bill! — *By Farmer Smith.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

A PRINTING company was recently fined, in the Halifax Borough Court, for not having whitewashed its premises according to the requirements of the Factory Act.

MR. FREDERICK DOBSON, who had the record of being employed sixty years by *Lloyd's News*, died recently at the Lloyd Memorial Home, at Deal, aged seventy-six.

THE Newcastle printers' union has secured a raise of 2 shillings in weekly wage for day and night floormen and linotype operators, with a proportionate increase in overtime rates.

COURSES in photo-process engraving are now taught in the Municipal School of Photogravure and the Polytechnic, at London; in the Municipal School of Technology, at Manchester; in the Central Technical School, at Leeds, and in the School of Arts, at Bradford.

MR. HENRY FROWDE, who for thirty-nine years was manager of the London business of the Oxford University Press, has retired from active service. Since 1874 he has assisted in the distribution of more than forty million copies of the Bible, issued from this office.

THE Guildhall Library, London, has been presented by Mr. Joseph Hicks with a fine edition of Plato, published in Paris in 1520. On its title-page appears the earliest known illustration of a printing-press, which cut had, however, been used by the same printer on a work issued in 1511.

THE annual conference of the British National Union of Journalists was convened at Grosvenor Hotel, Manchester, on March 21. Though this union is but a few years old, its membership totals 3,500. It has accomplished much in improving the conditions under which many journalists work.

AFTER a futile effort to get the employers to agree to a conference to discuss a proposition for better wages, the Manchester Typographical Association recently took a vote of its members to ascertain their disposition respecting a strike. The vote was 1,550 for and 501 against. A vote on a levy of 1 shilling per week as a strike provision was 1,360 for and 628 against.

THE London Society of Compositors has just issued its sixty-fifth annual report. It shows the income in the past fiscal year to have been £68,948 ($335,432). For out-of-work benefits, £34,374 ($167,230) was expended; for pensions, £20,031 ($97,450); for litigation and scale defense expenses, £2,570 ($12,503), and contribution to the pension fund £12,031 ($58,530). There was an increase in the society's assets during the year, despite a year full of struggle; these are valued at £48,802 ($237,428). At the close of the year the society had 11,804 members.

GERMANY.

IT is reported that the Berlin postoffice handles daily an average of 131 tons of newspapers and other periodicals.

THE cities of Berlin and Leipsic have decided to participate in the big graphic-arts exposition which is to be held in the latter city next year, and each has appropriated 6,000 marks ($1,428) for the purpose.

DER DEUTSCHE BUCHDRUCKER-VEREIN (the master printers' national association) will convene in general session this year at Metz, on June 1. Der Verband der Deutschen Buchdrucker (the workmen's national union) meets at Danzig, on June 16. Der Deutsche Faktorenbund

(union of foremen and superintendents) has already held its annual convention, at Stuttgart, May 11-12.

BREMEN'S new city directory shows that it has 56 printing-offices, 3 printers' supply houses, 4 dailies (of which one is now 171 and another 69 years old), 30 other periodicals and 22 bookstores.

THE H. Berthold Company, typefounders and brass-rule makers, at Berlin, contemplates declaring a dividend of fifteen per cent for the year 1912, upon its capital stock, which was increased a million marks a year ago.

A QUESTION which would seem amusing to an American is now being discussed in German business circles, including printers — namely, Is it lawful to pay workmen with paper money? There appears to be much to say pro and con.

THE number of new books issued in Germany in 1912 was 34,801, as against 32,998 in 1911, an increase of 1,803, and against 27,606 in 1903, an increase of nearly twenty-five per cent. Germany thus outranks England and France by far, which countries in 1911 issued 10,914 and 11,652 new books respectively.

THE German postoffice department, which takes subscriptions for periodicals, issues yearly a price-list of such publications. The first issue, in 1823, listed 474 newspapers; the latest has 14,500 periodicals of all classes, of which 11,300 are in the German and 3,200 in other languages; 10,650 are printed in the German empire.

THE twenty-fourth and last volume of the sixth edition of that monumental encyclopedia, Meyer's "*Konversations-Lexikon*," has just been issued. The completed work contains over twenty-five thousand large octavo pages, of two columns each. As each column contains 69 lines of eight-point type, there is a total of about 34,500,000 of such lines in the work. It has 17,000 illustrations in the text and 1,610 full-page plates and charts.

THE noted printing and publishing house of George Westermann, at Braunschweig, on May 21 became seventy-five years old. The concern recently moved into a new building specially erected for its use. In its pressrooms it has no less than thirty typographic and lithographic cylinder presses, including eleven for two-color work, and it has an electric power equipment of sixty motors, with a total capacity of two hundred and fifty horse-power.

THE directory of the Royal Library at Berlin has been working for some years at the cataloguing of its books and those of the ten Prussian university libraries. The catalogue contains about two million entries. The question of printing it is now being considered, and it is probable that this will be done. It is estimated that the catalogue will comprise sixty quarto volumes of eight hundred pages each, and that an edition of one thousand copies will cost about $200,000.

WILHELM HEYER, founder of a prominent paper warehouse at Cologne, died March 22, aged sixty-four. He did much for the advancement of the Rhenish paper industry, but his most notable work was the building up of a historical museum of music, whose present value is about $500,000. This comprises instruments, pictures and autographs of musicians, manuscript and printed music, literature of music, etc. He made a splendidly arranged catalogue of it, of which so far two volumes have been printed, and which is of eminent value as an aid in musical research. For this work the King bestowed upon him the badge of the Order of the Red Eagle.

THE summer term of the graphic-arts classes in the First Trade School of Berlin began April 9. The tuition includes courses in the drawing of ornaments, copying of living-plant forms, freehand sketching, drawing of type-designs, drawing of ornamental letters with the idea of using them in printed matter, designing and sketching of printed matter, cutting of linoleum for tint-blocks, etc., technical color-schemes, registering of colorwork, technical practice at job-composition and at the hand press, photography and zinc etching, technical management of a printing-office, preparation of copy and estimating, practice at platen and cylinder presses, colorwork and mixing of colors. The hours of tuition are from 7 to 9 P.M. on weekdays and 8 to 12 A.M. on Sundays.

A SCRIPT museum, under the auspices of the German Book Trades Museum at Leipsic, will be opened August 1. It is the intention to display the art of writing in all its ramifications. A section will be devoted to the written and printed scripts of all peoples, from the earliest to the latest, in plaster casts, photographs, copies and originals; also one for the variations of script, such as calligraphy, pasigraphy, cryptography, stenography, figure writing, texts for the blind, musical notation, modern art lettering, etc. There will also be a division for writing implements, from the most ancient to the newest, and the materials for writing upon. To the museum will also be added a library of script lore.

ON March 29 Die Brücke, the international institute for the organization of intellectual work, held its first general session, at Munich. It was attended by the Prince-Regent of Bavaria and a number of men prominent in scientific and business circles. It will be remembered that this organization is making active propaganda for a system of uniform book and paper sizes. Encouraging reports were made at the meeting, which show that this idea is making considerable progress. An exhibit will be made by Die Brücke at the great international graphic-arts exposition next year in Leipsic, which city was selected for the next general meeting. In honor of Emperor William's attaining the twenty-fifth year of his reign, Die Brücke will issue a *de luxe* memorial volume, limited to 350 copies, which are to be distributed among the large libraries of the world.

DR. J. MICHAEL SCHMIERER, a Berlin engineer, has been working on the problem of transmitting pictures by telegraph, and has gone a stage farther than others in this field. At the sending end of the wire he uses a camera, the lens of which can be pointed at any desired object. The light-rays are thrown on a screen, which divides the picture into light-points of varying brightness. These points in turn are thrown on a sensitive plate treated with selenium and are converted into variations of the electric current. At the receiving end this current becomes light of varying brilliancy, and by a mirror arrangement the picture is reproduced much like an ordinary half-tone, in dots of varying size. In the shadows of the picture the dots are crowded very closely together, reproducing the darker areas, the dots appearing rarely, if at all, in the high lights. The transmitted picture is therefore truer to nature than in earlier transmission processes, in which the reproduction was in lines of varying thickness.

FRANCE.

IN a list of amusing printers' errors is given a case where, in a missal for priests, which was annotated in red ink with ceremonial directions, occurred the phrase "*Ici le prêtre ôta sa calotte*" ("here the priest takes off his cap"). That is, this is what it should have been, but a wrong letter got into the last word, making it read

"*culotte*" ("breeches"). What would a congregation say, if a priest should follow this printed direction?

No wonder Parisian dailies print few advertisements, from an American point of view, if their charges for such are those quoted below, per line: *Petit Parisien*, 10 francs ($1.93); *Petit Journal*, 10 francs; *Journal*, 8 francs; *Matin*, 5 francs; *Figaro*, 3 francs; *Echo de Paris*, 5 francs; *Le Temps*, 2½ francs; *Gaulois*, 2½ francs. The *Petit Parisien* has a daily circulation of 1,600,000; on January 26 it printed an edition of 1,933,333 copies. That of the *Journal* is 1,400,000 and of the *Matin* 1,200,000. It is reported that a syndicate recently offered over $6,000,000 for the *Journal*.

Mme. Jobard, a widow owning a newspaper in Dijon, employs one hundred and twenty-five people. She has now decided to pension all her employees who are over sixty-five years old, giving them 600 francs ($116) yearly, and an additional 100 francs yearly to those possessing honor medals for good service. All of sixty-five years and over must take the pension, while all above sixty may receive it on application. Mme. Jobard arrived at this decision because she attributed a noticeable falling off of profits to the fact that her old employees, some being thirty years with the house, were no longer so capable and productive as when they were younger. To safeguard the pension, she has paid 125,000 francs to an insurance company. Two years ago she expended 500,000 francs in building a vacation home for children of workmen. Mme. Jobard's husband and son were murdered three years ago by a member of their editorial force, and her two daughters died within ten months thereafter.

NORWAY.

A recent discussion, between representatives of masters and men, of certain demands made by the employees' union ended in disagreement, because the proprietors declined to accede to the latter's wishes. Then the workmen prepared to begin a strike. Luckily, matters did not reach an uncomfortable stage, as the government stepped in and notified both sides that it would not be an idle spectator of a struggle for the regulation of working hours, but would immediately introduce a bill in parliament which would make eight hours the legal workday. As the government has the majority on its side in Parliament, the bill would naturally be passed. Thereupon new conferences were begun, under the direction of a government official. At present writing these are not terminated.

BELGIUM.

In recognition of the Brussels Printing Trade School having attained its twenty-fifth year, the society of its graduated scholars has arranged for a prize contest for producing certain pieces of jobwork. The entries are limited to Belgian printers.

In 1915 the Plantin-Moretus Musée at Antwerp will celebrate the three hundred and fiftieth anniversary of the establishment of the celebrated printing-office of Christopher Plantin. This typographic shrine was purchased by the city of Antwerp in 1877, and is one of its most interesting show places, being no longer used as a producer of printed matter. For the celebration, however, a small historic souvenir will be printed from the old type of the office.

SWITZERLAND.

The canton of Oberwalden has put a tax on private outdoor posters. Excepted are posters attached to buildings in which the goods advertised on the posters are sold, and the time-tables of transportation companies.

A new wage-scale, to be in force to the end of 1917, was lately agreed upon in conference between those interested, for the French-speaking sections of Switzerland. Up to April, 1915, the work-week remains fifty-three hours, after that it is to be fifty-two hours. Four series of wage minimums are fixed, for different classes of cities and towns. These range, for hand compositors, pressmen, stereotypers and electrotypers from 37½ to 41½ francs ($7.24 to $8), and for machine compositors from 47 to 51 francs ($9.07 to $9.84) per week.

HUNGARY.

The Hungarian Journalists' Pension Society has received a legacy of 750,000 crowns ($153,750), willed to it by Count Dionys Ardrassy, who died recently at Budapest.

The printers' union of Hungary, after fifteen years of effort, has at last achieved a certain worthy undertaking — the erection of a convalescents' home for printers. It is charmingly situated in Abbazia. It is a handsome five-story villa, with fifteen rooms, containing forty-six beds, and cost 320,000 crowns ($65,600). The funds for its construction were gathered from voluntary offerings of 6 hellers (1¼ cents) per week per individual.

BOHEMIA.

Through the beneficence of a prominent person in industrial lines, whose name is not yet known outside a small circle, a museum of the graphic arts will in the near future be established at Prague. It will be patterned somewhat after the celebrated Plantin Musée at Antwerp. Extensive collections of Bohemian, German, French and English origin are said to be already waiting for a housing in the new institution.

RUSSIA.

As has been mentioned in these items a new jubilee issue of stamps was gotten out this year by the Russian postal department. The issue has now been stopped, it is reported, because the new stamps bore portraits of the Czar. Some higher governmental officials considered it lèse-majesté to have them defaced by the canceling devices of the postoffices.

EGYPT.

It will be interesting to proofreaders to learn that discoveries in the pyramids show that the teachers of over 3,600 years ago corrected the written work of their pupils by marking their criticisms and notations in red ink on the margins.

AUSTRIA.

The Easter Sunday edition of the *Neue Wiener Tageblatt*, of Vienna, contained 224 pages, and that of the *Neue Freie Presse*, also of Vienna, 158 pages.

STAMPING IMITATION LEATHER.

An inquirer writes: "What can be used for size for leaf-stamping Keratol? The sizng advertised comes in too large a quantity for occasional small runs. Any method of sizing that can be used for small runs would be found a great convenience to the printer-binder who has an occasional small job of Keratol stamping."

Answer.— Orange shellac dissolved in alcohol will do it, but it must be used thin, as it is liable to turn the material gray, and that can not be seen until the covers are dry, when it is extremely difficult to clean off. The best thing the writer has seen is a thin solution of Horlick's malted milk, applied after a washing of denatured alcohol. This does not leave any trace of the sizing on the surface and fixes the gold firmly and leaves the impression clear.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

To Keep Colors Separated in the Fountain.

(1530) A Newport, Kentucky, pressman offers the following plan to keep colors separated: "When running two colors in the fountain at the same time, it will prevent the darker color working over if the lighter color is kept at a higher level."

Rubber under Press Legs to Stop Vibration.

(1528) M. C. Sloan, of Takoma Park, D. C., suggests the following plan to minimize the vibration of platen presses: "To lessen noise from job-presses, in which the use of skids and felt was recommended, I had an experience with a 12 by 18 Chandler & Price press. Four pieces of rubber were cut upward of one-half-inch thick, from three and one-half to four inches square. One of these pieces was placed under each foot of the press. It gave complete satisfaction."

Water-marking Paper on a Press.

(1526) A sample of water-marked paper is received. This marking gives a transparency to the design which is equal to the conventional marking on paper from the mills. Some fastidious persons may object to the appearance of the design when viewed by reflected light, for it is just as plain as if printed with a tint. When examined by transmitted light its appearance equals that of the real water-marking. If some ingenious person will devise a way to water-mark paper on a press without using any stain, such as grease or paraffin, it will be filling a long desire on the part of those who want this work for short orders. The product must be a faithful imitation of the genuine water-mark.

What Is an Ink-ball?

(1529) A subscriber asks us to answer the question, "What is an ink-ball?" As we have never seen or used one, we will give the information secondhand. In looking up a description of how to make an ink-ball we find that it is an inking device consisting of a sheep's pelt stuffed with the wool that was shaved from it. It has a short wooden handle called a ball-stock. The pelt, after being stuffed with the wool, is gathered around the end of the handle and nailed there. The inking surface is convex and is more or less resilient. The leather surface is well suited to break up the ink, and to impart it to the type or engraving. Holdng the balls firmly, the pressman gave them a daubing and a partly rotating motion, especially when applying the ink to the form. Practice naturally made a pressman very dexterous in the use of these balls. There were also balls covered with cloth which were afterward dipped into melted composition; after cooling the operation was repeated until a fairly thick coating of the composition covered the cloth. This gave a good medium for applying ink to forms, and probably was less costly than the leather-covered balls. It is said that B. Foster, of Weybridge, England, was the first to apply composition to cloth-covered balls for letterpress printing. This was in the year 1815.

Printing on Celluloid.

(1524) "Will be thankful for any information regarding the printing on celluloid."

Answer.— The printing of celluloid is considered a specialty line, and is usually handled by those who are equipped for that purpose. In Chicago the Board of Underwriters have a special form of insurance policy covering this specialty line, together with certain regulations regarding the quantity of material kept on hand. Printing on celluloid requires a special ink which is made by various inkmakers. The principal features of this line of specialty printing will be the ink and the make-ready and rollers. Besides this there must be racks to dry the work in, as it generally takes several days before the ink will set properly. Of course the ordinary printer can do this work, but the specialist can do it better, and undersell him, owing to being better equipped to do the work.

Trouble with Embossing.

(1525) A printer writes: "(1) Kindly give us information regarding the use of Stewart's embossing board. We have tried to make a female die with it, and find that it is impossible to make it register with the printing. (2) Let us know how to make a female die from embossing board. (3) Can female die be made from type? If so, please advise how it is done."

Answer.— The use of embosing board for a female die is ill advised; you should not attempt it, for you will fail. There is no composition suitable for female dies, these should be made of metal or boxwood. The male, or counter, die is made of a plastic material such as the embossing board; when softened and placed under pressure of the female die it will assume a relief form, and when sufficiently hard will press the paper into the female die and give it the same relief as the counter itself. We can not advise you regarding the making of a female die with embossing board, as we consider it impracticable. The method of making a counter-die is as follows: (1) Paste or glue a sheet of hard manila on the platen and have it perfectly flat. (2) Have the die locked in the chase a trifle below the center and secure the chase from any lateral movement in the press. (3) As the rollers are to be out of the press you can ink the die lightly with a brayer, or rub a trifle on the die by hand, so that an impression on the manila will show where to attach the board when softened. (4) Cut a piece of the board so it will be large enough to cover the design, if the embossing is to be of several lines separated by white space, then cut single pieces for each

part to be given relief. Dampen both sides of the pieces of board with a wet sponge and allow them to stand until the moisture is absorbed and the pieces are pliant. (5) Place the pieces of board on the manila in the positions indicated by the impression, place an oiled sheet of news or French folio over all and pull a few impressions, slowly, each time detaching the oiled sheet from the counter, or in each case use a fresh oiled sheet. Repeat the operation until the counter-die has perfect relief, corresponding to the incisions in the die. (6) Pull a few impressions on print-paper, to absorb any excess moisture that may remain in the board. (7) If extreme relief is desired in any part, patch the parts with paste and print-paper, and apply another sheet of the board. Fine lines will require more pressure than the large heavy lines. To accentuate the pressure on these lines, chamfer the counter quite close to the designs with a sharp knife. If the stock is extremely hard or heavy, allow the counter to stand five minutes or more before using. Paste a sheet of onion-skin folio over the counter to protect it. Set the guides, and clean the die with gasoline and then rub it with French chalk, also the counter, after a few impressions are pulled. This may be repeated during the run, in order to reduce the friction between the plate and the stock. The foregoing plan may need modification owing to varying conditions. The board can be used without any other preparation, further than described. We do not know of any way of making embossing dies with type that will give satisfaction. Dies should be of metal and mounted on metal. Boxwood dies have been used, and electros can be made from them.

Tympan Slipping from the Bales.

(1531) "We have just installed a new platen press, and have great trouble with the tympan slipping. The bales do not seem to hold the draw-sheet in place. The heavier the impression the worse it pulls, and it throws out the register. I have never run up against this sort of proposition before, and, as we have a book job coming up which will require long runs on heavy forms, I am asking you how I can remedy this and would appreciate an immediate reply."

Answer.— Examine the bales when they are down without any tympan attached, and note if they are close to the platen. If they are not, raise them and press downward on them until the metal is sprung into place again. The bales are often sprung out of shape by having too much tympan clamped under them at one time. If this gives no relief write the makers of the machine. To make a top sheet hold tight, raise the lower bale and pass the sheet under it, then draw it up so that it will come up outside and over the bale. Press down the bale and tear off all that extends up beneath the sheet. Draw the top end of the sheet and pass it above the bale and then under, and press down the bale which will draw the sheet tight. As the sheet is clamped under bale, and at the same time is holding the bale toward the platen, it may prevent the slipping of the tympan.

Wearing of Half-tone Plates on Edge.

(1527) Submits a signature of a catalogue form containing numerous vignette half-tone plates. Some of these are wider than the type-page, and the edge of the plate suffers as a consequence. The plate in question is in the back row of pages and the half-tone shows decidedly the effect of slurring, either from the cylinder being too high or the packing of the cylinder, or both. The following letter explains:

"(1) You will note in the enclosed form how the vignettes wear in the 'gutters,' and more so on the back edge. Is this caused by an overpacked cylinder, or is the cylinder riding the form? How can I overcome it? This press is brand-new, installed six months ago, and is packed as follows: Four sheets of 100-pound manila and a draw-sheet for a permanent packing, five more of same manila and a draw for the regular packing, and when a sheet is pulled on 80-pound coated the type is just up. (2) Another thing I would like to ask you is: Do you know of anything that can be mixed with black half-tone ink to enable one to run coated stock without offset? I've been told silicate of soda would do it, but I've tried it without success. (3) Another ink question is: What can be mixed in half-tone ink to prevent it from drying on press while making ready? Will glycerin do it? We very seldom have trouble with it when press is running steady; but when it is idle it dries on so hard that it takes nearly two hours to wash it up. (4) What would you recommend as a good compound to remove dried ink from composition rollers without destroying their surface?"

Answer.—(1) We are unable to state whether the press "gutters" or rides the form. You can readily determine this question to your own satisfaction by the following plan: When you have a heavy form on the press, fully made ready, place a narrow strip of thin paper on each bed-bearer and allow the machine to run far enough to take impression. Do not allow it to stand between pages, but when it is in the middle of a row of heavy pages try drawing the strips of paper. If they can be drawn out you may feel certain that the press "gutters." The remedy will be to lower the cylinder. But not while the press is in that position. To determine if the cylinder has the proper amount of packing, place a straight-edge across the cylinder bearer or packing when the cylinder is fully dressed. If the packing is one draw-sheet thickness above the bearers it is not considered to be too high, although theoretically it should be just exactly the same height. We believe you should have a pressboard and cover it with a draw-sheet or a piece of fine calico drawn taut. Many prefer the manila, and it seems logical to use it, for it frequently requires changing, especially where overlays are pasted to it. Many pressmen deem it advisable to carry at least two or three news sheets in the packing as the resilient medium. This is done even where fine half-tone work is printed. (2) We do not believe there is anything that will positively eliminate offsetting. Much depends upon the nature of the work. Many shops slip-sheet rather than take any chances. There are compounds advertised by ink-makers that go a long way toward preventing offsetting. When used judiciously there is no doubt of the efficacy of these compounds. We would not advise the indiscriminate use of silicate of soda. (3) When making a form ready mix a small amount of clean news ink with the ink you are using, and it should minimize the drying effect. Some add a trifle of vaselin or other nondryer. (4) Equal parts of turpentine and crude carbolic acid will help to take dried ink from rollers and plate, and do no harm to either, nor to the washer's hands.

A GUESS.

They were newsboys and had strayed into the Art Museum. At the moment they were standing before the Winged Victory of Samothrace.

"Say, Bill, what's that?" asked one of them in an awed whisper.

"Aw, I dunno," replied the other. "Some saint wid his block knocked off." — *Christian Register.*



BUSINESS CARDS

A FEW SUGGESTIONS

LONG TERM LEASES NEGOTIATED ∴ RENTING, ETC.

REAL ESTATE INVESTMENT COMPANY

Tel. Harris 29
299 W. Clifford Ave.
Atlanta, Ga.

Represented by M. Jordans

EDWARD JONES COMPANY
MANUFACTURERS OF

ELECTRIC SIGNS

Largest plant of its kind in the country. Designs are submitted without expense to customers.

OREGON - FIFTH AVE. 22

Where the job is confined to one series, we obtain a complete harmony not always found when more than one type-face is used.

CHICAGO
PICTURE FRAME WORKS

235 MONTGOMERY STREET
CHICAGO, ILL.

REPRESENTED BY
M. AINSWORTH

TELEPHONE MAIN 560

M. BARRETT, *President* H. L. HARRISON, *Treasurer*

OREGON NEWS COMPANY

NEWSPAPERS ∴ PERIODICALS ∴ STATIONERY
NOVELTIES ∴ BOOKS ∴ ARTISTS' MATERIAL

220 WASHINGTON AVE. NEAR SHERMAN ST. WELLINGTON OREGON

If possible, the borders and rules should give some suggestion of the subject to which the card is directing attention.



MICHAEL D. BROWN

Stationer

623 MOON STREET, ELGIN, PA.

The COLISEUM

THE LARGEST HALL IN THE
CITY FOR EXHIBITIONS AND
ENTERTAINMENTS

WILLIAM PRITCHARD
Manager

69 ALABAMA STREET
JACKSON, FLORIDA

Where ornamentation is used on a business card, care should be taken to see that its character is in harmony with the subject.

APEX ELECTRIC MOTOR &
ELECTRICAL SUPPLIES CO.

General Office: 216 NORTH SIXTY-FIRST AVENUE

CHICAGO, ILL.

Represented by
HAROLD STEVENS

Telephone Main 320

AUTOMOBILES

A complete line of High-Grade Machines
& Automobile Supplies

GEORGE M. NEWMAN
Dealer
Malcomb Street, Omaha, Neb.

Heavy, strong borders should be subdued in tone by being printed in the weaker color. They must not overshadow the type.

STANDARD STATIONERY
MANUFACTURING CO.

LOOSE-LEAF SYSTEMS, MANIFOLDING
BOOKS, PAPETERIES, WRITING PAPER,
BLANKS, TABLETS and LEDGER PAPER

45 FEDERAL STREET
CHICAGO, ILLINOIS

REPRESENTED BY J. MORAN



LBERT I. HARRISON
DESIGNER

Telephone: North 4575

RAND-McNALLY BUILDING
ALBANY, NEW YORK

Unusual arrangements of this character are permissible, although the average business card demands a more formal treatment.

Telephone Wabash 35 First Class Service

THE UNION HOTEL

GEORGE EVERS, Prop.

COLLINS AVENUE NORTH DAKOTA

M. RICHARDSON & CO.

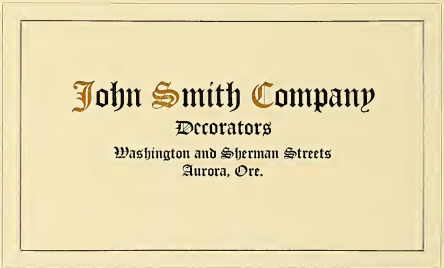
CONTRACTORS

WHARVES, BRIDGES, PILE DRIVING, ETC.

33 VICTORIA STREET ARLINGTON, OHIO

When borders and rules are used care should be taken to see that they harmonize in tone with the type-face.





The use of all lower-case or all capitals in a business card gives a pleasing harmony of shapes, which is desirable.

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

The Use of Decoration.

Perhaps the most difficult question which confronts the job-printer is the one concerning the use of decoration or ornamentation. When to put decoration in a job, what kind of decoration to select, and how much of it to use, are variations of this question which come to the front with almost every piece of type composition.

It is but natural that the printer should seek to decorate or embellish his work. It would be useless for us to endeavor to get away from the fact that practically every one has a liking for ornamentation. As soon as children

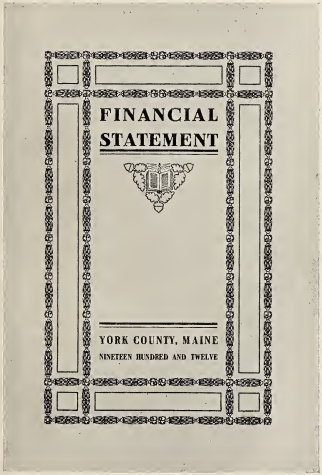


FIG. 1.—This page shows too much decoration, especially as the latter does not in any way relate to the subject of the text matter.

begin to notice things they show a preference for those which are the most ornamental—and when they grow up they decorate themselves with jewelry and diamonds as indications that their preference for the "pretty" is still strong.

There is no question about the desirability of decoration in typographical design. It is just as desirable and appro-

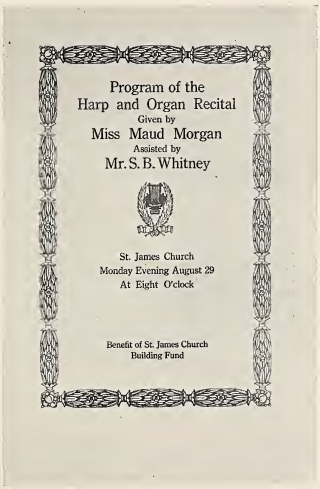


FIG. 2.—On this page the text is of such nature that a large amount of this particular decoration is not objectionable. Compare with Fig. 1.

priate as is decoration in, for example, architecture, and no one will question the beauty of a decorated column in comparison with a plain slab, nor will any one question the appropriateness and beauty of an attractive cornice or frieze.

So, then, it becomes not a question of whether we shall use decoration, but what kind of decoration, and how much of it, we shall put in our designs.

Regarding the problem of what kind of decoration to

use, it goes without saying that the most acceptable kind is that which suggests by the nature of its design the subject of the work in hand. By the use of decorative material of a character typifying or suggesting the text in the design, the strength of the text is accentuated and its effectiveness is correspondingly increased.

The amount of decoration to be used depends somewhat upon whether or not the decoration possesses the characteristics above referred to. We must not overlook the fact that a type-design is primarily intended to convey information concerning a certain thing, and if the decoration does not by its nature suggest that particular thing and fix it more securely in the mind of the reader, it should be sparingly used. For decoration which conveys only the impression of beauty will, if used in too great quantities, overshadow the text and detract from its value. The type-page which shows as its chief feature an ornament which dominates the design without suggesting the text attracts our attention to the ornament rather than to the subject to be presented.

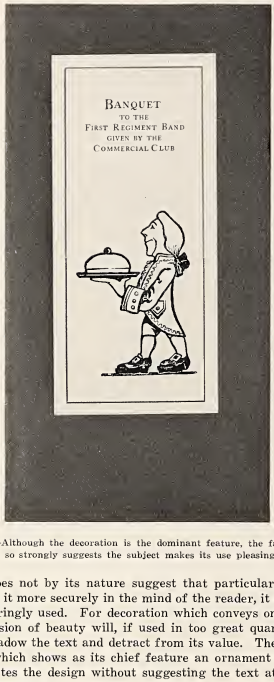


FIG. 3.—Although the decoration is the dominant feature, the fact that it so strongly suggests the subject makes its use pleasing.

It is an easy thing for the average printer to overdo in the matter of ornamentation. In fact, an ability to exercise restraint in the use of decoration is one of the most valuable assets which the job compositor can possess, for much of our printing which is open to criticism is faulty in that it contains too much fancy work — in our endeavors to do something especially good we "spread it on too thick."

One or two examples taken from work recently received will illustrate the point in question. Fig. 1 is a reproduction of the cover of a pamphlet. The original is printed in two colors, the decorative border being in a red-brown. While one naturally associates a financial statement with something formal and dignified, and although finance does not suggest to us anything particularly decorative, we have in this example an undue amount of ornamentation — and that of a less formal nature than the subject suggests.

Interesting by comparison is the example shown in Fig. 2. Here we have the same decorative border in a larger size and occupying a considerable proportion of the design, and yet it is much more pleasing, due largely to the fact that the nature of its design is more in keeping with the subject of music than it is with finance.

Fig. 3 shows another feature of this question of decoration. Here we have a page on which the text occupies a relatively small position, with the ornament as the dominant feature, and yet because of the fact that the ornament carries so strongly the suggestion of the subject, the page is quite pleasing.

After all is said and done, however, the question of the proper use of decoration resolves itself largely into one of personal taste — the compositor must depend chiefly upon his own judgment in the matter — and to this end must seek to develop a trained sense of what is good and bad in ornament applied to type-design. No hard and fast rules can be laid down concerning this. The most desirable thing for the compositor is a thorough study of the examples which come to his notice, and a careful analysis of them with a view to cultivating a sound judgment, always bearing in mind, however, that no ornament at all is better than too much, and that when there is any doubt about whether an ornament should be used it would be better omitted.

DISPLAYING SPECIMENS TO GOOD ADVANTAGE.

The visitor to the Wallace Barrett printing-shop in Denver, Colorado, is impressed with the businesslike aspect of the front office. Around the walls are stretched four frames each 2 by 6 feet, with glass front and plush background. These frames contain specimens of the best work done by the shop fastened to the plush with small brass-headed tacks.

Frame No. 1 holds a variety of tickets for entertainments, bazaars, clubs and card parties, dancing, lodge membership, meal and milk tickets.

Frame No. 2 shows specimens of business and calling cards.

Frame No. 3 displays artistic work in programs, reception and wedding invitations, and banquet menus.

Frame No. 4 exhibits a collection of commercial forms such as statements, bill, note and letter heads.

No doubt grouping in this way is a convenient method of showing work to advantage before a prospective customer; assisting him in selecting a color, design or style of lettering. Kept under glass the specimens always present an attractive appearance which is enhanced by the orderly arrangement of several steel engravings, and the decorated Japanese curtain which separates the office from the composing-room in the rear.

LINEN EDITION FOR THE BROOKLYN EAGLE.

Hereafter the Brooklyn *Daily Eagle* will be on file in the leading libraries of the country in linen form. The *Eagle* is the first newspaper to act for the perpetual preservation of library files in this manner.

The new edition is considered an important new asset for the *Eagle* and its advertisers.— *The Fourth Estate.*

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat; if rolled they will not be criticized.

THE Caxton Press, Canton, Ohio.— The card is well arranged and the colors are quite satisfactory.

L. CIMLER, Cleveland, Ohio.—All of the invitations are good, the ornaments being satisfactory in each case.

M. W. DREYFUSS, San Francisco, California.— The work is all exceptionally well handled, and offers little, if any, opportunity for criticism. The advertisements are nicely gotten up, and we show herewith a reproduction of one of them. The rules underneath the upper line are just a trifle heavy, especially as a light-faced type has been letter-spaced directly below them.



An interesting advertisement arrangement by M. W. Dreyfuss, San Francisco, California.

ERNEST B. FIEDLER, Baltimore, Maryland.—All of the specimens are satisfactory, the book-plate design being especially good.

BLOTTERS from the Chambers Press, Dayton, Ohio, are nicely gotten up, the type arrangements being neat and the color combinations well chosen.

A PACKAGE of commercial work from J. W. Archibald, Salem, Ohio, contains some interesting designs, among them being a pleasing bit of lettering.

C. E. NOGLE, Zion City, Illinois.— The cover-design for the catalogue is quite well handled, and we would congratulate you upon your success in your efforts along this line. The arrangement, as a whole, is very good, and while the lettering shows a little lack of practice along this line, this can easily be overcome.

J. L. FRAZIER, Lawrence, Kansas.— The high-school program is gotten up in an especially pleasing manner, both typography and color selection being excellent.

COMMERCIAL printing from The Lucey Publishing Company, St. Louis, Missouri, is nicely gotten up, although the presswork on a few of the examples is not quite satisfactory.

HUNTLEY S. TURNER, Ayer, Massachusetts, has issued an attractive set of commercial stationery, printed in gray and red on gray stock, the general effect being very pleasing.

Impressions, the snappy house organ of the McCormick-Armstrong Press, Wichita, Kansas, is again at hand in a new cover, the arrangement of which is very pleasing. We show herewith a reproduction. The original is in two colors on cream-colored stock.



Cover of the attractive house organ of the McCormick-Armstrong Press, Wichita, Kansas.

COPIES of "The Ess Dee" booklet, printed on the U. S. S. South Dakota, are at hand and are quite interestingly gotten up. The text is well written and the design on the various pages is quite satisfactory, although a considerable amount of decoration has been used in the

advertisements and a considerable number of type-faces have been used. A little more simplicity in the design would be an improvement.

FLOYD H. LINCOLN, Walton, New York.—The note-head and envelope corner-card are unusually pleasing in arrangement and general effect, the stock adding materially to their attractiveness.

inner pages is not at all pleasing. Too many type-faces, too much wide spacing and an absence of careful regard to details are noticeable throughout the work.

ELLIS COLEMAN, Shreveport, Louisiana.—The commercial stationery is among the most satisfactory that we have seen, and we would con-

Louisiana Land & Immigration Company
INCORPORATED

F. G. SNYDER . . . *President*
W. A. JONES, *V.P. & Genl. Manager*
C. F. DAVIS . . . *Secretary*
DR. V. I. MILLER . . . *Treasurer*
JESSE F. WISE, *Assistant Sec-Treas.*

[*Opposite Caddo Hotel*
SHREVEPORT, LA.]

President
Henry E. Hardtner

Vice-Presidents
Mr. W. O. Hart
Lieut. Gov. T. C. Barret
Hon. M. L. Alexander

Executive Council-at-Large
Prof. J. D. Lee
Hon. Harry T. Gamble
Hon. Fred J. Grace

Louisiana Forestry Association

Office of the Association: 254 Stoner Avenue, Shreveport, Louisiana

Executive Council
Albert Estopinal, Jr.
J. A. Dayries
Prof. A. T. Gerens
W. A. Glassell
Hon. Joseph E. Ransdell
W. H. Sullivan
S. T. Woodring
S. J. Carpenter

MRS. A. B. AVERY
Secretary and Treasurer

Letter-head designs by Ellis Coleman, Shreveport, Louisiana.

FROM Howard C. Hull, now manager of The News Printing House, Charlotte, North Carolina, we have received a package of commercial work, all handled in a thoroughly satisfactory manner.

MASSEY-HARRIS COMPANY, LIMITED, Toronto, Ontario.—While the covers of the booklets are quite satisfactory, the typography on the



The striking cover-design of the house organ of the Express Printing & Publishing Company, Toledo, Ohio.

gratulate you upon the successful results with the Caslon type. The work, as a whole, offers no opportunity whatever for criticism, and your reset designs are a great improvement over the original copy. We show herewith reproductions of some of the letter-head arrangements.

CHARLES F. SKELLY, Altoona, Pennsylvania.—The specimens are all neat and attractive in design, and your colors are well chosen. The simplicity of the designs adds much to their appearance.

A POSTER announcing a recent meeting of the New York Club of Printing House Craftsmen is an unusually pleasing piece of work, the harmonious color-scheme being especially worthy of comment.

LOUIS S. TENETTE, Tuskegee Institute, Alabama.—Typographically, the specimens are very good, indeed, but we would suggest a trifle more care as regards presswork, some of the examples being rather grsy.

FROM George Wetzel, New Orleans, Louisiana, we have received a package of commercial work. It is arranged throughout in a pleasing manner, both the typography and color selections being very satisfactory.

A BLOTTER for May from Eugene L. Graves, Incorporated, Norfolk, Virginia, is nicely gotten up and printed in gray and red on mottled stock, an illustration of the pressroom being tipped on one of the pages.

ARNOLD PRINTING COMPANY, Jacksonville, Florida.—Both of the specimens are well designed and nicely printed, the arrangement on the larger one being especially good. The colors are also quite satisfactory.

JOHN R. GALYON, Chattanooga, Tennessee.—The letter-heads and envelopes are very satisfactorily arranged, and the color combinations are very pleasing. We have no criticism whatever to offer regarding the work.

ALBERT C. MORRIS, Atlanta, Georgia.—The specimens are very satisfactorily gotten up, both as to type arrangement and color harmony, and offer no opportunity for criticism. The folders are especially well arranged.

A PACKAGE of commercial specimens from Charles A. Rahn, Youngstown, Ohio, contains some interesting designs and pleasing combinations of colors. The neatness with which the work is gotten up leaves nothing to criticize.

EGBERT G. WHITE, Wilkinsburg, Pennsylvania.—The letter-head for the Interurban Printing & Publishing Company is very pleasingly gotten up and your selection of colors is quite satisfactory. The running of the blank line around the stock gives an interesting finish to the sheet.

WE show herewith a reproduction of the cover-page of *Impressions*, the house organ of the Express Printing & Publishing Company, Toledo, Ohio. The booklet is gotten up throughout in a very attractive manner and should prove excellent advertising. The cover is printed in black and light blue on brown stock, the whole effect being very pleasing.

From I. M. Harris, Brooklyn, New York, we have received a package of interesting commercial specimens all nicely arranged and well printed with good color combinations. Among the examples is an excellent specimen of lettering.

Alvin E. Mowrey, Franklin, Pennsylvania.— Too much space between words in the feature line of the check rather spoils the general appearance of the job. Text letters should be closely spaced. The other work is quite satisfactory.

A card from Charles Miller, Chicago, is an exceptionally pleasing piece of design, although the red which has been used in combination with the gray is a trifle strong and should be made weaker in order that the best results may be secured.

Lester F. Van Allen, Fort Riley, Kansas.— The telephone directory is very pleasingly arranged, the cover-design being especially good. We would prefer the one printed on the lighter stock inasmuch as it gives better advertising value to the text.

J. Cecil Miller, Wilmington, Delaware.— The blotter is well arranged, except for the letter-spacing of the text in the upper line we find nothing whatever to criticize regarding its arrangement. The color combination is also very satisfactory.

From T. Elmore Lucey, St. Louis, Missouri, we have received a package of commercial specimens, all of which are well arranged and nicely printed, with the possible exception that there is an unusually large amount of bright colors used in some of them.

The Freeman Printing Company, Cincinnati, Ohio, is issuing a house organ entitled *Good Printing*, the second number of which is at hand, printed in blue and brown, on white antique stock. The booklet is an exceptionally good piece of advertising literature.

George Branish, Denver, Colorado.— We have no criticism to offer on either of the jobs which you have submitted, although perhaps a green would be more satisfactory in combination with the purple than is the red-orange which you have shown on the cover-page design.

A booklet from the *Holton Signal*, Holton, Kansas, shows an especially attractive cover. On a dark red stock a panel design is printed in white, and inside this panel is tipped a sheet of white paper containing the reading matter attractively printed in colors. The effect is especially good.

Thomas M. Carrigan, New York.— The label design is very satisfactory and is well arranged both as to type arrangement and colors. We note that you have secured a harmony by the use of one series of type and would congratulate you upon the excellent appearance of this work.

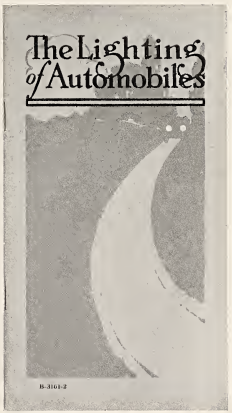
From C. C. Eaton, of the Publicity Bureau of the General Electric Company, Schenectady, New York, we have received a package of examples of publications issued during the year in the interests of incandescent lamps. The work consists of booklets and circulars, all gotten up in an interesting manner, and very striking in design. We show reproductions of same herewith.

George E. Hartley, El Paso, Texas.— On the blotter printed in blue and orange there is not enough variety in the sizes of type. Placing the large group of reading matter in smaller type, with a correspondingly greater amount of white space around it, would make a much better display.

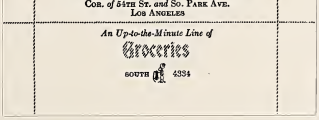
From John M. Murray, Los Angeles, California, we have received a package of unusually good commercial work. Among the other specimens is an interesting card, a reproduction of which we show herewith. The original is printed in black and orange, on light brown stock, and is unusual in its treatment, both as to design and color.







Covers of handsome booklets issued by the General Electric Company, Schenectady, New York.



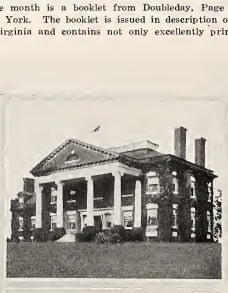
An interesting card by John M. Murray, Los Angeles, California.

A booklet from the Jenne-Fowler Company, Louisville, Kentucky, shows a number of illustrations of high-class printing in black and colors. The booklet is entitled "The Jenne-Fowler Company Art Book," and is issued to furnish ideas of the quality of work produced by this concern.

Walter R. Dietze, Bakersfield, California.— The arrangements of the various specimens are all good, and as far as the design is concerned they offer no opportunity for criticism. We would, however, call your attention to the fact that on some of the work you have used too great a percentage of the bright or warm colors, and would suggest that the

work be toned down a trifle in this respect. This is particularly true of the letter-head for the Stewart Printing Company, which is considerably too bright in the colors used.

Among the most attractive specimens that reached this department during the month is a booklet from Doubleday, Page & Co., Garden City, New York. The booklet is issued in description of a farm property in Virginia and contains not only excellently printed text but a



Interesting treatment of a book-page by Doubleday, Page & Co., Garden City, New York.

number of very fine half-tones. To indicate the manner in which the illustrations are handled, we show herewith a reproduction of one of the pages.

John M. Reed, Santa Ana, California.— With the exception of a tendency toward the wide spacing of text letters, there is nothing to criticize in the manner in which you have handled the work. The red-orange gives a more pleasing effect when combined with black than does the darker red.

J. R. Bass, Augusta, Georgia.— The letter-head and folder are quite pleasing in their arrangement and neither one calls for criticism. Your card is a clever arrangement, although we would suggest that there are too many type-faces used on it, and would suggest a more simple treatment in this respect.

W. Arthur Cole, Philadelphia, Pennsylvania.—All of the specimens are attractively gotten up, and we note that you have kept the whole series of commercial stationery uniform. The type arrangement as well as the decoration and color combination is very pleasing, and no feature of the work calls for criticism.

The second number of *The Blakely Bulletin*, issued by The Blakely Printing Company, Chicago, is at hand and proves to be an interesting and attractive house organ. The work throughout is exceptionally good, both in arrangement and in the manner in which it is printed, the colors being unusually well handled.

Albert C. Suman, Chicago, Illinois.— The work is all handled in a satisfactory manner and offers little opportunity for criticism. We would suggest that on your envelope corner-card you substitute a gray-green for the orange as the third color, as the orange rather neutralizes the effectiveness of the red.

From Fred Webster, advertising manager of the American Writing Paper Company, we have received an attractive wall-card written by Mr. Webster and entitled "Put Your Printers on Your Pay Roll." The text is very interesting and to the point and has been arranged in two colors in a very satisfactory manner.

The Marysville *Journal*, Marysville, Missouri.— The specimens are all quite satisfactory in their general arrangement. We would, however, suggest that on bill-head designs you should carefully line the words "To" and "Dr." which precede and follow the firm name. Lining them up at the bottom gives a much more satisfactory appearance to the heading than is shown when they are out of line.

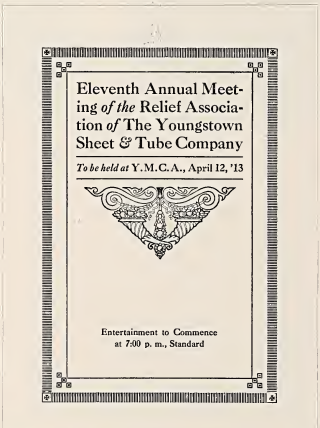
Walter Helmeke, Linton, North Dakota.— The commercial specimens are all gotten up in a satisfactory manner, and our only criticism would be regarding the fact that on some of them you have used a considerable number of type-faces, and we would suggest that wherever possible each job be confined to one series.

Theo. Moore, Lodi, California.— The title-page for the "County Board of Education" is exceptionally pleasing in its design, and we find nothing to criticize. The decoration used is thoroughly in harmony with the type-face and the placing of the various groups on the page has been handled in a most successful manner.

A package of commercial specimens from The Van Trump Printing Company, Rochester, Indiana, shows good typographical designs and a careful regard for presswork. Our only criticism regarding the work is that in some of the cases text letter has been widely spaced, a thing which should be avoided in all typography.

M. C. Grigsby, Ada, Oklahoma.— Both the blotter and the folder are well designed and we find nothing to criticize in either of them. We would suggest, however, that perhaps the use of an orange-brown in the place of the orange on the blotter would be a trifle more satisfactory, as the job as now arranged is rather bright and strong.

N. P. Eby, Fresno, California.— The ticket designs are all very satisfactory and offer no opportunity whatever for criticism. We note that you have obtained a harmony throughout the work by the use of one series of type for each job, and have also used in every case decorative material which is thoroughly in keeping with the subject.



An interesting page by Henry Nidermaier, Youngstown, Ohio.

From The Falk Harmel Print Shop, Washington, D. C., we have received a number of programs, all of them arranged in an interesting manner. Our only criticism is that the rules which have been used for underscoring on one of the covers are rather too heavy to harmonize in tone with the type-face underneath which they are placed.

Wallender-Wilder-Mattes Company, Decatur, Illinois.— The menu and program for the Gothic Club is an especially pleasing piece of work, and we wish to congratulate you upon the harmony which is shown throughout. It offers no opportunity whatever for criticism. The blotter is also well arranged and the color combination is quite satisfactory.

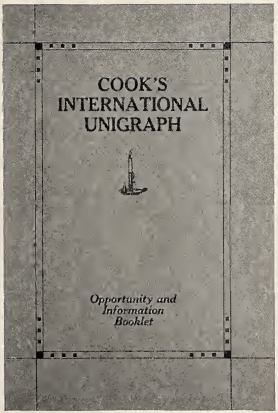
F. Trigg, Adelaide, South Australia.— Both of the specimens are well designed, and with the exception that possibly there is a trifle too

much decoration on the folder, we have no criticism to offer. The type arrangement, aside from the question of decoration, is very pleasing, and the printing, both as to presswork and colors, is all that could be desired.



A page in italic by Henry Nidermaier, Youngstown, Ohio.

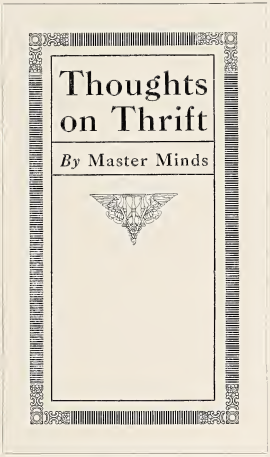
From Henry Nidermaier, Youngstown, Ohio, we have received another package of unusually high-class typographical designs. The work has been carried out in an excellent manner in every case, and leaves nothing whatever to criticize. Especially pleasing are the programs and circulars, and we show herewith reproductions of some of them.



Interesting design by Ralph J. McAnally, Omaha, Nebraska.

Ed. W. Terry, Sulphur, Oklahoma.— The envelope is quite satisfactory considering the difficulties under which you worked in its production. We would suggest that you change the color combination on your letter-head, as yellow does not print satisfactorily and is not pleasing, aside from its poor printing qualities. A brown would be much more satisfactory.

Miller & Hancock, Cincinnati, Ohio.— Both of the circulars are well handled, and we find little to criticize in either of them. On the one printed on brown stock, however, the border is just a trifle heavy and the text-matter is crowded a little at the bottom. The reading matter in both of the circulars is good, and we have no suggestions to offer as to its improvement.



Another of Nidermaier's attractive designs.

Among interesting typographical arrangements from Ralph J. McAnally, Omaha, Nebraska, is an exceptionally pleasing cover-design, printed in black and red on brown stock. We show herewith a reproduction. The smaller squares and the decorative spot are printed in red with the balance in black.

Commercial specimens from the Daily News Job Office, Lamar, Colorado, show considerable originality of design and a good treatment throughout. The type arrangements are very satisfactory and the colors are in all cases well chosen. We note, however, a lack of tone harmony in some of the specimens, due to the fact that rules which have been used for underscoring and panels are not of the proper color to harmonize in tone with the type.

Eric Peterson, Fort Wayne, Indiana.— The specimens are all quite satisfactory, and none of them offers any opportunity for criticism. Perhaps the closing up of the groups in the upper part of the title-page of the "Printers' Vaudeville Program" would be an improvement, as they are spread out rather widely on the page. The inner pages of this program are very satisfactory, due to the fact that the work has been kept all in one series of type.

F. A. Kear, Mitchell, South Dakota.— While the work in general is very satisfactory, we note that you have used too much decorative material on some of the designs, especially the cover for the menu and the program for the "Educational Association." Both of these designs would have been much more satisfactory with a smaller amount of decoration, especially as the latter does not in any way suggest the subject for which the design is printed. Where decoration is of such a nature

that it brings out more strongly the subject, it is permissible, but where it does not in any way strengthen or accentuate the text, it should be subordinated.

R. B. Mapes, Saco, Maine.— The work is quite satisfactory in arrangement, although we note that you have a tendency toward the use of an unusual amount of panels and would suggest that you keep your work a trifle more simple. The cover-page for the "Financial Statement" shows too much decoration and too great a percentage of which is printed in the warm color. A "Financial Statement" would necessarily imply a more dignified and formal arrangement than you have shown.

Among recent specimens of high-class printing from the Corday and Gross Company, Cleveland, Ohio, a catalogue for The Baker Motor Vehicle Company easily takes precedence. The designs are unusually

We note your resetting of the heading for C. D. Smith, and think you have made considerable improvement over the original, although, of course, we realize the opinions of different people will vary greatly in regard to work of this character. The program for the "Convention" is also satisfactorily gotten up, and we find nothing whatever to criticize in its arrangement. The color combinations on all of the work are very good.

G. L. Eminisor, Greenville, Mississippi.— The main point of criticism regarding the blotter is that it is too complicated both in its design and in the color arrangement. The text-matter has been broken up into too many small groups, and there are altogether too many different colors used. Not only this, but we note that you have used a large number of different type-faces and a consideration for shape harmony would suggest that fewer faces be used. The idea of running these



Pages from a handsome catalogue by The Cordny & Gross Co., Cleveland, Ohio.

interesting and the typography is handled in a manner characteristic of the product of the Corday and Gross Company plant. We show herewith a reproduction of some of the pages.

We are in receipt of a copy of *The Scarab*, the monthly magazine of the East Technical High School, Cleveland, Ohio. This particular issue is designated as a print-shop number, and the drawings for the cover-design, headings, initial letters, etc., were made by the boys in the print-shop. The articles were also written and the type set in the school shop. The work is handled throughout very satisfactorily and reflects much credit upon the boys, as well as upon John A. Webster, the instructor in printing.

Royal A. Young, Centennial, Wyoming.— The specimens are quite satisfactory, and we find little, if anything, to criticize in their arrangement. We would suggest that on the envelope corner-card for "The Centennial Post," the name of the city and the name of the State in the last line be kept together in the center rather than placed at either end. We would also suggest that there is hardly enough contrast in the two colors, and a little yellow added to the red would make it brighter and of a more pleasing contrast to the blue.

Brown Printing Company, Camden, Arkansas.— The letter-head is rather too striking in its color combination, and we would suggest a softer and more pleasing harmony. In place of the green we would suggest that a blue tint would harmonize better with the dark blue that has been used for the type, and we would also suggest that the red be toned down a little with yellow and brown, making it more of an orange-brown. Both of the letter-heads show too great a percentage of the red, giving them a flashy effect, which is not desirable.

W. B. Neal, Albany, Georgia.— The letter-heads are exceptionally good in arrangement, and we find nothing whatever to criticize in them. various groups in the different spots is original and unique, but we do not think it is good advertising, and in this particular case we would suggest that the originality be sacrificed for a more pleasing design.

Edward C. Sterry, Kamloops, B. C., Canada.— The advertisements are very nicely gotten up and the proper points have been brought out for display in each case. There is no opportunity for criticism as to the arrangement of these designs, but perhaps that the question of tone harmony has not been as carefully considered as it might be, and that some of the rules used for underscoring and for panels are a trifle weak to harmonize well with the type. We note that you have carefully arranged your display so that in many of the advertisements but one type-face is used for this purpose and the results are correspondingly satisfactory.

John Rodda, Jr., Hancock, Michigan.— Of the letter-heads for the Portage Lake Hardware Company, we like best the one set in script type, although on this heading the word "Hardware" is brought out rather too strong. The heading which was selected contains too many different type-faces and the text matter is too nearly of the same size throughout. On the heading set in text type the arrangement is not exactly pleasing, due to the fact that there is too much space between words in some of the lines and that the letter-spacing of the word "Hardware" is not at all satisfactory. Type of this character should always be spaced closely. The other headings are very satisfactory.

SUGGESTIVE.

"How do you pronounce 'de luxe'?"

"Rime it with 'crooks' and you're not far off."—*Boston Transcript.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

High-light Process on Newspapers.

James Caldwell, Syracuse, New York, sends several clippings from a New York daily newspaper showing a successful way of getting rid of the high lights in the half-tones. The artist sketches in with gray and white a background and brightens up the high lights of the photograph as his fancy dictates, and all of his touches are retained even to absolute white in the highest lights. Mr. Caldwell thinks it is the "greatest stunt that has been pulled off in the newspaper-cut game," and he wants to know how it is done.

Answer.— If Mr. Caldwell had been a constant reader of this department he would have learned how to do it. There are several methods of doing this. In newspaper half-tone making with a 65-line screen there is a half-inch separation between the screen and the wet plate, which makes the following plan feasible: Make two negatives of the same subject on two sheets of crystal-plate glass exactly the same size. Let one glass be single thick and the other double thick if necessary. The copy is first focused and an ordinary photographic negative is made on the thin glass without a screen and with an endeavor to preserve gradations in the high lights with the shadows quite transparent. In fact it is an under-exposed negative. When the double-thick plate is sensitized the developed negative is laid over it face out with a cardboard separation between them. Both are inserted in the plate-holder in the precise position in which the first negative was made, then an exposure is made through the screen, and on development it will be found that the first negative has masked out the high lights perfectly while retaining gradation in the high lights. Another way is to make two negatives, one with the screen and the other without. Strip them as usual and lay the photographic negative down first on the turning glass and superimpose the half-tone negative in exact register upon it and in the printing-frame, you will get on the metal high lights with beautiful gradations. The latter plan is the safer one to use.

Half-tone Posters on the Offset Press.

James W. Williams, Brooklyn, New York, asks: "What is the best method of making coarse half-tones for printing posters on the offset press? I have been told that there is a way of making an enlargement from a half-tone negative on bromid paper and inking that up and transferring to zinc. It is held as a great secret. Is there any way I could get hold of that process?"

Answer.— If you are a photographer and lithographer you can work out the method of transferring from a bromid print for yourself. It consists in merely making a positive enlargement from a half-tone negative, and after developing and fixing the bromid print plunging it into a bath of bichromate of potash for a few minutes, washing away the free bichromate, drying the print in the dark, inking it up with transfer ink and developing it as a photolithographic transfer is developed with a soft sponge and water. Dry the transfer, and it is ready for laying down on metal in the usual way.

You inquire for the best method, and it is suggested that it would be to make a 150-line half-tone negative of your poster subject reduced to, say, 3 by 4 inches. Put this half-tone negative in an enlarging camera and enlarge it nine times, getting a positive on glass 27 by 36 inches. Print from this on metal in enamel and etch intaglio and you will have a plate from which the most perfect transfers can be pulled for the offset press.

Angles Best for Colorwork

J. O'Neill, Philadelphia, writes: "To settle a dispute in this office will you kindly tell in your next number what are the best screen angles for making half-tones for two printings? Our pressman holds that with a cross-line screen it does not make any difference how you make the two half-tones providing you have them 45 degrees apart. I claim that an angle of but 15 or 30 degrees is better. Is there any rule in this matter?"

Answer.— It would appear that as a cross-line half-tone screen is ruled with its lines at right angles to each other, or 90 degrees, that, to be certain in avoiding a pattern, the second half-tone screen lines had best be at angles of 45 degrees to the first one; but in practice it works out differently, and for this reason: The cross-line screen being ruled at angles of 45 degrees to the sides of the screen, one of the half-tones in a duograph, as it is termed, is made as usual. Now if the second half-tone is made at an angle of 45 degrees to the customary half-tone, that will bring one set of lines at 90 degrees, or vertical, and the other lines at 180 degrees, or horizontal, which, for peculiar optical reasons, does not give a pleasing effect, so that in practice it is customary to make the key-plate as usual, with the copy vertical, and for the tint-plate to turn the copy only from 15 to 30 degrees from the vertical. Duographs give results far superior to straight half-tones, and the making of them should be encouraged by all engravers, particularly as the pressmakers are now providing presses that print two impressions on a sheet in perfect register at one feeding.

Rembrandt Intaglio Printing.

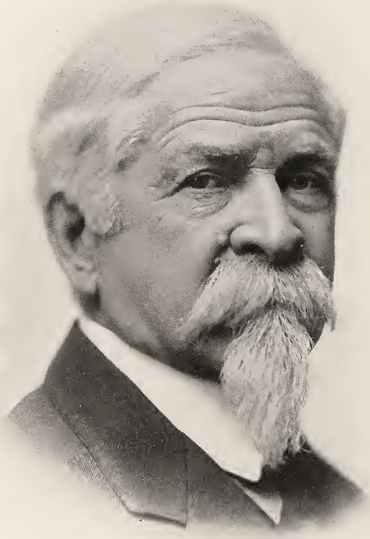
James W. Parker, New York, writes: "I am intensely interested in paragraphs I have read in the 'Process Engraving' chapter in THE INLAND PRINTER and particu-

larly in your account of the pioneer work of Karl Klic. It would be a great favor to me if you would direct me to where I could find some of his published work."

Answer.— The best place to see the work of Karl Klic is in the public libraries. One must remember that the Rembrandt Intaglio Company, of Lancaster, England, began to print large editions of rotary photogravures in 1896. Their first success was with the world's "Hundred Best Pictures," published by Charles Letts & Co., of London. They also reproduced the paintings in Buckingham Palace and in Windsor Castle. Etchings by Whistler and Axel Haig's Cathedrals. Queen Alexandra's "Christmas Gift Book" was another book printed by their process. Many of their plates were printed in colors, and as the editions ran as high as sixty-five thousand copies, many of them can be found in art stores. They all have the imprint of "Rembrandt Gravure" on them, which will distinguish them. In Penrose's *Process Annual* will also be found exhibits of this work, every print of which is worthy of study by processworkers using a powerful microscope.

Collodion for Hot Climates.

"Yankee," Mexico City, Mexico, says: "I am a Boston Boy exiled in this hot place, and, by the aid of plenty of ice, am making fair wet-plate negatives, but have forgotten whether I should use more ether or alcohol in collodion in this hot climate."



Albert Dean.

Inspector in Charge of the United States Bureau of Animal Industry, Field Division, Kansas City, Mo. An Interesting Specimen of good Portraiture and Superior Engraving and Vignetting. The Engraving is the Work of the Capper Engraving Company, Kansas City, Mo.

Answer.— It would seem reasonable to suppose that as the ether in collodion evaporates first, that it should be in excess in a hot climate or during hot weather; still the contrary is the case. It is the alcohol which should be in excess, for it prevents the ether from evaporating so fast. Remember that it is the alcohol that toughens the film and the ether that renders it easy to tear. Keep collodion always in an air-tight bottle and at a temperature of 60° F. or as much lower as possible.

Duplicating Negatives or Transfers by Machine.

"Lithographer," Liverpool, England, writes: "Will you please describe the difference between the Huebner-Bleistein and Miller and Motley patents that we hear so much about in our trade. Are they the great improvement over former methods that they claim to be?"

Answer.—In brief the Huebner-Bleistein process refers to a method of automatically printing from a single negative on to a metal plate and then moving the negative by accurate mechanism a certain distance and making a second print, again moving the negative for a third print and continuing this movement until the whole plate is covered with 144 prints, or as many more or less as is wanted, all of the prints being precisely the same distance apart. The several color-plates are made in this way, so that perfect register is secured.

The Miller and Motley method accomplishes the same result in making a multiple negative of the same copy so that when this negative is printed upon metal the latter will contain the duplicate prints at exactly the same distance apart. The plateholder in this case is moved by a series of worm screws which move the sensitive plate automatically from left to right and up or down, so that a large dry plate may be covered with 144, more or less, exposures timed exactly alike and which being developed on the single plate should give negatives exact duplicates of each other both as to size and to intensity and other qualities.

It would seem that these mechanical methods would be more accurate than the old methods that depended upon the skill of the transferrer. Still the writer worked in a lithographic establishment thirty-five years ago when cigarette pictures were printed 144 up in colors, and there was little to complain of in the way of register. Perhaps we have not the skilled transferrers of those days and are compelled to resort to machines.

Enamel Formula from India.

Readers of this department are deeply indebted to M. Alphonse Audy, superintendent of the Photozinco department of the Government of Bombay, India, for the correction of an error that occurred in this department for March last. His letter, in which he favors us with an improved formula, is given in full:

Government of Bombay, India, Office of the Superintendent Government Photozinco Department, Poona, April 11, 1913.

S. H. Horgan, Esq., "Inland Printer," Chicago:

SIR,—I notice in the March number of THE INLAND PRINTER that you have left out the belting cement in the formula and this is the foundation of the solution. I have used Le Page's belting cement for many years, and much prefer it to the fish-glue. The following is simple and reliable for half-tone and line:

Le Page's belting cement..... 7 to 9 ounces.
(7 to 8 for copper and fine screen work; 8 to 9 for zinc and line work.)
Bichromate of ammonia ..... 5 drams.
Water .....20 ounces.
Liquor ammonia .....sufficient quantity.

I take this opportunity to tender my thanks and appreciation for the help I have received from THE INLAND PRINTER during the past twenty years. I remain faithfully yours,

ALPHONSE AUDY.

Photoengravers' Convention at Indianapolis, June 23 to 25.

These are dates that will be made memorable this year, for the International Association of Manufacturing Photoengravers will open in Indianapolis on the fourth Monday in June, the seventeenth annual convention of the association. It is the week preceding the one containing the Fourth of July and will be a convenient one for most photoengravers to take a part of their vacation in. Besides, Indianapolis is so centrally located, that it is within easy reach of all the members of the association. It is therefore expected this will be, in attendance, the best convention ever held. It will be above all a business convention, for the association has been gathering costs and prices from everywhere, and is now in a position to decide in convention how to make at least a reasonable margin of profit in the photoengraving business.

That there will be, besides facts and figures, some frolic and fun is promised by the local association, which has appointed as chairman of the Reception Committee E. E. Stafford of the Stafford Engraving Company. The Entertainment Committee is headed by W. S. Allen, of the Indianapolis Engraving Company, and C. A. Patterson is chairman of the Convention Committee. The writer has had the pleasure of meeting all of these gentlemen, and foresees for those attending the convention a profitable meeting and a most enjoyable time.

Brief Replies to a Few Correspondents.

To all inquirers for a simple method of making an occasional photoengraving it must be said that there is not as yet any process on the market that can be recommended. When there is a simple and practical method it will be noticed in this department without delay.

The Kootenaian, Kaslo, B. C., inquiring about the "Dodge Process" of engraving can learn about it by addressing Ozias Dodge, Norwich, Connecticut.

"Supply House," London: It is out of the province of this department to attempt to predict the effect of the coming United States tariff on copper, zinc and other engravers' material. One thing seems certain, and that is that prices will be lower.

"Mechanical Superintendent," New York: There is an instrument for determining, in thousandths of an inch, the depth of the etched parts of an engraving; it is called a Halftonometer, and is sold by Howard Spencer Levy, 940 North Ninth street, Philadelphia.

James O'Malley, Brooklyn, New York, will find a good varnish for photo post-cards to be a water varnish made by dissolving one-half ounce of borax in five ounces of hot water and adding one ounce of white shellac. By keeping the water warm the shellac will be dissolved completely in the water, after which it is filtered carefully and brushed on the face of the cards.

USING THE FRONT WINDOW FOR ADVERTISING.

The Merritt Printing & Stationery Company, 232 Fifteenth street, Denver, Colorado, has installed in its front window a miniature printing-press. Around the bottom of the press is built a circular disk with three shelves or terraces, 6 inches wide 4 inches high, made of tin, bronzed, and so arranged that the motor mechanism which operates the press is also attached to the disk and causes it to revolve horizontally. Upon the terraces of the disk are displayed in attractive manner a variety of small stationery. Vertical rows of decorated motto-cards, alternating with humorous picture postal cards, are hung upon the side walls of the alcove, giving a touch of radiant color and artistic typography to the window.

When first installed, the revolving press and disk arrested the attention of a large number of pedestrians, who often lingered to read the mottos, epigrams and aphorisms. Many times a group of eight or ten persons attested the value of the combination as an advertising feature. A series of electric lights in the upper part of the window spells out the firm's name and address from seven to eleven o'clock.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Proper Form of a Name.

H. C. P., Woodstock, Illinois, asks: "What is the proper form for 'McHenry' in a cap. line?"

Answer.— The same as in any line. In a print sent with the letter M'HENRY appears, but elsewhere McHenry. Such a difference is not good. Two forms for one name in the same print are unjustifiable. Instead of the apostrophe, a small c should be used, either small-cap. or lower-case.

A Guess at Meaning.

E. E. B., Bridgeport, Connecticut, writes: "Kindly advise me if I was in error in marking 'no meaning' to the following series of words: 'Always return as unobjectionable change as possible.' To me it is absolutely meaningless. The author, however, insisted upon its correctness."

Answer.— The words questioned certainly have a meaning, and are in perfect grammatical construction. It is similar to "Always make as clear statement as possible," which advice might be offered to correspondents who wish as clear answers as possible. Such advice is hardly followed in this instance, since the correspondent leaves us to guess the application of the questioned words. We guess that they refer to making change in money, and that they mean instruction to people handling money, when making change, to give what will be as little liable to objection as possible.

Proper Pointing of Questions.

W. R. A., Chicago, writes: "I read with much pleasure your article in the April number of THE INLAND PRINTER, 'Errors a Proofreader Should Not Pass.' In criticizing a book you say, 'In this book the most frequent error is the use of a period after a question.' On page 108 of the same number I find this: 'Has the thought ever dawned upon you that the printer has just as much need — and perhaps more — of a showroom as a dealer in plumbing supplies or hardware or coffins.'"

Answer.— The article did not say the error is peculiar to the book mentioned. On the contrary, note was made of that error because it occurs so frequently almost everywhere. It is a most surprising fact that people so commonly fail to apply the rule, as simple and easy as any universal rule of usage, that a direct question should have an interrogation-point after it. This correspondent seems to have an erroneous impression that has also been indicated by others. It is that the editor of this department is responsible for the proofreading of the magazine. He has nothing to do with it, and is not even resident in Chicago.

Perverted Expression.

H. B. G., Dayton, Ohio, sends this: "The following sentence appeared in an advertisement: 'No store is too small — no institution too large — to operate to the best advantage without a National.' It does not seem clear, and has caused much argument. What does it mean?"

Answer.—As quoted, it means just the opposite of what it is intended to express. What it is meant to say, poorly but unmistakably expressed with the least change, is, "No store is too small — no institution too large — to operate to the best advantage with a National" cash register. The assertion could be expressed clearly in other ways, perhaps much better. For instance, "No store is so small — no institution so large — that its operation would be as good without a National as with one."

No Person.

J. J. M., Newark, New Jersey, writes: "In what person is the word 'each' in the sentence 'Each of us is proud of himself'? In this sentence the word each, of course, governs the person of the pronoun 'himself.' Yourself I think wrong. Goold Brown says each is always in the third person. If so, then himself is correct; but to me each in this instance is in the first person, referring severally, not to persons spoken of, but to persons speaking, referring to the persons to whom the first-person pronoun 'us' refers. Logically am I wrong?"

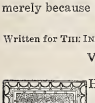
Answer.— Logically and grammatically, you are wrong, but in a way you probably have not thought of. Each is not a word with any property of person at all. It is not of the class of words that are properly said to have person. Person is a property of nouns and pronouns, of course, and each as here used is commonly, and with sufficient correctness, called a pronoun. Person, however, belongs only to personal pronouns, or those which refer to persons, or to persons or things alike, having the property of person in the last instance only because of the personal reference. Goold Brown does say that each, every, and some other similar words are always in the third person, and some other grammarians who copy him have also said it; but here they are absurdly erroneous. Even Brown, in the very act of saying this, called these words pronominal adjectives, and he nowhere calls them pronouns. Moreover, he does not say elsewhere that adjectives have person. His definition of person, strangely given, especially in view of some of his carpings at other grammarians, in the plural, is, "Persons, in grammar, are modifications that distinguish the speaker, the hearer, and the person or thing merely spoken of." (Why merely was used here is a puzzle.) Neither each nor any of the other words like it makes such a distinction. They are all used in connection with nouns or pronouns of any person, as each of us, each of you, each of them. The writer of this note has been severely censured for daring to say that Goold Brown made errors; and there is so much good in Brown's work that it is not strange that some people think his authority unchallengeable. No man can be so nearly absolute as that

implies. And Brown makes out a powerful case against himself in what he says about Lindley Murray, his nearest and strongest competitor. "The author of 'a complete system of grammar,'" he says, "might better contradict even Murray than himself." "The forms of parsing and correcting which this author [Murray] furnishes are misplaced; and when found by the learner, are of little use. They are so verbose, awkward, irregular, and deficient, that the pupil must be either a dull boy or utterly ignorant of grammar, if he can not express the facts extemporaneously in better English." Do not be too sure of anything merely because Brown says it.

Written for THE INLAND PRINTER.

VARIATIONS IN SPELLING.

BY F. HORACE TEALL.



THE writer of this article has expressed opinions about spelling which have not been approved by those who wish to simplify. Much of this disagreement probably arises from difference in the point of view. What he has said in this magazine has always been intended to meet practical proofreading demands, never as a discussion of the merits of spelling in itself. In other words, he is concerned with conditions, not theories.

Proofreaders are entitled to hold personal opinions on all subjects, just as well as anybody is; but in their work they must often do what others command, even when they are firmly convinced that something else is better. A proofreader should be very cautious about offering suggestions of change in system of spelling, and especially careful not to seem impertinent or meddling, though of course no hard and fast line can be drawn.

Mr. Theodore L. De Vinne began his "Correct Composition" with some remarks on spelling that are worth repeating: "Seven large dictionaries of the English language in daily use show that they find approval by editions frequently reprinted. They do not agree in the spelling of every word, and scholars who have been taught in boyhood to accept the spelling of a certain dictionary usually adhere to that spelling in manhood, and sometimes are intolerant of any other. It follows that there is occasional disagreement between writers and printers about correct spelling."

Why do the differences appear in the dictionaries? The main purpose of a dictionary is to record the forms that are already in use, not to invent or even to improve forms. Of course the record must choose one of various spellings as its preference, in each case where there are variations in usage, and different editors make different choices. Many scholars would not admit that their spelling depended on the authority of any particular dictionary; in fact, some of them say that they never consult a dictionary. But some recognized authority must be had, and the only ones generally recognized are the lexicographers. The only possible guide for general use in a printing-office is some dictionary, and the one accepted should be final authority in all cases not provided for by explicit special orders.

The intolerance mentioned by Mr. De Vinne is very common and very persistent. It used to divide Americans into the two classes of followers of Webster and those who followed Worcester. Now Webster's personal work has almost disappeared, so that the present Webster's dictionary contains many spellings that Webster would never have countenanced. Worcester's work has not been similarly altered, and is still in use much more than some people think.

I have heard a conjectural reason for the difference between Webster's and Worcester's spelling, which may not be the real reason, but which has as its basis a fact that has been repeated frequently among lexicographic workers. Worcester was one of Webster's assistants before he made his own work, and was said to have chosen his forms to avoid a possible charge of imitation. He probably based his choice, however, on prevailing usage. On all of our large dictionaries most of the editors have used the Worcester spellings consistently in their writing, and it has had to be changed. Even the work of the managing editors has had to be corrected. This assertion is a true report of personal observation in each instance.

What is practically important to proofreaders, as applying to their work, is knowledge of present usages. Fortunately, most of the comparatively few varieties are in classes of words, according to analogies, and distinguished into systems. Generally, the proofreader must be governed rigidly by the wishes of those in authority, and he should have on record all authoritative decisions that vary from those of the accepted dictionary. Thus for all ordinary occasions the question of spelling presents no difficulty beyond the all-pervading one of learning to spell. That sentence seems a little blind. What is meant is that the proofreader is not usually called upon to reason why certain things are done, but simply to do them because they are ordered. But the proofreader can do this more intelligently if he is prepared to do such reasoning, which he must do for himself whenever he does not simply have to obey orders.

For clear statement of the present status of English spelling, and for the history of its evolution, Professor Lounsbury's books are valuable. In "History of the English Language" he says: "During the Modern English period the orthography has become fixed. The form of the word remains the same, though it may be pronounced in half a dozen different ways. Originally this was not the case. . . . Each one tried to spell as he pronounced; and, as pronunciation varied in different parts of the country, the spelling necessarily varied with it." But this work does not say much about spelling. One who wants full reasoning on the subject may well read "English Spelling and Spelling Reform," although Professor Lounsbury says in the book itself that it is "designedly and avowedly incomplete."

"There is no one subject," the preface says, "upon which men, whether presumably or really intelligent, are in a state of more hopeless, helpless ignorance than upon that of the nature and history of English orthography. No serious student of it can read the articles which appear in newspapers, the communications sent to them, or the elaborate essays found in periodicals, without being struck by the more than Egyptian darkness which prevails. In nearly every one of these mistakes of fact not merely exist, but abound. Most of the assertions made lack even that decent degree of probability which belongs to respectable fiction."

Here are two short quotations from this book worthy of special consideration: "In any fair discussion of orthography, two things are to be kept in view. One is to ascertain the exact facts; the other is not to get from them erroneous impressions." "No attempt has been made to introduce phonetic spelling. Any intention of that sort has been distinctly disclaimed by those among us who have set the reform on foot."

The whole book may well be read and studied by those who desire to know about the present movement in favor of simplification. It is written by a very prominent member of the Simplified Spelling Board.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Comparative Service of Matrix Fonts.

An operator asks: "Will a thin two-letter font of matrices last as long as a thicker font of roman and black-face combination, having comparatively the same use?"

Answer.— We can see no reason why two different fonts should not give equal service, working conditions being equal.

Distributor Box.

A Nebraska correspondent writes: "Have recently had trouble with matrices being bent by distributor and have finally solved the problem. You suggested that perhaps matrices were not being raised high enough, but as I did not send you one of the last matrices, of course you could not be certain in your diagnosis. I found that matrices were being raised high enough to clear hooks on rails, but the flat spring in the back rail had become flattened down in the groove in such a manner as to make it useless; and many matrices in being raised by the lift were tipped forward at the top, allowing the edge of the matrix to catch on the hook on the front rail, about six points below upper ear, thus binding the ear. I raised the spring out of the groove, bending it slightly outward, and have had no trouble since. This trouble may be a common one, but as I have seen nothing of it in your columns, I decided to write you."

Pot Adjustments.

"Hudson Bay" writes: (1) After a line is cast the metal-pot does not rest on the main cam. When plunger-pin is taken out, the pot falls back with a thud. Also, the plunger is tight when being taken out although it is easily put in. Cleaning seems to have no effect. When plunger is out the pot is perfectly free. Another thing, I can not get the spring adjusted to my liking. The nut was one-half inch or more from the end of eyebolt, and when pot came forward there was no compression at all, although there is a piece of piping to prevent misadjustment of the cushion-spring. I brought the nut almost to the end of the eyebolt and slackened nut on inner end of bolt, getting about three-eighths of an inch space between lever and outer nut when pot is forward. Since changing the cushion-spring I am not troubled with splashes, but the pump in the well seems to have been affected. (2) Another machine has a peculiar defect when locking the vise. The left-hand is O. K., but the right-hand screw does not lock until given another quarter turn. While giving this extra turn it seems to scrape the stud, and the vise moves slightly closer. I renewed stud and screw but without result. I finally got a washer eleven-thousandths of an inch thick, laid it on the screw and locked the vise, which seemed to remedy the trouble."

Answer.—(1) The plunger-rod may bind at the joint and cause the pot to remain forward. Remove the plunger and place it in a can of machine oil over night, clean it off in the morning and try it. If this gives no relief, bail the metal from the pot until the top of the plunger is visible, and note if the top of the well extends above the plunger. If it does, the well should be cut off so the height of plunger equals that of the well. This will probably remedy the trouble. Follow this procedure: First, remove the plunger and bail the metal so as to expose the well the amount you intend cutting off; then open vise and block up the pot so that the metal is level in the crucible. Turn off the gas and allow the metal to become chilled. Next, remove the pot-cover and liner, take a hammer and sharp cold chisel and cut the well down even with the surface of the metal. Heat the metal until it is in a liquid state and then skim the iron chips from the surface. Take a large half-round file and use it on the top of the well, on the inside, in order to remove any burrs that may have been put there in cutting. Now add metal and when melted skim the surface clean, put in the plunger and try it. (2) In regard to the vise-locking screw, take out the pin that has contact with the small pin in this screw and then lock the vise tight. Replace the screw, then open the vise and close it again to see if the same peculiar action is present. In locking the vise bring the left screw up tight first and then the right one.

In a later communication this operator writes: "With regard to pot-pump, the well did not extend above the pump; in fact, the pump was above the well. However, I took a little emery-paper and rubbed the plunger with it, and when it is cleaned twice a day I have no trouble. As to the vise, your suggestions did not improve matters. It seems to me as if the whole vise is sprung. On closing vise, but before attempting to lock it, I find that the vise-cap does not come in contact with the locking-stud (E 133) hence the forward movement when it is locked."

Answer.— It may be possible that the screw which holds the right vise locking screw stud has worked loose. This can be reached with a long screw-driver by passing it alongside the oilcup of the mold-slide.

Clutch and Other Adjustments.

An Iowa correspondent writes: "Will you please give me some information on the following questions anent the linotype? They have me puzzled and refuse to be solved: (1) How often should the left-hand leather buffer on mold-slide, against which ejector-blade banks, need renewing if carefully done? It seems that I have to renew the piece too often, and I wondered if the leather used was not the right kind — it is supposed to be sole-leather. (2) When the second-elevator lever becomes sprung to one side, causing the elevator to seat so that there is a space between the distributor box and the second-elevator bar, can the lever be straightened in any way? I have heard of it being pounded back into line by using a fiber hammer and pound-

ing it for an hour or more. If this is the method used, please describe it. The lever is sprung out sideways about three thirty-seconds of an inch, and possibly a little more. I removed dowel-pins in second-elevator guide and now the guide forces the two bars to meet, or join ends, but this is not satisfactory — it is hard on the bar, the lever and the guide, and works very unsatisfactorily on wide measure, when the bar returns to seating place full of matrices. (3) Is there any way to bring end hole in mouthpiece in line with end of slug after pot has settled to one side, without removing mouthpiece? (4) In your text-book on the linotype you state that when the controlling-lever moves forward when a line is sent in, it indicates that clutch does not release soon enough. I am careful about oiling and keeping the leathers and pulley clean, and the standard adjustments are made as perfect as I can make them. The machine is free and easy, and the cams rebound a little backward when the machine stops. Adjustments are all made while the machine is in motion — including the eccentric-screw. The more the cams rebound on stopping the less loud is the noise when line is sent in. When the stopping-pawl rests hard on the upper stopping-lever it naturally pushes the harder and makes louder noise when line is sent in. Please give me the causes and remedy for this bad feature. (5) Is there a remedy for the line-delivery lever jerking hard when first commencing to return after line is sent in? There is lost motion, and I have been trying to trace it to the clutch some way. When pushed back by hand it slides easily. If there were a new-style safety-spring on the lever, the lever and carriage would certainly become disconnected with every line. (6) Please describe the process by which a new corner may be brazed or "put on" the first-elevator back jaw, after long service. I have access to a gasoline torch. (7) We are using a set of matrices that give good, clear print, drop readily on touch of key-button and distribute almost perfectly, but when the shifter transfers the matrices (mostly lower-case) in the distributor box, they do not hang straight on the distributor-box bar, causing them to be presented wrong to the font-distinguisher. I do not like to think of throwing them away, and if there is a remedy will you please explain it? The flat guide-spring on the back box-plate does not straighten them up. I have experimented with it. (8) When the left-hand end of intermediate channel becomes sprung, should you determine the amount it is sprung by testing with calipers on the highest parts? This has never happened to me, yet I might find one sprung out some day. Where do you measure, and how much should it measure?"

Answer.— (1) If you mean the piece of leather imbedded in the mold-slide opposite a similar piece in the ejector-guide you need not replace it with a new one. Just underlay it with a piece of cardboard. This may not be necessary more than once in two years, if our observations are correct. (2) If your second-elevator lever is sprung and does not line up at the top with its guide you should fix the elevator and not the guide. This can be done by peening the lever. Use a peening hammer and strike the lever with the peening end of the hammer so the marks will come at right angles with the lever. Do this on the side of the lever opposite to the direction you want it to go. For example: if the lever is deflected too far toward the right, peen it on the right side and it will spring to the left.

(3) The pot has no sidewise adjustment. If the first jet on the mouthpiece next to the keyboard is in the wrong position sidewise, and if the pot has proper height, you can not change it without moving the mouthpiece. Raising the pot a trifle on the right side will bring the jet inside the mold-cell, but the procedure is wrong as it involves a changing of the position of the pot when it is the mouthpiece that is not conveniently placed.

(4) You state the adjustments of the clutch were made while the machine was in *motion*. Did you not mean that the tests and adjustments were made while the clutch was in *action* and not in motion? At any rate, what the book states is substantially correct. If the clutch does not release promptly, the clutch-arm is carried farther than is necessary to release the leather buffers from the surface of the pulley. If the arm does not rebound from stress of clutch or other springs, the controlling-lever will move more or less violently when the next line is sent in, owing to the extra stress the clutch-spring receives from the abnormal movement of the clutch-arm. The cause of the trouble no doubt will be found in one of the following causes: Stop-lever screw (d, page 33) is turned out too far; pulley bearing may be dry; space between collar and shaft bearing too small, or the leathers or surface of pulley may be gummy. (5) The line-delivery carriage has two speeds on its return. The first is due to the sharp angle on the cam surface and the second is due to the long surface which has an angle that gives a slower motion. It may be possible that the short part is worn and needs building up. If there is lost motion in the parts it will doubtless be found in the link that connects the carriage to the lever. (6) We would consider that a new jaw was needed if it happens that wear on this part impairs its use. If it really can be repaired it will need the service of one skilled in such work, for, as you know, to braze two pieces together both must be at a red heat. Imagine the effect on the jaw to bring one end to a red heat. We would not advise you to attempt it. (7) All matrices do not hang perpendicular on the second elevator or distributor-box bar. Try, for example, singly, a capital W and a period matrix. An examination of the teeth will show why. While making this test allow the distributor-buffer to move slowly and have contact with the W. You will note that it will immediately assume a perpendicular position and will maintain this position while being shifted unless the font-distinguisher is set wrong, which, by the way, is a common error. The distinguisher must line up exactly with the groove in the bottom of the matrix. The flat spring presses the matrices and is normally intended to prevent any remaining attached to the buffer as it moves outward. You will not need to throw away matrices for the reason you stated. Examine more closely for the cause. (8) If the left end of the line intermediate channel should be deflected outward it would be readily detected by placing a matrix on the rails on left end and noting the space, or by observing the alignment of the front plate with the adjusting-plate in front-elevator jaw. It can be peened in the same manner as described for the second elevator. We would strongly advise operators to think twice before changing parts.

Recent Patents on Composing Machinery.

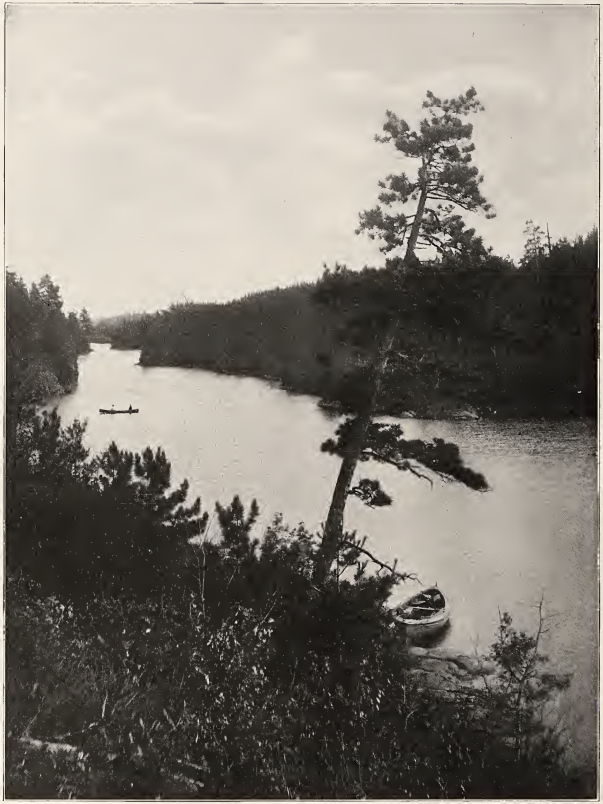
Typograph.— J. Dorneth, Berlin, Germany, assignor to Typograph G. M. H. B., Berlin, Germany. Filed September 18, 1912. Issued April 15, 1913. No. 1,058,735.

Rotary Composing Device.— E. M. Low, New York city. Filed September 27, 1909. Issued April 15, 1913. No. 1,058,877.

Typograph.— J. Dorneth, Berlin, Germany, assignor to Typograph G. M. B. H., of Berlin, Germany. Filed December 23, 1911. Issued April 22, 1913. No. 1,058,718.

Spacer Selecting and Releasing Mechanism.— B. F. Bellows, Cleveland, Ohio. Assignor to Electric Compositor Co., New York. Filed July 16, 1909. Issued May 6, 1913. No. 1,060,580.

Typecasting Attachment for Linotypes.— J. E. Hanrahan, Baltimore, Md., assignor to Chesapeake Addressing Co., Baltimore, Md. Filed August 31, 1910. Issued May 6, 1913. No. 1,060,679.



"WHY SMITH LEFT HOME."

Photograph by R. R. Sallows, Goderich, Canada.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Result of Ad.-setting Contest No. 35.

There have been only one or two ad.-setting contests among those conducted periodically by THE INLAND PRINTER during the last sixteen years which have exceeded in interest Contest No. 35, which closed recently with 175 specimens, submitted by 152 contestants. These specimens came from practically every State in the Union, many of the provinces of Canada, and even from far-away Hawaii and Holland. It was surprising that so many compositors took part as the copy was exceedingly difficult to display in an attractive and effective manner, but the fact that so large a number participated is convincing evidence of a

Specimen Nos.		First choice	Second choice	Third choice
4	F. A. Kear, Mitchell, S. D.	47	152	160
5	C. S. Brydia, Pontiac, Ill.			
6	Oscar H. Basseches, New York			
7	Gus R. Lofgren, Hinsdale, Ill.	160	2	91
8 146	S. A. Johnson, Winnipeg, Man., Canada	166	52	3
9	Will Randall, Prairie City, Iowa	52	77	129
10	Andrew Rickey, Long Beach, Cal.	118	169	66
11	George W. Rice, Denver, Colo.	134	137	91
12	Israel Shapiro, Brooklyn, N. Y.	20	71	82
13	Jacob L. Alderfer, Philadelphia	107	137	166
14	David Yellen, New York	83	152	105
15	Jacob Schwartz, New York	117	20	47



LOUIS L. LEHR,
Pittsburg, Kansas.
First place.



LOYD E. SPRINGER,
Los Angeles, California.
Second place.



KURT H. VOLK,
Lindenwold, New Jersey.
Third place.



SIMON ROSTEN,
Brooklyn, New York.
Fourth place.

The Inland Printer's Ad.-setting Contest No. 35.

sincere desire to learn and improve. Each contestant was required to send two hundred slips of each of his entries, and these were made up into sets and mailed to the compositors who entered the contest. As explained when the contest was announced, the best ads., are determined from the vote of the contestants by a system of points. Three points are awarded each ad. selected for first place, two points for each second selection, and one point for each third selection. The names and addresses of the compositors, the numbers of the specimens they submitted, and their selections for first, second and third places are as follows:

Specimen Nos.		First choice	Second choice	Third choice
1	A. W. Samp, Milwaukee, Wis.	105	83	166
2	Henry J. Peters, Milwaukee, Wis.	3	1	166
3	Simon Rosten, Brooklyn, N. Y.	83	86	61
16	Raphel Cohen, New York	143	105	15
17 18 19	Hubert H. Kemp, Indianapolis, Ind.			
20 61	Louis Blum, New York	12	71	82
21	Elbert Smith, Eugene, Ore.	166	43	28
22	Arthur C. Sellers, Salem, Ore.	160	43	35
23	D. W. Avery, Shelbyville, Ind.	21	77	39
24	Robert T. Wallace, Shelbyville, Ind.	138	21	77
25	Jasper T. Riggin, St. Joseph, Ill.	137	144	166
26	Joseph N. Faneuf, Worcester, Mass.	10	83	43
27	Delvan J. Bevington, Lapeer, Mich.	1	35	4
28	Ralph J. McAnally, Omaha, Neb.	105	41	83
29	D. J. Moran, Pecos, Texas.	44	157	55
30 117	H. W. Hawley, Long Beach, Cal.	166	126	21
31	G. Thos. Deaton, Russellville, Ark.	166	30	104
32 33	Walter Wallerstedt, Lindsborg, Kan.	66	118	169
34	Paul Gustafson, Lindsborg, Kan.	2	83	91
35	Charles Edw. Mattocks, Troy, Ohio	126	152	36
36	John M. Flynn, Mattapan, Mass.	107	118	3
37 125	J. A. Alorda, Savannah, Ga.	3	66	83
38	H. L. Locklin, Twin Falls, Idaho			

Specimen Nos.			First choice	Second choice	Third choice
	39	Alex E. Hood, Cleveland, Ohio	83	52	45
	40	Harry W. Eberhart, Greensburg, Ind.	7	71	115
	41	Carl A. Snowberg, Fergus Falls, Minn.	97	36	43
	42	Harry Rogers, Mapleton, Minn.	20	23	3
43	44	Lynn J. Peck, Oneonta, N. Y.	41	107	91
	45	John M. Snyder, Cleveland, Ohio	134	118	39
	46	Clifford W. Parker, Brooklyn, N. Y.	166	104	2
47	48 49 50	Hugh H. Burnett, Pawhuska, Okla.	107	169	36
	51	O. E. Hoffman, Columbiana, Ohio	43	160	12
	52	R. L. Sullivan, Winston-Salem, N. C.	105	166	97
	53	Claude H. Frye, Charleston, Ill.	172	166	83
54	55	W. Dickson, Uvalde, Texas	166	117	165
	56	Robert E. Griswold, Philadelphia	96	166	83
	57	W. F. Gotwalt, Harrisburg, Pa.	43	105	55
	58	Edward Meier, Chicago	166	43	128
	59	A. Medwick, New York			
	60	Elmer Ford, Shreveport, La.	166	144	49
	62	Joseph L. Holly, Milwaukee, Wis.	166	97	83
	63	John N. Hantz, Chilton, Wis.			
	64	B. Franklin, Corpus Christi, Texas	90	83	168
	65	C. E. Holbrook, Boston	138	83	3
	66	Samuel R. Larzelere, West Philadelphia, Pa.	102	165	13
	67	Conrad Folin, Cyrus, Minn.	3	2	152
	68	John Hair, Berwyn, Ill.	56	143	3
	69	Harry Cohen, Brooklyn, N. Y.	168	35	43
	70	Walter H. Levasseur, Bridgeport, Conn.	61	29	160
	71	Walter Klein, Brooklyn, N. Y.	91	104	117
	72	Otto A. Olson, Fergus Falls, Minn.	83	168	41
73	74	Arthur Friskey, Mohawk, Mich.	35	107	112
	75	C. H. Wright, Collinsville, Okla.	166	137	22
76	77	Robert A. Bauch, Kansas City, Mo.	90	104	117
	78	H. B. Miller, Lead, S. D.	83	85	166
	79	Ralph Selwan, Wooster, Ohio	73	109	83
	80	Carl J. Anderson, Red Oak, Iowa	44	3	107
	81	Guy Stratton, Dillon, Mont.	3	2	52
	82	Monte Cohen, Brooklyn, N. Y.	116	12	61
	83	Loyd E. Springer, Los Angeles, Cal.	96	152	12
	84	Charles Toborg, Muscatine, Iowa	160	7	43
	85	Purcell Barbee, Salem, Ore.	117	96	43
	86	Harry E. Ostmark, Chicago	166	105	168
	87	D. C. Ball, Pilot Point, Texas	54	64	83
	88	Ernest Hunter, Arlington, N. J.	105	54	64
	89	Fred Smith, Grants Pass, Ore.	99	12	105
	90	Harry O'Brien, Anaconda, Mont.	35	105	36
	91	Arthur Williams, Moline, Ill.	117	3	2
	92	J. P. Gomes, Honolulu, Hawaii			
	93	W. M. Conn, Reedley, Cal.	41	105	28
	94	C. F. Skelly, Altoona, Pa.	141	172	175
	95	Lawrence C. Lynch, Meriden, Conn.			
	96	William T. Bradford, Winston-Salem, N. C.	36	105	166
	97	William Clarke, Chicago	86	3	12
	98	Henry Bartman, Milwaukee, Wis.	73	107	132
	99	George A. Hanson, Des Moines, Iowa	1	3	36
	100	Joseph A. Weis, Springfield, Ill.	166	141	127
	101	Carl G. Hammer, Missoula, Mont.	97	83	3
	102	John M. Landes, Chicago	86	49	160
103	104 109	C. F. Whitney, Wayne, Neb.	107	166	21
	105	Kurt H. Volk, Lindenwold, N. J.	86	36	83
	106	Paul Schultz, Anaconda, Mont.	35	80	90
107	108	A. Z. Maloney, Mohawk, Mich.	35	43	105
	110	Edw. E. Bailey, Centre Hall, Pa.	43	115	148
111	112	Harold Cowan, Mohawk, Mich.	107	35	3
	113	A. H. Gould, Fremont, Neb.	3	107	166
	114	Frank G. Osburn, Benton Harbor, Mich.	166	9	158
	115	George H. Poulton, Winnipeg, Man., Canada	35	166	83
	116	Edwin O. Davis, Dinuba, Cal.	21	105	172
	118	Charles H. Willenborg, Cincinnati, Ohio.	117	166	2
	119	John E. Vale, Cincinnati, Ohio.	117	118	21
	120	Fred Kund, Berwyn, Ill.	42	142	74
	121	August A. Gehrig, St. Johnsburg, Vt.	3	2	97
	122	K. Ginsburg, New York			
	123	Ben Wiley, Charleston, Ill.	136	83	128
	124	J. J. Reeder, Savannah, Ga.	125	3	65
	126	Leon J. France, Oneonta, N. Y.	61	94	12
127	128	O. T. Vinson, Wichita Falls, Texas	30	135	166
	129	R. L. Sponsler, East Aurora, N. Y.	118	137	84
	130	Geo. P. Malone, Sault Ste. Marie, Ont., Can.			
	131	Alex Miller, Sault Ste. Marie, Ont., Can.	140	53	94
	132	William J. Nesbitt, Pentieton, B. C., Canada	91	116	174
	133	Chester P. Emunson, Grand Rapids, Mich.	166	140	70
	134	E. D. Winter, Grand Rapids, Mich.	166	107	97
	135	D. C. Walker, Wichita Falls, Texas	128	117	28
	136	W. M. Stafford, Miami, Fla.			
137	138	E. G. Hunt, Danville, Ill.	91	20	143
	139	Ralph C. Hartson, Vancouver, B. C., Can.	105	152	166
140	141	M. O. Dawson, Madison, Wis.			
	142	Frank J. Ward, Baltimore, Md.	144	12	3
	143	Frederick Karn, East Aurora, N. Y.	21	77	43
	144	David J. Gildea, Catonsville, Md.	142	77	61
	145	J. F. Zoeller, Merced, Cal.	97	117	136
	147	B. Keefe, Auburn, R. I.	101	56	2
	148	Axel Edw. Sahlin, East Aurora, N. Y.	105	12	160
	149	R. B. Braddock, Newport, Wash.	105	44	83
	150	Frank P. Sharpe, Fort Riley, Kan.			
	151	A. L. Nuhn, Canton, Ohio	2	3	160
	152	Elroy J. Dry, Columbus, Ohio	50	44	21
	153	Lester F. Van Allen, Fort Riley, Kan.	28	58	166
	154	Arthur Jackson, N. Vancouver, B. C., Can.	1	35	86
	155	H. L. Osborne, Los Angeles, Cal.	28	52	172
	156	Percy Morgan Butler, Yarmouth, N. S., Can.	94	42	2
157	158	Charles W. Megaffee, Canandaigua, N. Y.	168	1	96
	159	R. M. Coffelt, Junction City, Kan.	125	43	166
	160	Percy L. Frost, New York			
	161	H. G. Harris, Canandaigua, N. Y.	149	162	96
	162	Charles J. Herzberg, Chicago	84	41	149
	163	P. Stigter, Rotterdam, Holland	49	41	137
	164	J. J. Hayden, Lyons, Neb.	7	94	77
	165	S. H. Thornberry, Chicago			
	166	Louis L. Lehr, Pittsburg, Kan.	160	83	175
	167	Theodore Moore, Lodi, Cal.	104	41	141
	168	Edward J. Cleney, New York	166	41	169
	169	Will J. Gilbert, New York	30	168	107
170	171	Nelson R. Hall, Idaho Falls, Idaho	91	61	160
	172	Alfred D. Calvert, Washington, D. C.	140	41	166
	173	H. H. Wallace, Gouverneur, N. Y.	159	118	138
	174	E. S. Murray, Penticton, B. C., Canada	160	91	132
	175	E. M. Blackford, Lethbridge, Alta., Can.			

A recapitulation of the vote gives the following result:

Specimen Nos.		Points.
1	166	Louis L. Lehr, Pittsburg, Kan. 69
2	83	Loyd E. Springer, Los Angeles, Cal. 39
3	105	Kurt H. Volk, Lindenwold, N. J. 38
4	3	Simon Rosten, Brooklyn, N. Y. 37
5	107	A. J. Maloney, Mohawk, Mich. 27
6	35	Charles Edw. Mattocks, Troy, Ohio. 26
7	160	Percy L. Frost, New York. 26
8	43	Lynn J. Peck, Oneonta, N. Y. 25
9	117	H. W. Hawley, Long Beach, Cal. 23
10	2	Henry J. Peters, Milwaukee, Wis. 19
11	41	Carl A. Snowberg, Fergus Falls, Minn. 19
12	91	Arthur Williams, Moline, Ill. 18
13	118	Charles H. Willenborg, Cincinnati, Ohio. 16
14	12	Israel Shapiro, Brooklyn, N. Y. 15
15	21	Elbert Smith, Eugene, Ore. 15
16	97	William Clarke, Chicago. 14
17	1	A. W. Samp, Milwaukee, Wis. 13
18	20	Louis Blum, New York. 12
19	86	Harry E. Ostmark, Chicago. 12
20	137	E. G. Hunt, Danville, Ill. 12
21	168	Edward J. Cleney, New York. 12
22	36	John M. Flynn, Mattapan, Mass. 11
23	61	Louis Blum, New York. 11
24	152	Elroy J. Dry, Columbus, Ohio. 11
25	44	Lynn J. Peck, Oneonta, N. Y. 10
26	52	R. L. Sullivan, Winston-Salem, N. C. 10
27	77	Robert A. Bauch, Kansas City, Mo. 10
28	96	William T. Bradford, Winston-Salem, N. C. 10
29	104	C. F. Whitney, Wayne, Neb. 10

Nine points — No. 28.

Eight points — Nos. 7, 30, 94, 126, 140.

Seven points — Nos. 90, 138, 144, 172.

Six points — Nos. 49, 56, 66, 71, 73, 125, 134, 141, 143, 169.

Five points — Nos. 42, 54, 116, 128, 142.

Four points — Nos. 47, 84, 149.

Three points — Nos. 10, 22, 50, 64, 99, 101, 102, 115, 159, 165.

Two points — Nos. 9, 39, 53, 55, 58, 80, 82, 85, 109, 132, 135, 157, 162, 175.

One point — Nos. 4, 13, 15, 45, 65, 70, 74, 112, 127, 129, 136, 148, 158, 174.

The ads. are disappointing in a way, as so few show originality in selecting the display, but followed the lines of the copy submitted. The ad. evidently was written by the advertiser, who, like many merchants who are not experienced ad.-writers, did not know the value of display lines. secured 69 points out of a possible 408, nearly twice as many as his nearest competitor, which is certainly an excellent showing considering the widely scattered vote. No. 117, an ad. which would have undoubtedly received a larger vote if it had followed the more accepted style of capi-



No. 166.
First place.



No. 83.
Second place.



No. 105.
Third place.



No. 8.
Fourth place.

Leading Ads. in The Inland Printer's Ad-setting Contest No. 35.

In the body of the ad. were several good arguments that could be used to attract the attention of the reader, but only a few of the compositors recognized these arguments, but confined their display to "Smith's Dry Cleaning Works," at both the beginning and ending. It is true that "dry cleaning" was the feature advertised, but Mr. Lehr brought out "Cleaning Without Injuring the Fabric," and this no doubt fully as much as the way the ad. was set is responsible for his being in first place. His ad., No. 166, talization, brings out "dry cleaning—make them look like new" very nicely, and there were a few others (but only a few) which broke away from the stereotyped form. Unfortunately, these ads. were not as attractive in the selection of type and arrangement as the others, but they are at least entitled to "honorable mention" for trying to do something commendable. Nos. 30 and 10, set in the same office but by different compositors, are two of the best of these. I mention No. 30 first because it is the most striking ad., bring-

ing out "Dry Cleaning," "Look Like New" and "Parcels Post" very nicely — it deserved a larger vote than it received. No. 10 features the line "Look Like New" and "Dry Cleaning" is brought out strongly just below. The other ads. which broke away from the usual form, given in numerical order, are as follows: No. 128, "Dry cleaning — we make a specialty of cleaning ladies' and gentlemen's wearing apparel without injuring the fabric"; No. 131, "We make a specialty of cleaning ladies' and gentlemen's wearing apparel"; No. 135, same display as 128; No. 140, same; No. 141, same; No. 172, "Cleaning — without

As next best I choose No. 43. "Smith's Dry Cleaning Works — Make Them Look like New" would, in this ad., be regarded as the main advertising point and the heavy border sets it off from other ads. in the newspaper.

As third I choose No. 128. Here the headline makes the nature of the business conspicuous, with the name in bold type at the foot. The subhead brings out nicely what is especially wished to advertise, and the heavy border gives it a distinction from other ads. in the newspaper.

Respectfully submitted,

EDWARD MEIER (No. 58).

Another compositor, Edwin O. Davis, of Dinuba, California (No. 116), wrote an unusually interesting résumé,



No. 107.
Fifth place.



No. 35.
Sixth place.



No. 160.
Seventh place.



No. 43.
Eighth place.



No. 117.
Ninth place.



No. 2.
Tenth place.

The Inland Printer's Ad.-Setting Contest No. 35.

injuring the fabric." It is an interesting study to note the selections for first, second and third places made by the compositors. Many a compositor whose own work was far down in the list, selected those ads. which won the places of honor, showing that they are quick to recognize merit when they see it, but perhaps require a little more experience before they can readily pick out the proper lines to display and the type to use. I wish it were possible to reproduce many of the letters received, as they make interesting reading, but here is one which pleased me particularly, as it is written by a man whose own ad. received only two points:

Mr. O. F. Byrbee, Chicago, Illinois:

DEAR SIR,—After looking over the ads. in Ad.-setting Contest No. 35 I picked out No. 166 as the best. Reason—"Cleaning Without Injuring the Fabric" will make the ad. conspicuous as a newspaper ad. at a glance and brings out forcibly what the advertiser may wish especially to emphasize. The firm may be well enough known so as to take secondary display.

heading it, "The Contest from the Viewpoint of a Contestant":

Being a judge in the ad.-setting contest just passed is not such a snap as might be desired, but served, from my point of view, to bring out points typographical that would not be observed otherwise. Every proof submitted was different, at the same time almost all of the ads. were set to conform to about the same tone of style, namely "Smith's" predominating.

Now, right here is where I "learned something" that I had known before, and yet in my own ad. "Smith's" was the feature line. I do not think that was proper from an advertising point of view, as "Smith's Dry Cleaning Works" meant nothing in comparison to what the value of "cleaning ladies' and gentlemen's wearing apparel without injuring the fabric" meant to the advertiser. Only a few of the contestants worked out that point, with the result that they were really the best ads.—but not best arranged typographically, excepting a very few.

Another point of view is, that most of the ads. were extra-effort work and would do very well for a magazine or special ad. work; but how many really would set the kind of ad. submitted in the general run of fast work getting out a newspaper? Not unless there was plenty of time.

Almost all of the ads. were hand-set, which would not be the case if it had been done as a "real" ad., because nearly all newspaper ads. are machine-set, and usually with a heavier display type throughout, than not a few ads. that were submitted, some of them being set in Caslon Old Style, light italics and other light type that would not usually be used in a paper.

However, there were not a few that were worthy of top place in the contest. Many of the ads. were well arranged and well displayed,



No. 30.



No. 10.

Two ads. with well-selected display lines.

and those who took part should gain some points that are worthy of remembering. One point in particular that sticks out pretty plain is the different arrangements of borders and their effect on the ad., very few being without that important feature. Some are harmonious, some are not; the borders and rule work taking away the effect and detracting attention from the ad. instead of having the opposite effect.

This is a general criticism that may call to some contestant's attention a weak point that might be remedied in future work. I have gained not a few points from this contest that will be remembered and hope the good work of this kind of education will be continued.

Our points of view may differ as much as our ads. and it will be interesting to note the large number turned in by the "judges" as the best from their points of view. Who is right?

That these contests are of real practical help has been demonstrated many times, and letters of recognition like this are greatly appreciated. Photographs of the four leading contestants are shown herewith and brief biographical sketches follow:

Louis L. Lehr, whose ad. wins first place by such a wide margin, occupied a prominent place in THE INLAND PRINTER'S two preceding contests. In contest No. 33 he submitted two ads., winning second and sixth places, while in No. 34 his two ads. secured third and sixth places. Mr. Lehr is only 23 years of age and is at the head of the mechanical department of the Saunders-Cooke Printing Company, Pittsburg, Kansas.

Loyd E. Springer was born in LaCrosse, Illinois, in 1880. He began his apprenticeship at the age of 16 on the Carthage (Ill.) *Gazette* and has followed the trade almost continuously since. He spent five years in Colorado, going from there to California. Six years ago he took a position with the Times-Mirror Printing and Binding House, Los Angeles, California, where he is at present employed, having charge of stone and composition layout.

Kurt H. Volk is a native of Stuttgart, Germany, where he learned his trade. He was born in 1882. In 1901 he came to this country and secured employment on the Philadelphia *German Daily Gazette*, where he remained one year. Of his work since 1902 Mr. Volk writes as follows: "I came to the conclusion that there was a far greater field for advancement in the American print-shop, and looked about for a suitable position, making salary a secondary consideration to advancement in knowledge, which motto I have carried out to this day, and I have since worked in some of the best shops in Philadelphia, being at present employed in the printing department of N. W. Ayer & Son. I am taking the I. T. U. Technical Course, a course which no printer can afford to pass up. I also read THE INLAND PRINTER regularly, finding it the most up-to-date and practical printer's monthly."

Simon Rosten was born in London, England, in 1884, and served his apprenticeship there. He came to New York in 1904 and is at present with the Lent & Graff Company, of that city. Mr. Rosten writes: "I want to say that I bought my first INLAND PRINTER ten months ago, and I realized right then that it was time well spent reading its pages, especially the specimens and criticisms. It is the first contest I ever entered, and to be returned a winner is most gratifying. I owe my success to THE INLAND PRINTER. I have come to the conclusion that the only printers who do not read THE INLAND PRINTER are the blind ones and those who will not see."

Copy for Ad.-setting Contest No. 36.

Before announcing Ad.-setting Contest No. 36 I would like to get suggestions for copy from readers of THE INLAND PRINTER. Send in some ad. which you have found difficult to display attractively, or some other specimen which you would like to see used as copy for our next contest. Unfortunately it is not feasible to use a large ad. in a contest of this kind, the extreme limit being not more than two columns wide or over ten inches deep, and a considerably smaller ad. is preferable. Suggestions should reach me before July 1 in order to be in time for announcing the contest in the August number.

Ad. Criticisms Deferred.

On account of the large amount of space devoted to the discussion of ad. display in announcing the result of Ad.-setting Contest No. 35, criticism of other ads. is deferred until next month.

PERSEVERANCE.

It is all very well to tell me that a young man has distinguished himself by a brilliant first speech. He may go on, or he may be satisfied with his first triumph; but show me a young man who has not succeeded at first, and nevertheless has gone on, and I will back that young man to do better than most of those who have succeeded at the first trial.— *C. J. Fox.*

REACHING THE PUBLIC THROUGH PRINTING.*

BY WM. T. O'DONNELL.

MR. TOASTMASTER AND GENTLEMEN, — You have asked me to talk to you on reaching the public through printing. I will be perfectly frank and say that I think you have made a good choice in asking me to discuss this subject, because I spent an apprenticeship of three months in the printing business at one time and therefore am able to say that I know all about printing. That was fifteen or sixteen years ago, and, of course, I have met a great many printers and dabbled a lot in printing since then, but inasmuch as I knew all about the business at the end of that *extended* apprenticeship, the years that have passed since then, of course, don't matter very much.

But speaking seriously, it would be entirely too presumptious of me to expect to say anything about printing which would be instructive or beneficial to you men who have lived, dreamed, eaten and drunk printing, some of you, for more years than I can count in the span of my whole life. The most I can hope to do is to give you some idea of the kind of printing which is found valuable in extending the business of a big public-service company.

But before going on to that, I would like to ask your indulgence for a moment to tell you a little more about that three months' apprenticeship. It was in an up-state town of 2,500 souls. At least they always liked to be referred to as souls. But the editor of the village newspaper had his doubts about the propriety of this term as applied to a great many of the folks in the village. And the trouble with him was, that when he had any such doubts he saw no reason why he should not voice them in the columns of his paper, irrespective of the effect it might have on his circulation or advertising. You see he had been the village druggist, and therefore felt that he was perfectly qualified to run a newspaper. Every person, you know, believes that he can run a hotel, write a play or edit a newspaper, and particularly was this true of this druggist, who from contact with the people over the drug, cigar and perfumery counters, felt that he knew more about their lives, aims and needs than anybody else.

Well, he got out of the drug business and rented a building and induced one of the big manufacturers to put in a printing equipment on lease. Then he induced me, as a matter of friendship, to letter the name of the paper on the big front window, for I had just left the village school and was trying to make a living at sign-painting as the occupation which I thought called for less physical effort than any other which was open to me. And the name I painted on the window was "The Censor." Well do I remember the druggist standing on the sidewalk and viewing the name — not the character of the lettering, for it was punk — with admiration, for he fully believed that he had been divinely called to censorize the doings of his townspeople through the columns of his newspaper. Well, then he asked me how I would like to have a job on the paper and I, of course, grasped at it avidly. He told me that he would teach me the printing business — which he didn't in the least know himself — at the munificent salary of 50 cents a week. That, he told me, was considered very liberal pay for a new apprentice, and while I didn't believe him, I would have been willing to work at the job for nothing, so strongly was I inoculated with the printing-bug.

*An address delivered before the Philadelphia Club of Printing House Craftsmen, May 8, 1913, by Wm. T. O'Donnell, purchaser of printing of the United Gas Improvement Company, Philadelphia.

For this princely salary I set and distributed type, washed the rollers, cleaned up the place, tended the coal-stove, fed the cylinder press, folded and addressed the papers and took them to the postoffice, dug out for local news, and kicked the job-press, and I don't remember all the other things. But it was fine and romantic just the same, and I remember with what satisfaction I used to sit in the office at night setting type by the light from a candle stuck in a gob of its own wax in the "Z" box — for there was no other means of securing artificial light.

Well, I persevered, and by the end of three months was so proficient that my boss told me he was going to raise me to $1 a week, but I declined his magnanimity and took a job instead as a reporter on a city paper. And whether this shock had anything to do with it or not, I don't know, but at any rate the manufacturer who installed the printing equipment on lease had to come to the town a few weeks afterward and remove his much-battered property back to the factory.

By the way, that editor, who was about six feet six inches tall and of a very awkward and sheepish but withal a kindly demeanor, is to-day censorizing the opinions of the people over the drug-counter in another town some miles away.

As I intimated a while ago, after having spent three months as a printer's devil, I felt that I could give cards and spades to the Roycrofters, the Caxtons and the De Vinnes or any other printers in East Aurora or elsewhere; and I ask you whether it has not been thus with all printshop apprentices since the days of Gutenberg.

Nay, I will be perfectly frank with you and say that I have not yet met a printer of any age or condition of servitude who did not feel that he was the only original Ty Cobb of the printing game, and therefore you will appreciate with what a feeling of trepidation I approach.

There are really so many phases that one doesn't know where to begin and finds himself in the position of the up-state newspaper correspondent whom we wired one day asking him to send in a two-column report of a sensational bank robbery. It was getting pretty close to the dead-line, and everybody was on tenterhooks awaiting the arrival of the great story. Finally, almost at the very last minute, it materialized. It consisted of just two sentences: "Can send nothing; am fairly embarrassed by a wealth of material."

This is a true story and will no doubt remind many of you of the other story which has been told widely in newspaper circles of the fellow who when sent out to report a railroad wreck, wired back, "All is excitement, can learn nothing."

It is, of course, unnecessary to tell you that in these busy days printing must be used extensively by any business which would grow, because it is a day of busy folks who have no time to go to your place of business for all the information which they require, and also because a representative visiting customers must be preceded by some strong printed introduction in order to have the hearing which he desires.

Word and picture as impressed upon paper with printers' ink are the means of securing this result, and truly the varieties and ramifications of making your printed appeal are without end.

The newspaper will always be considered as the best way to reach a great body of possible prospects quickly, and the weekly and monthly magazines are fast developing almost as great an influence with a large body of readers.

But having created a general feeling in favor of your goods or proposition, the strongest and most effective way

of clinching your argument and securing a sale through printers' ink is by means of the mailing-piece sent direct to your prospect. I do not propose to go into any description of the kinds of mailing-pieces which have been found most effective in the business with which I am connected, but will prefer to discuss the coöperation which must exist between the advertising man and the printer, in order to have any piece of printed matter carried out in the best manner. Everybody knows, of course, that your folder, circular letter, sticker, dodger or what not, must be distinctively different, as well as being strong and containing selling appeal in order to be given attention in this day of promiscuous advertising.

How make it different and distinctive? That is the one big question, and the question which only the printer and advertising man can work out coöperatively, for neither one can secure this result by himself.

As a basic proposition, I would say that there must exist between your selling-plan and the character of the printed matter a harmonious quality, and that the style or treatment of a piece of printed matter for one proposition or one line of business will almost certainly fail to be effective if adapted to another proposition or another line of business. There has recently been set up on the battle-field at Gettysburg an equestrian statue of Gen. Robert E. Lee. It occupies a commanding position overlooking the Bloody Angle, which has been made famous in history as the spot where Pickett's last charge was made. The statue was the work of a competent sculptor and fully carried out the character of the great general as associated with the famous battle. The question was, however, what kind of a pedestal would it be proper to place under it. It was closely recognized that unless this pedestal were harmonious, the total effect of the artist's work would be lost. Some of the most prominent artists were consulted in the matter and the result was that a plain square block of granite was selected as the base which it would be fitting to place beneath this fine piece of sculpture, and so it stands there to-day magnificent and majestic, and a fitting tribute to the man whose memory it commemorates and also the good taste displayed by American men of art.

As a contrast of this I would invite your attention to another statue recently erected on Long Island, New York. This is the great monument to the American Indian, placed there through the public spirit and generosity of a Philadelphia business man. Now this statue is all it is desired, but the peculiar thing is that it is to rest upon a pedestal of Greek design. Some critics have placed themselves on record to the fact that this was a bad blunder, inasmuch as the American Indians developed during the centuries of their advancement while they were supreme on this continent, an art scarcely inferior to that of the Greeks, and these critics say a rough stone base patterned after the art of the native American Indians would not only have been more in harmony with the statue, but would have been in every way as imposing and artistic. So the point I would like to draw from these two instances is that there must be an exact correlation between the statue and the pedestal, and I need hardly explain to you that in speaking of a printing job by the statue I mean the message which the business man or advertising man wishes to convey, and by the pedestal, the results of the printer's art which bears the message in a harmonious form.

If I am advertising gas appliances, we will say, to the foreign inhabitants of Philadelphia, or to people of the laboring class, it would obviously be poor taste to have my message steel engraved and printed on Fabriana stock. These people like bright colors and illustrations which are elemental yet strong, and the printer who would advise me to send them instead a grade similar to one being issued by a big jewelry house to its high-class patrons would sadly mix up the relation between the statue and the pedestal.

Very often a printer will come to me with a nice border or drawings of a head or something else general in its nature, and will say, "Now this is a very attractive thing, which you certainly would find profitable to put out with some of your advertising." I always reply that no matter how pretty or attractive this design, it would not do for our purposes, because it was not made with our business in view, and does not contain the argument or selling punch which we find necessary in going to our public. In other words, why mail out a folder just because it is attractive in appearance when we can just as well secure the double value of having it attractive and also having it illustrate a reason why the recipient should be interested in the appliance which we are advertising? This does not mean necessarily that we should illustrate appliances only, for I believe that the illustrating of an idea, with perhaps a part of an appliance sketchily indicated in some part of the drawing, has a greater pulling value than a mere picture of an appliance.

This brings us to the question of just how far the printer may go in aiding the advertising man, and thus making more sure of securing orders for printing. It is quite a common thing to have printers' representatives come in and talk to us something like this:

"Good morning, is there any work to give out to-day?"

"No, there isn't a thing on the tapis to-day. All of the work which we have in preparation is already in the hands of printers."

"Well, our house stands ready to help you out. We have the equipment and the men, and our compositors and presses are not very busy now, and we want to get in on some of your work, and I am sure no printer can give you any better results than we can."

"Yes, but as we have nothing to give out to-day, I don't see how your advantages, or the condition of your shop at the present time can make any difference."

"Well, we are awfully anxious to get some of your work, and we have been doing some fine work for So-and-So. Here are some samples of it."

I won't burden you with any more of the dialogue, but so it goes on for quite a while before we can convince this man that we have no work to give him, and the interview has taken up time which really should have been devoted to some important work in our offices.

Now there is another class of printers' representative — although I must admit that he is rare — who studies our business before coming in to see us, and instead of asking whether there is any work to give out to-day has up his sleeve some real suggestions for printed matter, which it is always a real pleasure to discuss whether they happen to hit the mark or not. This is, of course, the type of man who gets the larger bulk of our work, for there is no advertising man who can say that he monopolizes all the good ideas, and there is none who is so busy that he does not welcome aid from the printer which will make his own work less voluminous and easier.

It seems to me that if I were soliciting for a printing-house, I would always try to make a study of the business of a possible customer before going to call on him and try to have on hand some ideas especially adapted to his business, and I can not see how this could help resulting in increased business for me. Just how far the printer may go in helping out the advertising man is, however, a question which has been much mooted. I know some advertis-

ing men who secure excellent results, yet who know little or nothing about paper, inks, type fonts, etc. Their policy is to leave these matters to the discretion of the printer and to select as their printer a man of known taste and knowledge in the matters relating to his art. This has already seemed to me to be a very satisfactory arrangement, provided that the printer will devote his thought and study to the business of his customer, and will lay himself out to give the character of work which would be especially suited to that business.

However, there are other leading advertising men who say that it is up to the advertising man to know all about paper, inks, types, etc., and to specify minutely as to his wants. I am sure that to a certain extent these men are right, for certainly the knowledge which an advertising man has about the mechanical part of his work can not but make him more efficient. Still, in following out this policy he must necessarily lose some of the interest of the printer, for your real printer, who takes a pride in his work, naturally likes to use the information which he is in the position to secure, and if he is told by the advertising man exactly what to do in each phase of the work it eliminates the brain-service, which to my mind is the most important thing you buy in securing a printing job.

This reminds me of an advertising man who had never had any experience in the mechanical end of printing, yet who had taste and preferences and liked to give instructions to the printer. A printer, I remember, came to him one day and said, "Mr. So-and-So, why is it that in giving me a job you always specify Caslon type?" This advertising man was a very good-natured fellow and frankly responded, "Well, to tell the honest truth, it is the only type I know the name of."

He has since learned the names of the different types, and is one of those who feel that they secure better work when they tell the printer exactly what they want.

For my own part the only definite idea which I have in this connection is that there is entirely too much of a tendency on the part of printers to show the variety of fonts in their cases when they set up a job. In other words, they will have a heading of Cheltenham Bold, a body type of Caslon, small display in Ben Franklin, the clinch line at the bottom in italics and the company's imprint in Gothic. Just why this should be so I have never been able to decipher, since in reading the trade journals I find it to be commonly accepted among authorities that the same style of type should be used throughout an advertisement, whether it be a newspaper advertisement, a folder or some other piece of printed matter.

Another opportunity for better coöperation between the printer and buyer of printing is in the matter of deliveries. How often we hear the buyer complain that his work is never delivered on time. In some instances I know that this complaint is justified, but I am also aware of the fact that the delays are very often due to the failure of the buyer in returning the proofs promptly. I know that most of the print-shops use on their envelope or on a slip attached to a proof some little copy requesting a prompt return. Perhaps it would be well to make this copy stronger and to have printed in bold type where the buyer can not help see it some such line as this, "To secure delivery on this job in the time promised, proof must be returned to us by ——— date. We therefore urge upon you the necessity of reading, O. K.'ing and returning this proof promptly."

I don't want to go on making suggestions or criticisms which I am sure are not at all new to most of you, and so the last criticism I will offer is in regard to having cuts returned to your customers promptly after the forms have been knocked down. This, I am sure, would be appreciated by the purchasers who keep their own cuts, and would do away with much racking of brains and scoldings over the telephone when cuts, which have been used by the printer, are suddenly required for some other purpose.

There has been apparent recently quite a feeling in favor of using dull-finish stock and dull ink in printing, the idea being, of course, that the eye is benefited by not having to look at ink or paper which carry a gloss and reflect the light injuriously, as some maintain, into the eye. For my own part I have not been able to join in this opinion, for I have failed to see that dull paper and dull ink can bring out a quality of fine half-tones with anything like the precision of the older method. Furthermore, I believe that the supposed injury to the eyes from looking at glazed paper and glossy ink is greatly exaggerated.

I feel really that I have already taken up too much of your time. There, of course, can not be any question about the possibility of reaching the public profitably through printing, and it all simmers down to a question in my mind of the printer studying the business of each of his patrons, so that he may deliver printing which will result in the maximum of sales and thus insure constantly growing orders for himself.



AN INVITATION FROM THE GUIDE.
Photograph by R. R. Sallows, Goderich, Canada.

THE·NEW·HOME OF·THE ZEESE-WILKINSON·CO·

424-438 WEST 33rd STREET
NEW·YORK



IN the heart of the city, a modern steel constructed daylight plant—designed solely for color plate engraving and printing, and equipped with every up-to-date appliance. In this magnificent building the Zeese-Wilkinson Company will occupy sixty thousand square feet of floor space.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Intertype on Exhibition at Western Office.

During the past few weeks the International Typesetting Machine Company has installed one of the Intertype machines in its western office in the Rand McNally building, Chicago, for demonstrating purposes. The new machine has attracted a great amount of attention, crowds standing at the windows watching it in operation at all times of the day. Many operators and machinists who have personally inspected the machine have been enthusiastic in their praises.

A New Book of Type-Faces.

Barnhart Brothers & Spindler, 168-172 West Monroe street, Chicago, have issued a new handy specimen-book of 160 pages containing only type-faces, borders and ornaments of their manufacture. There are numerous display pages, some in colors, showing new uses for type and ornamentation and brass-rule effects. Every face shown is up to date, and the numerous large families of their type are shown separately and in combination. It is stated that there is not one face in the book which is not standard — which will not always be useful in a printing-office. All freak faces are barred.

National Capital Press Builds New Home.

A handsome seven-story and basement fireproof building has been specially designed and built for the National Capital Press, Incorporated, of Washington, D. C. The basement and six stories will be used by the company and the remaining floor will be divided into offices for renting purposes.

The front of the building is designed in the classic style of architecture adapted to the condition required by a modern seven-story building. The materials for the first two stories are Indiana limestone and polychrome terra cotta, the stone being logically used for the structural requirements and the terra cotta for panels and decoration. Over the doorway will be a monogram of the establishment in polychrome work.

The front of the upper stories is of pearl clay India tint brick and gray terra cotta to match the stonework below. The entire design is a solution of the difficult problem of obtaining a symmetrical front of limited width, where two entrances are required.

Entering by the main doorway, one will step into a common vestibule, from which a lobby at the left leads to the elevator serving the upper stories, and at the right will be the main business office of the company, 25 feet square, occupying the front of the building and extending up through two stories. This office will have a gallery extending round on all sides, at the level of the second floor. The walls will be wainscoted five feet high with figured mahogany veneer, and the office fixtures will be similarly treated. The ceiling will be treated with coffers. The floor will be of ceramic tile, with verde antique marble base, furnishing a very pleasing contrast with the mahogany and woodwork.

Charles R. Johnston with the Newburgh Daily News.

Charles R. Johnston, who started the printing department of the Newburgh (N. Y.) *Daily News* quite a number of years ago and remained with the company for eight years, has returned to the superintendency of the department after an absence of fifteen years — returned to his first love as it were. Mr. Johnston has in the meantime been in charge of some very good establishments and brings to the *News* an increased experience that will be of no inconsiderable value to its large printing business.

The Printers' "Diploma."

S. A. Gardner, of the Gardner Office Supply Company, Springfield, Missouri, recently sent to the office of the secretary of the Ben Franklin Club of America, the summary of costs of their 1912 business made out on Form 9-H of the Standard Cost System. For this report he received in return a highly engrossed Printers' Certificate. This beautiful document states that the holder of the same is a member of the Ben Franklin Club, has a Standard cost-finding system installed and working thoroughly in his plant, that his business record for the year has been checked by his organization and is up to the minute in every way.

On receipt of the certificate Mr. Gardner wrote the secretary as follows: "We have received the Printers' Certificate and have it framed and *on display in our office window*. We expect to place it in a prominent place in our office, and value it very highly."

And why shouldn't the Gardner Office Supply Company value this certificate — this printers' "diploma" — very highly? And why should any printer who can make good in the same way be ashamed? Nothing to be ashamed of is there? Nothing different than the doctor or lawyer or teacher does after they get their diploma, is it? Neither is it different than the bankers, hotelkeepers, or druggists or other tradesmen do when they hang out signs to show they are members of a local or national commercial or trade association.

The Printers' Certificate is a mark of standing — *high* standing in the trade, and of honest business progression. Every printer who is a member of the Ben Franklin Club of America, or of a local Ben Franklin Club, and who is operating his plant according to the dictates of a recognized modern cost-finding system should have, and can have, one of these Printers' Certificates — printers' "diplomas" — hanging in the window or on the wall of his office.

For further information regarding Printers' Certificates write to Secretary Ed. E. Sheasgreen, Monadnock building, Chicago, Illinois.

Welfare Club of Suffolk Engraving Company.

To secure to a full degree the coöperation of every employee is now the aim of progressive firms. They realize that success is based upon this factor. To conceive certain ideals, work them out to their fullest degree, and to realize upon them, is the aim of such progressive firms, for they know that the employee is of value just in proportion as he is willing to work in full understanding with other men; and by helping to raise him above his level, by not considering him as a subordinate but rather as a co-worker and with a knowledge that each individual can be developed, they are in return rewarded by better service and better quality of workmanship.

Employees appreciate the fullest information about the company's business. So long as no explanation of the policies and projects are volunteered there is nothing but indifference, but when the company explains and takes an interest in its employees it soon finds a surprising amount of coöperation and loyalty.

As heads of departments are responsible for the results of their departments, and as the results are obtained through the employees of each department, this coöperation must be started through these various heads. Therefore, unite these department heads first, getting them to work in thorough harmony, and have them understand fully the policy and wishes of the firm, and get them to assist in its advancement. Give them a real reason for wishing its prosperity.

One of the most successful plans that has come to the attention of THE INLAND PRINTER that will assist engravers and printers and those in allied trades to secure this efficiency, by which is meant coöperation with the workmen so as to do one's work and run one's business better than it was ever run before, is the Welfare Club of the Suffolk Engraving & Electrotyping Company, New York.

The purpose of this club is the realization of better business conditions to be secured by bettering the understanding between the employers, the heads of departments and the salesmen, and to secure a compact working body with a uniformity of purpose, which is to make the company a successful and thriving establishment.

The club possesses two officers — namely, a president and a secretary. Membership is composed of members of the firm, the heads of departments and the salesmen. Meetings are held regularly once a month, when the members meet for supper, which is followed by the meeting. After the usual order of business a report is given by the head of each department, which is followed by open discussion, giving an opportunity for every member to voice his opinions not only concerning his own department and his relation to other departments, but also to express opinions on any subject of direct interest. Problems brought forth since the last meeting are discussed and solved, problems that are important yet are often overlooked in the regular stress of the working day, all of which are discussed to the benefit of the individual, his department and the business in general. Such a club gives opportunities above those mentioned. Educational items are handled, trade-paper articles are read and discussed, special talks are made by outsiders on costs, management, selling, etc.; but best of all, the fact is forced home that each individual is an important factor in the management and success of the business because each one has a certain amount of real responsibility.

The officers of the company state that working on this basis they are able to give much better service, as closer attention is given to details than ever before, and that the quality of their product is even improved, showing that a thorough understanding by every one is an advantage over any other method.



Members of the Welfare Club of the Suffolk Engraving & Electrotyping Company, New York.

New Secretary of the United Typothetae of America.

The new secretary of the United Typothetæ of America, S. Evans Clark, needs no introduction, being well known as one of the leading figures in organization work for some years past. Mr. Clark, who will succeed Franklin W. Heath, will take up the work of the new office on June 15.

Mr. Clark was born in Philadelphia, Pennsylvania, in 1874. At the age of thirteen he became connected with a weekly newspaper as printers' "devil," and later as general assistant. He took a course in bookkeeping and accounting at Temple College, Philadelphia, graduating at the head of the class. Following this he became advertising solicitor, after which he engaged in organization work for four years in Philadelphia and St. Louis.

After some time spent in various positions such as department manager, advertising manager and purchasing agent, including the management of a private printing

plant, Mr. Clark started in business in St. Louis under the firm name of "Clark — the Letter Man," specializing on facsimile letters and small job-printing, during which time he enjoyed the reputation of being the highest-priced man in the business. This business was finally consolidated with the Gould Press and Directory Company, now the H. S. Collins Printing Company.

In July, 1912, Mr. Clark was appointed secretary of the Ben Franklin Club of Toledo, Ohio, and has since then



S. Evans Clark.

inaugurated and put into successful operation many new departments, including cost installation, credits and collections, estimating school, employment, etc. In addition to being secretary of the Ben Franklin Club of Toledo, Mr. Clark is also secretary of the Ohio Printers' Federation, secretary of the Exposition General Committee, which is in charge of the Central States Million Dollar Exposition to be given at Toledo in September; chairman of the Boosters' Committee of the Exposition, and member of the Publicity Committee.

In appreciation of the work accomplished in Toledo, and in view of the fact that Mr. Clark has become one of the most prominent figures in organization work in Ohio, the appointment of secretary of the United Typothetæ of America was offered to him practically without solicitation on his part. As advertising solicitor, manager and counsellor, as office and accounting systematizer, as owner of his own plant, and in the other positions he has filled during the last twenty-three years, he has prepared himself as few men have for the arduous and multitudinous duties of general secretary of a national organization, such as the United Typothetæ of America.

Kimble Electric Company's New Plant.

The Kimble Electric Company, Chicago, makers of variable-speed, alternating-current motors, have just moved into a beautiful new plant at Erie street and Western avenue. This plant will give them three times the available, working space that they had in their old plant at Washington boulevard and May street and will have perhaps six times the producing capacity because of the efficient and economical sequence of machines and processes all on one floor as contrasted with the inconvenient arrangement of the old two-story factory.

The rise and growth of the Kimble Electric Company reads like a romance. In 1904 Austin Kimble started to build his first motor in an improvised shop in a barn, and his only power was a secondhand automobile engine.

In about a year from that time he moved to a small machine-shop on Lake street. A year later his business increased to such an extent that he rented the second story of a machine-shop at Adams and Paulina streets, and in another year from that time the business was transformed into a stock company and moved to 1121 Washington boulevard, where it occupied one floor.

The business grew and soon the demand required an extension and the second floor was rented in the same building.

In the new building the office occupies the second floor in the front of the building on the Western avenue side.

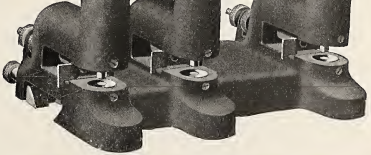
It required courage and perseverance of an unusual character to build up a business on a motor that differed so radically from all former types, because orthodoxy in electricity had become a shibboleth and anything unorthodox was put down as a freak. This reputation, however, was lived down by an unbroken series of successes of the machine itself under an innumerable variety of surroundings and conditions.

To our readers who have been watching with such interest the Kimble advertising from issue to issue in this magazine the announcement of the fifth successive enlargement of the Kimble business will have more than usual interest.

Combination Punching Members.

Printers and stationers who make a specialty of supplying sheets for loose-leaf devices of any character will be interested to know that by the use of combination or gang punching members much time and labor can be saved in the punching, thus reducing the cost. There are many jobs, some requiring a large number of sheets, others being re-orders at frequent intervals, and with the present demand for loose-leaf records and the consequent competition in prices it is not only advisable but necessary for the manufacturer to have sufficient and suitable equipment for turning out this work correctly and at a minimum cost.

Combination punching members not only lessen the labor and cost of doing this work but at the same time insure absolute accuracy in the punching of the sheets, the



Three-hole Combination Member for Tatum Punching Machine.

punches always being at the same fixed distance between centers, which is not always the case where individual members which must be adjusted on each operation are used.

The Samuel C. Tatum Company, recognizing this demand and with its usual alertness for the improvement

of its machines, has successfully designed a number of different combinations for use on their well-known power paper-punches. These combination members are of innumerable designs, punching from two holes to as many as may be desired up to the full capacity of the machine and to a minimum of one-quarter inch between centers, depending upon the size of the holes desired.

By the use of these members one or more holes may be punched at one operation, the punches being so arranged as to work independently of each other if so desired. Provision can also be made for punching holes far back from the edge of the sheet.

One of the most useful combinations is one of recent design carrying in a single head three of the standard gages, 2¾, 4¼ and 7 inches between centers, enabling the user to obtain any one of these centers by removal of the punch not in use, the advantages being the ease of adjustment and the absolute accuracy of the work. These combination members are a further proof of the versatility of the "Tatum" machines, the unusual strength of construction combined with accuracy of workmanship making possible the great variety of work which may be accomplished by their use.

Further information and a full description of the combination members furnished by the Tatum Company can be obtained by writing to its office at Cincinnati, Ohio.

Barnhart Brothers & Spindler Open New Branch.

A new branch of the printing-supply business was started May 1 by Barnhart Brothers & Spindler, at 20 South Forsyth street, Atlanta, Georgia, and has taken over the business of the Dodson Printers' Supply Company, which has for many years covered the southeast Atlantic and Gulf States. The manager, R. N. McArthur, is a southern man thoroughly familiar with the trade of that section and well known in printing circles. A complete stock in every line will be carried at the new house.

"Monotype"—A New House Organ.

The new house organ of the Lanston Monotype Machine Company made its bow with the April number. "*Monotype*, a Journal of Composing-room Efficiency," is the striking title given to this new journal, and in the "Predication"


VOL. 1 APRIL 1913 NO. 1

MONO TYPE

A Journal of Composing Room Efficiency

LANSTON MONOTYPE MACHINE COMPANY PHILADELPHIA

"THE word Monotype means much more than the name of a machine; it includes a complete system of composing room practice based on the work of the Monotype both as a composing machine and as a type caster."

New House Organ of the Lanston Monotype Machine Company.

appearing on the first page, the editors say that "it will try to be just a little more than a 'journal of composing-room efficiency.'" It consists of sixteen pages and cover, which is printed in black and red on gray cover-stock, presenting a pleasing appearance, and is filled with articles of interest and value to monotype-machine owners and operators. The matter is set wholly on the monotype, all sizes up to thirty-six point, borders, ornaments and spacing material. A copy will be mailed free to interested printers, publishers and advertisers.

E. E. Laxman.

Following the resignation of Daniel Baker, who resigned to accept the position of manager of the Graphic Arts Board of Trade, of Toronto, the officers of the United



E. E. Laxman.

Typothetæ of America have appointed E. E. Laxman as his successor.

Mr. Laxman started his career at the early age of nine years by cutting a rubber-stamp outfit, consisting of thirty-five characters, out of sheet-rubber gained in a trade for a jack-knife. At thirteen he began as apprentice in an average small shop where he learned the practical details of many departments.

After serving five years he took a position as sample man with a wholesale notion house in order to broaden his knowledge by learning something about wholesaling. In this position he soon won his way into the respect and confidence of the heads of the concern, which is proven by the fact that when he left the institution he was being paid more than twice the amount the position had ever paid before.

Returning to the printing business he accepted a position as general office man with the Adams Brothers Company, of Topeka, Kansas, and was shortly after advanced to secretary of the company. Resigning from this office he went to Topeka, Kansas, where he acquired a varied and accurate knowledge of cost accounting and efficiency.

In January, 1912, Mr. Laxman was appointed secretary-actuary of the Atlanta Typothetæ, where he was instrumental in building up the work of the organization, inaugurating and maintaining nine departments of efficient service.

While not thirty years of age, possessing as he does an overabundance of nervous energy, ambitious and determined, making a pleasure out of every task he undertakes, Mr. Laxman has read much more than the average person,

and is continually studying and acquiring new knowledge, and should make a valuable addition to the forces of the organization.

Alfred Pye Resigns After Thirty Years of Service.

After nearly thirty years of faithful service with The Henry O. Shepard Company, Alfred Pye resigned his position as foreman of the publication department on April 24, 1913, leaving Chicago for San Francisco, California, which he intends making his future home, surrounded by his grown children. Since his connection with the company, Mr. Pye has been closely identified with the success of THE INLAND PRINTER, becoming a contributor to its columns with the second issue of its first volume and continuing for several years, writing on various subjects, the most valuable, from an educational point of view, being a series of articles on "Hints to Apprentices." He also had charge of the "Specimen Review" department for a number of years.

Mr. Pye was born on November 7, 1853, at London, England. At the age of fourteen he entered the printing-office of M. S. Rickerby, in London, as copyholder, and was apprenticed for seven years, receiving a thorough education in job and book work, and remaining in the same office until May, 1883, when with his wife and two small children



Alfred Pye.

he left England for the United States, arriving in Chicago on May 21.

After his arrival in Chicago he worked for a few months in the job department of the *Northwestern Lumberman*. He then started work with the firm of Shepard & Johnston — the predecessor of the present Shepard house — remaining for a year and leaving to take charge of the composing-room of A. Zeese & Co.'s electrotype foundry. This position he resigned to take charge of the printing department of Marder, Luse & Co.'s typefoundry. He



held this position for about two years, when the nine-hour work-day strike took place and he resigned. When the strike was declared off he went to work for The Henry O. Shepard Company and remained with this company, having charge of the publication department from 1888 until the time of his resignation — from the time all work was set by hand until now, when all composition is done by machine.

While in charge of the book and job department, Mr. Pye has had special supervision of the production of THE INLAND PRINTER in the composing-room.

Upon his resignation the company presented Mr. Pye with a handsome gold watch, appropriately inscribed, in appreciation of his service.

Mr. Pye has been active in the affairs of Chicago Typographical Union, No. 16, for the past few years being chairman of the board of pension trustees. A set of resolutions was drawn up by the officers and presented to Mr. Pye in appreciation of his services to the craft.

THE INLAND PRINTER regrets the loss of one who has been so closely identified with its history from the time of its birth until it stands as the recognized leader of printing-trade journals, and refrains from wishing him success in his new home, knowing that he will command it, and with it the respect of all and the affection of most of those with whom he comes in contact.

"Concerning Etchings."

The above is the title of an attractive booklet by Bertha E. Jaques, secretary of the Chicago Society of Etchers. The author states that the booklet is written for those who are not familiar with etchings or how they are made, in the belief that understanding begets appreciation. Much of it is in direct answer to questions that have been asked many times. Etchings are not drawings made with pen and ink, nor are they reproductions by photography. They are printed from a copper plate upon which the lines have been etched, or deepened by acid, hence the name etching. Going on from this the writer gives a good description of how the etchings are produced, taking up the drawing, biting, printing, alterations, etc. Several half-tone reproductions of etchings are shown, and in the last pages is a bibliography. Copies may be secured for 35 cents each, by addressing the secretary of the Chicago Society of Etchers, 4316 Greenwood avenue, Chicago.

Ben Franklin Club of Cincinnati in New Quarters.

In order to increase the effectiveness of its work, and also to provide a place where members can get into closer touch with each other, the Ben Franklin Club of Cincinnati has leased the building on the southwest corner of Eighth and Race streets for permanent quarters. The building has been fitted up in extremely desirable style for club purposes, providing business offices as well as assembly and meeting rooms.

A general lounging-room furnished with settees, chairs and tables has been provided for the use of the members. The directors' room is fitted with a large directors' table



HOME OF THE BEN FRANKLIN CLUB
S.W.COR. RACE & EIGHT ST. CINCINNATI, O.

and everything necessary to enable the directors to carry on their work. Offices for the secretary and his assistant, and for the collection and employment bureaus, have been conveniently located with a view to facilitating the work of the club.

The building is located on one of the best business streets of the city, and is right opposite the celebrated Garfield Park, the windows of the lounging-room looking out over the park, giving a delightful and restful view.

The new quarters mean much to the printers of Cincinnati, as they will provide a place where they can go at any time, day or night, and find pleasant surroundings and a true businesslike air. The members are justly proud of their new home.

A New Book of Linotype Faces.

A new book of faces is now being distributed by the Mergenthaler Linotype Company to users of their machine. This book contains 176 pages and is printed from slugs cast on the linotype. A number of half-tone and line-plates illustrating machine parts are shown. The number of faces now made on one-letter matrices are 237, and on two-letter matrices 693, making nearly one thousand different faces that can be used on this machine. Matrices are furnished for thirty different languages, among which are Hebrew and Arabic which reads from right to left. Numerous job and head-letter faces are shown. The largest face in the head letter is a condensed gothic, forty-two-point. The head-letter fonts contain many beautiful and useful faces. This is true also of the job fonts, from which an endless combination may be selected.

New Engraving Company Organized.

The Trowbridge Engraving Company, of Milwaukee, Wisconsin, opened its doors and started in business at 206 West Water street, on May 5. The head of the new firm, Thomas Trowbridge, is a well-known newspaper man, and associated with him are Edward Roth, who has been connected with some of the leading engraving houses in the Northwest, and Joseph Perry, who will have charge of the photographic department, and who has also been connected with some of the foremost engraving concerns in the country.

American Typefounders Company Increases Capital.

The directors of the American Typefounders Company have offered $1,000,000 of new preferred stock to the holders of common stock for subscription, at par, at the ratio of one new share for every four held. Payments for the new stock may be made as follows: Ninety-two per cent in cash and eight per cent or $8 per share, in script, payable June 20, 1913; or a payment of eight per cent in script and seventeen per cent in cash on June 20, and payments of twenty-five per cent in cash on August 20, October 20 and December 20, 1913. In advocating subscription to the new stock by common stockholders, President Nelson said in part:

"I have no hesitancy in advising our stockholders to

exercise this right of subscription and acquire as much preferred stock as their holdings of scrip enable them to secure. The company has paid, for eleven years, without interruption, seven per cent dividends upon its preferred stock, of which this stock will be a part, and has also paid uninterruptedly four per cent a year for fourteen years upon its common stock, and the growth and prosperity of the company leave no doubt of its ability to continue to earn and pay its dividends."

Engraving and Electrotyping Companies Combine.

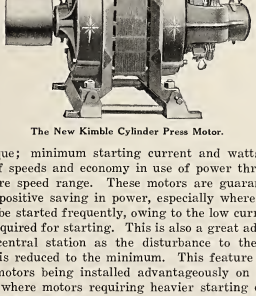
The Bay State Electrotype Foundry, one of the pioneers in the electrotype industry in Boston, and the Burbank Engraving Company, which has been in business in Boston for the past fifteen years, have recently been combined under one management. They announce that they are now in a position to handle all classes of platemaking, from start to finish, under the same careful supervision which has been a distinguishing feature of the two concerns.

Spirella Corset Company Installs Printing Department.

The Spirella Company, incorporated, one of the largest corset manufacturers in the country, has created a department of printing and supplies through which all purchases of catalogues, paper-stock, publicity supplies, engravings and office supplies of all kinds are handled. The department is equipped to turn out all of the company's light printing. There is also an auxiliary equipment of three complete multigraphs and a complete rubber-stamp manufactory.

New Kimble Motors.

Owners of cylinder presses will be interested in the new single-phase variable-speed cylinder-press motors recently perfected and placed on the market by the Kimble Electric Company, of Chicago. These motors have been designed to insure the most satisfactory operation of cylinder presses and have the following important features: Strong start-

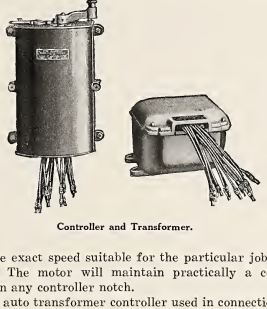


The New Kimble Cylinder Press Motor.

ing torque; minimum starting current and watts; wide range of speeds and economy in use of power throughout the entire speed range. These motors are guaranteed to show a positive saving in power, especially where presses have to be started frequently, owing to the low current and watts required for starting. This is also a great advantage to the central station as the disturbance to the circuit voltage is reduced to the minimum. This feature permits of the motors being installed advantageously on lighting circuits where motors requiring heavier starting currents would not be allowed.

As compared with a three-phase motor the new motor will save twenty-one per cent of the power when the press is run at three-quarters speed, forty-one per cent of the power when the press is running at one-half speed, and half the power at three-eighths speed.

The speed range permits fully seventy-five per cent reduction from maximum speed, which affords the press-



Controller and Transformer.

man the exact speed suitable for the particular job on the press. The motor will maintain practically a constant speed on any controller notch.

The auto transformer controller used in connection with this motor has eighteen forward and eighteen reverse speeds. It has two handles, the main operating handle and an auxiliary or safety handle. The latter can not be moved unless the main handle is at the " off " position, and the main handle can not be moved unless the auxiliary handle is at one of the numbered positions. The auxiliary handle may be removed from the controller after both handles occupy " off " position, and when it is removed the controller is double locked, making it impossible to start the press.

The company has prepared a very neat booklet, which gives detailed descriptions of these motors. Cylinder-press owners should write for a copy of this booklet.

Firms Moving to New and Larger Quarters.

Announcements of removal to new and larger quarters coming from all parts of the country indicate clearly that the time is not far distant when the printing industry will be ranked as the leading instead of the seventh industry in the country. We give here just a few of the many announcements received.

The J. M. Huber Ink Company, of Chicago, manufacturer of high-grade printing-inks, has recently announced its removal from 258 South Dearborn street to 732 South Federal street. The new office gives the company increased facilities for handling its growing business, and maintaining its reputation for prompt service.

The Tucker Feeder Company, of New York, has announced the return of its executive offices to the World building, and that one of its automatic presses will be installed for demonstration purposes as soon as the work of arranging the new quarters is completed. The company is also making arrangements for establishing an office and showroom in Chicago in order to handle its increasing business in the Western territory.

The William Thomson Printers' Machinery Company, formerly located in the Fisher building, Dearborn and Van Buren streets, Chicago, has moved to ground-floor quarters at 426 South Dearborn street. The new location

affords ample display room where a complete line of Colt's Armory and Laureate presses will be on display, also parts in stock ready for immediate delivery or shipment. The display rooms and sales offices are very attractively finished and planned, and a cordial invitation is extended to printers, embossers and paper-box manufacturers to call and inspect the new quarters.

Stettiner Brothers, printers, engravers, lithographers and binders, of New York city, in a neatly arranged folder announce their removal to the new Mercantile building, 428-438 West Thirty-third street. Their increased facilities place them in a position to render more efficient service than ever before.

The Chambers Brothers Company, of Philadelphia, builders of paper folding and feeding machinery, has announced the removal of its Chicago office from 524 West Jackson boulevard to 549 West Washington boulevard.

The T. W. & C. B. Sheridan Company, for many years located on Market street, Chicago, has moved its offices and salesrooms to 607-609 South Clark street. The new quarters afford almost double the space heretofore occupied and will permit carrying a complete stock of the entire line as well as an increasing of facilities for conducting a thoroughly modern repair department for both city and out-of-town accommodations. The T. W. & C. B. Sheridan Company has made a good selection both in location and in the excellent manner of designing its salesroom and offices. An invitation is extended to city and out-of-town printers and bookbinders to make the new address a call of inspection.

The Peninsula Engraving Company, of Detroit, Michigan, having outgrown its former quarters has built a handsome new building at the corner of Woodward avenue and Erskine street. While only two stories high it covers considerable ground and is so arranged that additional stories can be added in the future. The building is of reinforced concrete construction, and is designed so as to get full value of the daylight. The offices are splendidly laid out, and are equipped with the most modern conveniences, the furniture all being of full-quartered golden oak. The composing-room, the engraving department and the artroom are on the second floor, and the electrotype foundry and the press-room are on the first floor. The firm also has a service bureau, located on the second floor, which plans advertising campaigns, writes copy and attends to advertising.

Ninth Annual Convention Associated Advertising Clubs of America.

Preparations are going forward for the Ninth Annual Convention of the Associated Advertising Clubs of America, which will be held at Baltimore, June 8-13, on a scale commensurate with the magnitude and importance of the event. The sessions of the convention will be held in the Armory building of the Fifth Maryland Regiment, which seats fifteen thousand people, and is one of the most admirably equipped convention halls in the world.

The arrangements in progress are being made with a view that this shall be a working convention. While this is true, features for the entertainment of delegates and visitors are by no means being overlooked. The Baltimore club expects the attendance, including delegates and visitors, to exceed five thousand, and ten thousand is not entirely beyond possibility. Attendance is expected, not only from the clubs of the United States, Canada and England, affiliated with the association, but from European countries, from the countries of Central and South America, and even from Asia and Africa. Attendance has been pledged from France, Germany, Spain and Italy, and other countries of the world.

Foreign delegations to previous conventions of the association were confined to England and Canada. After the Dallas convention had voted for Baltimore as the next convention city, the Advertising Club of Baltimore conceived the idea of making the organized advertising movement as expressed in the Associated Advertising Clubs of America, international in character, with a view to the possibility of making the organization the Associated Advertising Clubs of the World. The Baltimore club laid out its line of activity and publicity accordingly. The first move was the appointment of the Foreign Representation Committee, composed of Herbert Sheridan, chairman; Alfred I. Hart, vice-chairman; Edwin L. Quarles, Paul G. L. Hilken, and William C. Robinson.

This committee secured the coöperation of the Department of State, which instructed American consuls in every country of the world to furnish information to publications, trade bodies, agencies, and individuals who might be interested in the convention and its objects, and inviting correspondence with the Baltimore club, with a view to attendance and securing the benefits growing out of the convention.

The deliberations of the convention are to be constructive and educational in the broadest sense. Under this interpretation, advertising is construed to mean not merely payment for a given amount of space, but that sort of publicity that makes for the advancement of civilization through the bringing about of closer social and commercial relations locally, between the people of different sections of the country and between the peoples of different countries.

One of the interesting and instructive features of the convention will be the exhibit of advertising. This exhibit will occupy twenty thousand square feet of wall-space, and will cover thirty thousand square feet of floor-space. Included in it will be an extensive display of advertising as employed by business concerns, not only of the United States, but of the various other nations of the world.

The great spectacular feature of the convention will be the pageant on Monday night, June 9, and the street carnival to follow. John E. Raine is chairman of the committee in charge. This pageant will be unique — the first of its kind in history. It will serve to advertise advertising as advertising has never been advertised. Advertising will stand on its own feet. Living figures will seem to have stepped from the advertising pages of the magazines, and will move down Baltimore streets on floats, not one of which is to cost less than $200. The figures on the floats will represent nationally advertised trade-marks and merchandise in the life.

The pageant, of probably a hundred or more floats, will be part of the brilliant parade in which all the delegations will march. At the head of it is to be the Governor of the State and his staff, escorted by the "Dandy Fifth" Regiment of Maryland. Twenty bands of music will punctuate the line. All the visiting clubs will be asked to participate, and many will wear uniforms or emblems characteristic of their respective States. It will be an impressive spectacle, never to be forgotten — a thing that will be talked about for many days, and the children — the youngsters of to-day, the buyers of to-morrow — will be impressed mightily.

Thirty leading Baltimore churches of various denominations have offered their pulpits for lay sermons by distinguished advertising men on the morning of Sunday, June 8. Nineteen divines attended one of the mid-week luncheons of the Advertising Club of Baltimore, and all

announced their willingness to give up their pulpits on the morning of that day. Offers from others came by mail. Baltimore preachers are alive to the value of advertising as a factor in the promotion of church attendance, and there has been an almost unanimous willingness on the part of the ministers of the gospel to get together with the advertising men for the promotion of the spirit indicated by the slogan of the National Association, "Truth in Advertising."

On the afternoon of Sunday, June 8, there will be a great mass-meeting, addressed by President George W. Coleman, of the National Association, in Druid Hill Park, perhaps the most beautiful natural park in the country.

The convention will close on Friday evening, June 13. The Advertising Club of Washington proposes to entertain the delegates on Saturday, the 14th, and a number of the railway lines are preparing post-convention side trips to various points of interest of the eastern seaboard and the southern States.

Automatic Consecutive Numbering Perforator.

One of the most useful machines for perforating placed on the market in recent years is the automatic consecutive numbering perforator manufactured by the American Perforator Company, of Chicago. This machine is remarkable for its simplicity of construction as well as for its reliability and the amount of work it can turn out. It will perforate through a number of sheets at one time, the numbers changing consecutively and automatically with each perforation. When desired these machines can be equipped so they will perforate a date or other information at the time of numbering. Many ways in which they can be used to good advantage will suggest themselves. Detailed information regarding this machine may be obtained by applying to the American Perforator Company, 631 West Jackson boulevard, Chicago.

Daniel Baker New Manager Graphic Arts Board of Trade of Toronto.

The well-known estimator, cost and efficiency expert, Daniel Baker, who recently resigned from the office of estimator and editor of the *Bulletin* of the United Typothetæ of America to take up the work of manager of the Graphic Arts Board of Trade of Toronto, was extended a cordial welcome by the members at an open meeting and banquet held in his honor on May 1.

Dinner was served at 7 o'clock with fifty at the tables; comprising a representative gathering of printers and the allied trades and a few customers. Entertainment was afforded by some clever musical stunts by E. Jules Brazil, and several excellent vocal selections by Arthur Brown.

President Clarence James introduced Mr. Baker with a few well-chosen remarks and closed by saying that he was the fourth manager they had imported from the States, and that all of them were still in Toronto.

Mr. Baker was enthusiastically received and made a short address, stating that the objects of the board were the education of the printer and his customer in business principles and the square deal, and invited the customers present to prove it by coming to the office for help in making up their specifications, and in their differences with the printers.

The feature of the evening was the paper on "Engravings as They Come to the Printer from the Customer and the Engraver," by H. O. Edwards, which was followed by an interesting discussion by Messrs. George Brigden, James Wilson, Atwell Fleming, C. W. McDermott and others.

Mr. Baker has been closely connected with the work of THE INLAND PRINTER, contributing a number of valuable articles on the subject of which he has made a special study, and on which he is recognized as one of the leading authorities. THE INLAND PRINTER extends its best wishes to Mr. Baker in his new field and its congratulations to the Graphic Arts Board of Trade on securing a man so well fitted in every way to take up the responsibilities of the position.



Daniel Baker.

J. M. Cox, Candidate for Consul-General to Winnipeg.

Jeremiah M. Cox, president of the Chicago Typesetting Company, and well known to the craft in the city of Chicago, has filed his application with President Wilson for the position of Consul-General to Winnipeg, Canada. Mr. Cox has received the indorsement of the Ben Franklin Club and the Machine Composition Club as well as a number of political organizations with which he is associated. He is well qualified for the position, having been admitted to the bar of Illinois, and should he receive the appointment it will be a source of gratification and pride to the printing industry of this city.

Typesetting and Typecasting Machines on Canadian Free List.

Of interest to the craft in general and perhaps more especially to the makers of typesetting and typecasting machines, is the announcement that the duty on all machines of this class entering Canada has been entirely removed. This was one of the recommendations in the budget recently introduced in the House of Commons by Hon. W. T. White, Minister of Finance.



PEACE.

Photograph by R. R. Sallows, Goderich, Canada.

COST AND METHOD

BY BERNARD DANIELS.

Cost Versus Efficiency.

In the study of costkeeping and its results we often lose sight of the real reason for costkeeping — that is, the reducing of costs so that we shall be able to sell our goods and service at the established market rate and make a fair and reasonable profit.

The first effect of the establishment of a correct cost system in a plant is the finding that some of the work has been done at a loss; and this will be so even when the total business has been showing a desirable profit; conversely, it will also be found that some other jobs have been billed at prices that are unreasonably high, while others have been correctly priced.

Naturally, the first impulse is to raise the price on the losing work or let it go and thereby increase the total profit; but good judgment will suggest that you first determine whether the cost first found is correct, according to the average of well-managed plants, and for this reason cost experts always advise the beginner in costkeeping to use the average found by others until his own system has been in use long enough to give him a correct average of his own.

And right here is where many printers have made a most serious error by keeping up the cost system until they found that their average cost for six months or a year was the same or a trifle lower than the average and then letting the record get behind and finally dropping it altogether and using the average. This lost them the most valuable part of costkeeping — the incentive to greater efficiency.

One of the most important items on your monthly report of the findings of your cost system, next to the price per hour for each operation, is the percentage that your nonproductive hours bear to the productive hours. This is a point that is not given the attention it deserves, for the productive percentage is the gage of your efficiency — or at least one of them. It shows whether you are over-equipped with men or machinery, and whether you are working them to the best advantage; and the cost per hour and percentage of productive hours will most probably fluctuate in opposite directions — as one goes down the other will go up.

Another gage upon your efficiency will be the product per hour — a high product showing good management and a low product the reverse.

These two items together will be the test of your efficiency, and as they show higher results your cost per unit will be lower and consequently your profit greater when selling at average market rates.

This part of the cost-system work is more important in reality than the mere keeping of the cost of the individual job, for it gives the manager or proprietor the key to his business and enables him to trace the leaks and stop them.

Then again the higher the efficiency the lower the cost and the greater the profit, and the lower the efficiency the higher the cost and the less the profit. This higher efficiency consists in getting a larger proportion of productive hours, and as near the maximum as posible, while getting also as near the theoretical output as consistent with quality.

A study of your cost records from this standpoint will show you where to make changes and why; will show which machines and men make money and which you should look after and see that they are given the proper work or replaced with more efficient, or dropped altogether in the case of overequipment.

Take your last month's 9-H report and study it with this thought in mind: Cost is in inverse proportion to efficiency.

Deliveries.

An inquiry from one of our readers in regard to the charge for delivery in an estimate suggests the thought that too many printers regard this subject in the light of a necessary expense to be kept down to the lowest amount possible, which is a very serious error.

The large department stores in the big cities have built up their businesses on the service rendered, and not on price as you may at first infer, and one important point in their service is the delivery. The small store in the residence section can sell many things as cheap or cheaper than the big store downtown, but when it comes to delivering the goods the big store, with its systematized service and regular routes, has them beaten to a finish and gets the business.

Here is a lesson for printers who would be successful. Make your delivery service a part of your advertising department; make it a rule that your product is delivered when promised and in good condition. For instance:

Adopt a uniform style of package — color of paper, style of label, kind of twine and method of tying, and be sure that it makes a neat attractive package. Always have a regular unit of division where a job can not be all packed in one bundle or case, as 250, 500 or 1,000 to the package, or in case of bulky goods 50 or 100, and have the number contained marked on each package.

A little time spent in teaching your wrappers to make neat, square, uniform packages will bring good returns.

And if you can have them delivered on regular routes, at specified hours, by uniformed messengers, you will have accomplished much from the advertising point of view.

Yes, all this will cost money — a few cents per package — and the cost must be added to the price of the work; but you will find that you will have less kicking about it than you have now, and it is a peculiar psychological fact that the man receiving goods in a neat, attractive package is less apt to complain about the real faults of the goods than he would be if he received better goods carelessly delivered in slovenly packages.

Just try this out; you have three chances to win and one to lose. It will improve your own delivery department,

and there will be less spoilage both of goods and wrapping material; it will allow you to add more to the price than the extra cost of delivery, for people generally will pay for style; and it will prevent kicks and claims.

How Many?

The other evening in passing a moving-picture theater our attention was attracted by a sign over the ticket-office window just at a height that would make it impossible for any one to approach the ticket-office without seeing it; it was brilliantly illuminated and gorgeously colored and contained but two words, yet it saved a lot of time and effort. Those two words — "How many?" — saved the time of the ticket-seller and enabled her to pay strict attention to one thing — selling tickets.

As we passed along the thought came into our minds that many printers should have just such a sign in their pressrooms for the purpose of saving time and money in the whole plant. Who has not seen places where the pressroom has been managed on the rush and hustle plan until the very atmosphere seems to pulsate with the idea, "How fast?" and everything seemed to be interpreted into the number of revolutions per minute in a vain attempt to make the wheels go round faster?

Suppose now you take down that sign and hang up one which asks "How many?" and encourage the feeling throughout the plant that it is not so much speed but product that counts. Did we hear some one way back in the corner say "Same thing"? Well, he has another guess coming to him.

The pressbuilder has sold you your machines with a guarantee that they can be run at certain high speeds, and they can; but not by every feeder or pressman. Only the other day we visited a pressroom where everything seemed just jumping along at a rush speed, and we remarked to the foreman about the high output he must be getting and were surprised by the lowness of the average figure he mentioned. Then we timed some of the machines and found that they were missing from twenty-five to thirty per cent of the impressions, and others that were missing ten to fifteen per cent. Hardly a press in that whole room — there were twelve — was being fed as fast as it was running.

In further conversation with the foreman we learned that he had the presses speeded up because he was not getting the right output, and guessed the feeders had not become used to the speed, as he was not getting any more product.

Then another plant was visited where efficiency was sought, and as we entered the pressroom and looked around we saw that the presses were running slow as it seemed to us, but careful observation showed that no tripping was taking place, and a request brought out the information that the average product was almost twelve per cent higher than in the rush shop.

The best speed to run a press is that at which it can be fed without missing more than three or four impressions to the hour. It may seem to be too slow, according to the promises of the pressbuilder, but it will prove the highest economy, according to the efficiency records of your cost system.

Let your motto in the pressroom be "How many?" and not "How fast?" Be guided by the number of completed sheets at the end of the hour rather than the number of revolutions of the fly-wheel per minute. You are selling printed sheets and not speed records, and your customer is only interested in the speed as a club to knock your price.

Inside the Plant.

Many printers seem to lose sight of the fact that it is inside the plant that we really make money in the printing business, and put it up to the salesman that he is not getting high enough prices. Occasionally this is true, but more often the fault is inside the office or the plant.

The salesman should know the cost of the goods he has to sell, and then if he is a real salesman he will get a profit on that cost, and it is unfair to him to expect him to do anything but serve his customer to the best of his ability as by that means only can he secure the confidence and continued patronage of his customer. But it is also just as fair and right to expect him to maintain the prices of his employers and give them service by getting correct, accurate and detailed instructions and good copy for every order he brings in. There is a coöperative service between the house, the salesman and the customer to which each must contribute his share if the transaction is to be mutually profitable. So much for the salesman.

The house, the firm, or the individual employing printer, owes it to the salesman and the customer to so conduct his business that when the job is completed he will be able to show an accurate and complete record of the cost of the material purchased and work performed on the job as a basis for making the selling prices.

The customer — that is, if he is an honest business man — expects the printer to make a reasonable profit on his work and knows also that the salesman's service is a part of the cost of the work; but he also expects that proper methods of management will keep that profit and those costs within reasonable limits.

What would you think of a man who tried to sell carpets without a yard-stick, or sugar and flour, etc., without scales? Yet that is what you really ask of your salesman when you send him out to sell printing made in a plant without a cost system.

As stated above, "in the plant" is where you should make your money. You are selling "time," and should work with your salesmen to sell all you buy, and you must do it like the farmer or commission merchant — while you have it, for it won't keep over. All that you lose adds to the cost of what you sell, and therefore you must exercise judgment in not buying more than you have orders for. Here is where inside management makes good in providing for the sale of every hour purchased, and in purchasing no more than can be sold.

Remember this: Give your salesman a price that covers cost and his selling cost, and share with him the profit he makes over that amount, and you will not have cause to "call him down" for selling too low.

But be sure you give him the right price. You can't do it unless you have a standard cost system at work in your plant.

Brains in the Workrooms.

Not long since one of the most successful printers in the Middle West confided to us that he felt a large amount of his success was due to encouraging his workmen to use their brains in their work. That cultivation of the brains of his employees had made him a better printer than he could ever hope to have become alone. "But," he said, "I did the encouraging and kept tab on the results, for the usual thing is for a compositor, pressman or bindery employee to think out some method of doing a thing; use it once and then forget all about it and have to struggle with it again next time the same trouble comes up."

One way to cultivate the brains of your employees is to encourage them to write down any unusual way of doing a

thing they may discover, and put it in the job envelope or a special box for the purpose, and to give a small reward for the best new one each week or month, allowing a committee of employees to judge the matter after having the whole thing referred to them either by reading or by posting it in the workrooms. Personally we believe in posting all the suggestions that are really new and good enough to go before the committee, as you thus educate your entire force of workmen, or that portion of them who are subject to education, and gain greater benefit by their increased ability.

Another way is to encourage your workmen to experiment in new ways of doing things by affording them the facilities for experimentation whenever they present a plausible idea. This, however, does not mean to pay good men to waste time, but only to encourage originality within reasonable limits, and to a point that does not interfere with efficiency.

The office that would lead in the general contests for good orders must needs experiment some on its own account, and many of the ideas suggested by the men for a particular job will lead to experiments that may result in some special process of great value as a time-saver or a producer of a specialty.

You are paying for labor and enough brains to make it effective in your workrooms, and the encouragement of a little originality and extra brainwork by a small premium may prove your best investment.

The Weak Spot in Estimating.

From the numerous estimates that come to this desk for examination and criticism we have determined the real weak spot in the printerian estimate is in guessing at the cost of composition.

Printers, as a rule, agree on the allowance for spoilage and oversheets, even if they do not always put it into the estimate. The majority of them have a fairly correct idea of the time required for make-ready and running of the various classes of presswork, thanks to the education given them by the price-lists so freely circulated by the various printers' organizations; but when it comes to composition they act as though they had never seen the inside of a composing-room.

There is absolutely no excuse for this, as the amount of work done by the compositor can be as readily averaged and classified as that done by the pressman and feeder — it only needs some pioneer to take up the work and get one of the larger associations interested in it to produce just such a scale as is now generally accepted for presswork, for the jobs in the pressroom are no more alike than those in the composing-room. The presswork scales have had the effect of producing greater uniformity and simplifying the estimator's work, and many fellow them implicitly.

But when it comes to making an estimate on composition (either from reprint or manuscript copy) the estimator completely loses his head, makes a wild guess; guesses again that the customer won't stand for it, or that Smith, or Brown, or Jones would not estimate as much; reduces it to a ridiculous point, and finally, in desperation, puts down something and could not tell you why he did it.

The tendency of the times is to educate the public to appreciate the market value of printing, and the good work is progressing more rapidly than most printers realize; and the next step is to build up this weak spot in our estimates and formulate scales for composition so that printers will give more uniform estimates on it.

This is not as hard as it seems at first. When the first presswork scales were considered and the work of collecting the data for them begun, the writer remembers the jibes and jeers that were heaped upon the committee having the work in charge and the prophesies of failure; but to-day these scales are generally accepted.

It only needs a pioneer to lead the way and develop just such scales for composition, composed of about seven classes with ten or twelve subdivisions in each class for page sizes, or more if needed. Two or three writers on the square-inch system of measurement have almost reached it, and it is certain that it will be accomplished in the near future. All that is necessary is the collection of a sufficient number of samples with correct time-records from offices known to have cost systems, and the sorting and classifying of them and the tabulation and averaging of the result. Oh, yes, there would be a lot of work attached, and such work ought to be done by some of the big printers' organizations for the benefit of — their members, who pay the bills. It may be, but we fear the need will not be supplied until some one with the " red blood " of a pioneer " starts something."

This thought is given in the hope that our readers will discuss it through these columns, and thus prepare the way for the work. Let us hear from you.

Short Studies in Costs.

The printer who is interested in costkeeping and desirous of doing something to improve himself in the work and rendering the system in his plant more effective, should take up a series of " short studies" in cost by taking one class of work and by analyzing the job-sheets see just how the cost of that class is made up and where there could be a saving made by a different method of handling or a better arrangement of facilities in the workrooms.

For the first study it would be wise to take up the class of which you do the most, because there will be more records and it will be easier to get at the details, and as you progress you can take up the class of which you have fewer jobs and on which you often lose money. From this latter you can learn why some things can not be done as cheaply in your plant as in some other, and then determine whether you want to do an occasional job at a loss for the other work it brings or whether you could more wisely and profitably turn over such orders to some competitor who is specially equipped and who will allow you a margin on it.

Such short studies may lead you to the discovery that it will pay you better to specialize on one class of work rather than try to do everything that is offered, or it may lead you to merely drop one small class and continue a number of others.

Such self-examination and diagnosis of your business is along the lines that have made the so-called " big business " of which we hear so much. That is, the applying of the remedy to the faults found in such self study has been the means of their growth.

Satisfaction — Stagnation — Death.

Rather a gruesome ending to such a cheery beginning, you will say; but stop and consider the matter for a few minutes. As soon as a man is satisfied with his present achievements he begins to let up on his hard work, his ambitions cool down, and he ceases to advance. Standing still is stagnation and stagnation is really retrogression, for even though it were possible for his business to stand still — which it is not — the world would keep on its march toward bigger and better things and leave him far behind; and being left behind he soon falls into the quicksands of forgetfulness and the result is death.

Not at all overdrawn, as any one can positively assure

you who has visited many of the print-shops that have remained just about as small as they were twenty years ago and are away behind the times. Of course there is hope, so long as life exists, that some one will drop a mental dynamite bomb into the thinkers of their proprietors and wake them up before it is too late. Hence, this was written.

Wake up and get a hustle while there is still time.

Where Responsibility Belongs.

Have you ever noticed that when an accident happens or a job fails to be ready at the promised time there is always a great many excuses framed up and considerable attempt to shift the responsibility upon some one else? Of course you have, and most likely right in your own plant. But have you ever stopped to consider that the existence of such a state of affairs is an evidence of your own bad management, and that the real responsibility should rest on you?

Accidents will happen, and an accident may delay some certain job beyond its appointed time; but the majority of accidents are preventable by proper periodical inspection of the condition of each machine in your plant, either by you or some one whose duty you have made it to attend to the matter, and that weaknesses and breaks do not occur suddenly or without previous warning, and the job with a date or promise should never be put on a machine known to be liable to break.

A weekly inspection in a plant having forty-two presses reduced the repair bills to less than a third of the amount per year prior to the installation of the system, and prevented accidents to such an extent that only one occurred in four years. The cost of inspection was three hours per week of a good pressman — about $80 per year — the saving over double that amount in machine-shop bills besides the saving of actual running time, and the fact that confidence in the condition of the machines enabled them to be run faster and thus increase the output.

The next time you have an accident — no, don't wait for an accident; start right now and have your machinery inspected regularly each week, and all loose nuts and bolts tightened up and all worn ones renewed as soon as discovered.

Yes, it will cost something the first few weeks; but it will all come back. And right here let us say that — if you do not do it — you are assuming a responsibility that you do not have to and are forcing on your workmen a risk and burden which they have no right to assume.

Why Fool Yourself?

In going over the cost system of a young printer recently we found he was constantly on the lookout for something that he wanted to leave out, and it was only by repeatedly showing him that every cent expended must appear under some heading in his ledger, and that any legitimate charge he left out of one department would only be either carried to another department and thereby increase its cost or be carried to general expense and increase the cost of every department in a lesser degree, that we convinced him of his error.

He seemed to feel that if he could only unload the pressroom and bindery he would be able to make more money. But he was losing sight of the fact that the law of supply and demand would bring to him the largest amount of the work which he did at or below cost, and carry away from him that which he charged too much for. Therefore, if he unloaded his pressroom and loaded his composing-room he would soon find his plant filled up with presswork at the lower price, while the composing-room would be comparatively idle, and the hour cost go higher and higher.

He would lose the work consisting largely of composition and get that in which presswork was the greater item. On the contrary, if he carefully charged to each department all that belonged to it he would have a well-balanced cost and work would come to him normally and the plant be kept more even in activity.

This same thing applies also to the bindery, and is one of the reasons why many printers say that they are compelled to keep their own pamphlet binderies, because they can not get the work done outside. Ask any pamphlet binder in a large city, and he will tell you that the only reason he keeps his prices so low is because of the competition of the printer with a bindery, who figures so close that he can not afford to give the work to the binder and pay costs of handling between the shops.

Every printer who runs a bindery should bring it under the cost system and find out just what his work actually costs. It is no more trouble than it is to get the cost in the composing and press rooms — in fact if that department is properly managed it is less trouble. All you have to do is to keep the cost of the time of the hand-workers and the amount of product; and where machinery is used, the cost of the machine and the operator just as in the pressroom. This matter has been beclouded by an attempt to simplify it into classes of labor and ignore the machines, but that is a great mistake, and really makes it harder to handle. Machines of similar cost may be grouped in classes — that is, small machines costing from $150 to $250, such as stitchers, perforators, punches, etc., requiring one girl to operate them, may be grouped and the hour cost averaged; and machines like cutters and small folders, costing from $750 to $1,000, may be grouped, if the cost of operation is similar — say a man and the usual supplies of oil, tapes, repairs, etc. Such a method of figuring will greatly simplify the cost-keeping in a bindery.

But one of the most important records that can be kept in this department is the record of production per hour. There is a terrible misapprehension among printers as to the capacity of bindery machines and bindery operatives, and it will take considerable education to overcome it. The first six months you keep bindery-production records you will meet with some big surprises and perhaps disappointments.

To go back to where we started for a few words: Do not be afraid of a little extra clerical work that may be required to charge every possible item to the department using it. The ideal cost method would be the one that actually charged every item to some productive department or operation, and left nothing to be divided as an overhead burden; but the cost of such bookkeeping would be prohibitive, and we must be content to carry as many charges as possible to direct department expense and as few as possible to general and office expense, remembering also that each department must be charged only with those really belonging to it. How can you determine? By deciding which department or departments are benefited by the particular expenditure under consideration or which will use the material it represents, and dividing the charge in that proportion. It is as easy as a b c if you only look at it as a proper sharing of expense, just as if several boys bought a basket of apples and some took three, some four and some six, and when the apples were counted it was found that there were twenty, and the basket had cost 40 cents, making 2 cents for each apple; then the boy with three pays 6 cents, the one with four 8 cents, and so on.

Apply this to your miscellaneous items and split them up and see how low you can bring your overhead in your next cost statement.

How Specializing Reduces Cost.

One who knows something of the costs in a printing-plant doing general commercial work is sometimes greatly surprised at learning how some specialist is making real money at prices that seem to him to spell ruin.

Quite recently this was brought to the fore by a correspondent who asked us to help him with a customer who disputed his bill for $10 for six thousand labels (three thousand each of two kinds) printed on gummed paper in two colors, the trimmed size being 2½ by 1¼ inches. He had set six borders, which were one color, and one of each label, and made two electros of each. This gave him a run of one thousand impressions of each color. His costs ran something like this:

	Net Cost.
Stock, 2-20 ream 20 by 25 gummed paper	$ 0.60
Cutting before and after printing, ½ hour, at $1.00	.50
Composition, 6 borders and 2 labels, 5 lines each, 2½ hours, at $1.20	3.00
Lock-up for foundry and press, ¾ hour	.90
4 electros, at 20 cents	.80
Make-ready, 2 forms, and wash-up, 1½ hours, at $0.90	1.35
Running 2,000 impressions, 2½ hours, at $0.90	2.25
Ink	.20
Delivery	.15
	$ 9.85
Add for profit, 25 per cent.	2.46
Correct selling price	$12.31

That is the way he figured it and his heart failed him, and he was afraid to make the charge. He argued like this. It is only recently my costs have been running up so high, and possibly they may be a little too high. So he billed it at flat $10, feeling that he would be lucky to get his cost back.

Naturally the customer kicked good and hard and said that he could have bought just as good from a label house for 50 cents a thousand, making only $3 for the lot, and to prove it showed the price-list of the label man. Of course, the mistake our printer made was in not telling his customer that such work could not be done in the ordinary shop for the same price as asked by the specialist.

Then he came to us to ask how it was done. Here is the story as the label specialist gives it:

"We never print less than a form 12½ by 20 inches, on a sheet 13 by 21 inches, and for this we have the borders made up and, often, the borders printed in advance, as we make only standard sizes. The orders are held until we have enough to make up a sheet of eighty labels 2½ by 1¼. It takes about a day and a half to set up the eighty labels and place the lines in the form, which is always ready. It takes a little over a day to make ready and run two forms. We have our inks and paper made special, and keep our pressroom in the best condition to run such work and stock. Our men do nothing else, and become very expert all along the line. Here is about the way it figures up, and these figures are high rather than low:

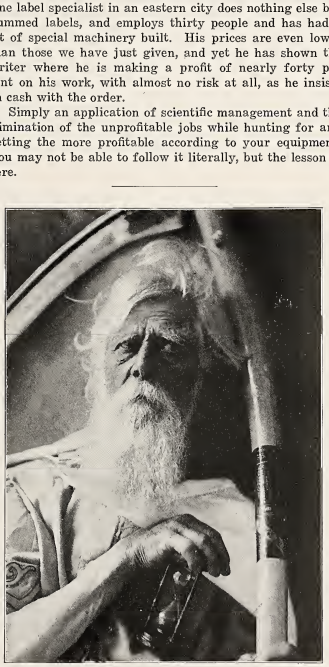
	Net Cost.
Stock, 3 3-20 reams, 21 by 26, gummed, at $4.00	$12.60
Cutting before and after printing, 5 hours, at $1.00	5.00
Composition and lock-up, 15 hours, at $1.20	18.00
Make-ready, 2 forms, 15 by 22 press, 4 hours	4.00
Running 6,000 impressions, 9 hours	9.00
Ink, 3 pounds, at 80 cents	2.40
Delivery in various lots	10.00
Total cost, delivered by mail	$61.00
Add 25 per cent for profit	15.25
	$76.25

This gives eighty lots of labels of three thousand each and makes a total of two hundred and forty thousand labels, which the specialist sells for 50 cents per thousand, or $120 for the lot.

Of course all this difference is not profit, as the specialist has to make and circulate his catalogue and samples and do considerable advertising; but he does make a good profit at these seemingly ruinous prices because he saves considerable labor by being a specialist. It will be noted in his figures above that there is no allowance for the border form which was kept standing, but it will wear out, and standing forms should be charged for.

Now, we can not all be specialists on labels, or cards, but we can recognize the fact that we can not expect to beat a man at his own specialty and let him help us by doing that work for us, as in most cases the customers will be willing to pay us a little more for handling the orders. One label specialist in an eastern city does nothing else but gummed labels, and employs thirty people and has had a lot of special machinery built. His prices are even lower than those we have just given, and yet he has shown the writer where he is making a profit of nearly forty per cent on his work, with almost no risk at all, as he insists on cash with the order.

Simply an application of scientific management and the elimination of the unprofitable jobs while hunting for and getting the more profitable according to your equipment. You may not be able to follow it literally, but the lesson is here.



TIME.

From the Historical Collection of H. W. Fay, De Kalb, Illinois.

To keep just track of where I go
Entails vast thought and pains:
Who follows close, the secret learns
And thus his increase gains.

MEETINGS

Pacific Coast Employing Printers' Congress.

No efforts are being spared to make a big success of the cost congress which will be held at Seattle, Washington, July 14-17. Many features of entertainment are being arranged so that all who attend will be assured an enjoyable as well as a profitable time. Talks and discussions on matters of vital importance to the trade are on the business side of the program. Employing printers in this section of the country will miss a great opportunity if they fail to take in this congress.

Illinois Printers' Cost Congress.

The printers of Illinois are to hold a cost congress at Springfield on June 13 and 14, and from present indications there will be a large attendance from all parts of the State. The printers of Missouri are also interested, and the members of the St. Louis Ben Franklin Club have consented to coöperate with their Illinois brethren in making the meeting one of profit to all who attend.

The study of what it costs to do business will be the principal topic and an interesting tentative program which has been prepared at this writing indicates that all who attend must benefit from every standpoint.

Governor Dunne has promised to be present at the opening exercises and Mayor Schneff will welcome the printers on behalf of the capitol city. The program will include addresses by President W. J. Hartman, of the Ben Franklin Club of America; President Warren Skinner, of the St. Louis Ben Franklin Club; J. C. Adderly, of the Ben Franklin Mutual Casualty Company; the State Printer Expert, Earl R. Britt, of St. Louis; Julius Kirchner, Chicago; R. F. Welsh, Chicago; Harry Knotts, Illiopolis; R. T. Deacon, of St. Louis, and others.

There is to be a dinner on the evening of the 13th at the Leland Hotel, which will be the headquarters of the convention, and on Saturday, Secretary E. E. Sheasgreen, of the Ben Franklin Club of America, will conduct a cost school, whereby all who attend can benefit by actually taking part in operating a cost system. This has operated so well at other congresses that the committee has determined to try it at Springfield.

Eighth Annual Convention of the Federation of Trade Press Associations.

President H. M. Swetland, of the Federation of Trade Press Associations in the United States, has announced that the eighth annual convention will be held at the Hotel Astor, New York, September 18-20, 1913. The Federation includes the New York Trade Press Association, the New England Trade Press Association, the Chicago Trade Press Association, the St. Louis-Southwestern Trade Press Association, the Philadelphia Trade Press Association and a number of unaffiliated publications, the total membership being two hundred and thirty-six, representing over seventy-five different trades, industries and professions.

President Swetland has appointed as chairman of the Committee on Arrangements, William H. Ukers, editor of the *Tea and Coffee Trade Journal*, who, as president of the Grocery and Allied Trade Press of America was largely responsible for the highly successful grocery trade-press convention held at the Hotel McAlpin, New York, last January. Mr. Ukers is arranging a program for the Federation convention which will provide papers and addresses on topics of interest to manufacturers, sales managers and advertising men, as well as to trade-paper editors and publishers.

Two sessions will be held daily. There will be editorial, circulation, advertising and publishing symposiums under competent leaders. Many of the leading editors, business managers, buyers and sellers of advertising and authorities on modern merchandising methods will take part.

On Friday afternoon, September 19, there will be a mass-meeting with addresses by representative business and professional men, on subjects of timely interest to editors, publishers and advertisers. Distinguished guests and worth while speakers will be at the annual banquet, which will be made a memorable social occasion.

Invitations are being extended to manufacturers, sales managers, advertising men, trade-paper publishers and all others interested in the idea of business promotion through trade-press efficiency, which is to be featured at the convention.

The Kentucky Cost Congress.

The printers of Kentucky were given an opportunity to think back over the past years and imagine they were once again enjoying the care-free schoolboy days when they met at the cost congress in Louisville on April 22 and 23, and were seated at tables, given pencils and tablets, and with cost experts as teachers, worked out the problems of cost-finding.

After the preliminary business had been disposed of the sessions were devoted to round-table discussion led by R. T. Porte, of Cincinnati, Ohio. The subject for the first discussion was "Time." Methods of recording, tabulating and dividing the time necessary in the production of printing were explained thoroughly and numerous questions were satisfactorily answered.

The subject of the next discussion was "Expense," and methods for distributing the various items of expense and arriving at hour costs were demonstrated. "Advanced Cost-finding" was the next subject taken up.

The Entertainment Committee had prepared many features, including banquets, side trips, visits to the various plants of the city, and an inspection of the mills of the Louisville Paper Company where the processes of paper-making were explained in detail.

The following officers were elected for the coming year: President, Wade Sheltman, Louisville; first vice-president, R. L. Elkin, Lancaster; second vice-president, J. W. Moberly, Owensboro; third vice-president, Lucien Beckner, Winchester; secretary-treasurer, T. L. Briggs, Glasgow.

Printers' Get-together Dinner at New York.

The get-together dinner tendered to all employing printers by the New York Chapter No. 1, Order of Pica and the New York Printers' Supply Salesmen's Guild, at the Savoy Hotel, on Friday evening, April 25, 1913, was pronounced by all present to be a huge success. The three principal speakers of the evening were Robert W. Nelson, president of the American Typefounders Company; Col. Philip T. Dodge, president of the Mergenthaler Linotype Company and the International Paper Company, and Joe Mitchell Chapple, editor of the *National Magazine*, who spoke on the subject "Uplift" in place of Judge Charles F. Moore, counsel for the American Paper and Pulp Association, who was unable to be present.

Short talks were made between the courses of the dinner by Harry Cochrane, manager of the Exposition; Frederick Alfred, of the New York Typothetæ; Charles Francis,

president of the National Printers' League; William J. Hartman, president of the Ben Franklin Club of America; C. Frank Crawford, president of the New York Master Printers' Association; S. Evans Clark, secretary of the Ohio Printers' Federation; and Charles G. McCoy, of the Order of Pica.

Following the dinner Toastmaster John Clyde Oswald introduced the first speaker of the evening, Robert W. Nelson, who said in part:

"I have attended these gatherings of the Typothetæ and Ben Franklin Clubs — innumerable gatherings, and they have done a great deal of good — coöperation is a great thing. But gentlemen, you will never have absolute coöperation until you can have an organization which every one can join.

"We will never have absolute coöperation among all industries — the printers, the supply men, the printing-press men, the inkmen, the papermen, the bookbinders and the electrotypers until we have one central meeting-place where every time any one comes to New York, no matter where he comes from, he will naturally go there. I tell you it will bring about greater coöperation and do greater good to the entire industry if we have some place like that. There ought to be five thousand members and some place where we could all get together.

"None of us are such bad fellows even though we do look a little askance at each other; but now we are all meeting here, and there is coming about a unity of spirit — an entirely different feeling; and gentlemen, in my judgment, the thing that will bring coöperation is a place where all connected with the graphic arts can meet together at a nonpolitical, nonpartisan club, not in the interest of any particular organization, but one great central gathering place, one great National Graphic Arts Club."

The next speaker called on was Philip T. Dodge. In his address he said:

"I think that this association is of inestimable value; it breathes the spirit which dominates this age; the spirit of fraternalism, the spirit of helpfulness, the spirit of brotherhood — not one of antagonism and animosity. It is a thing which is sweeping over the world, and it is one of the things which in different places and in different forms is making the world a better place to live in and is lifting mankind up out of the position — particularly the laboring class — they occupied a century ago.

"The whole tendency of the times is to be helpful, to assist one another, to help one another up the scale. We see it not only in America but the world over; we see it not only among individuals and in the trade organizations, but we see it in national matters as well.

"And now there is no place in the world after which the Americans can pattern better than that of Germany. In Germany they have a Master Printers' Association of five thousand members, representatives of every portion of the printing trade, in which all of them take a very active part. They get together in the conventions nationally and in their local conventions, and there exchange ideas; they do everything they can to help each other; every man communicates all that he knows to every other man; all the secrets of the German office are given freely to the entire craft, and they do a number of things which I think it would behoove you to imitate in this country. They have trade schools, they have libraries, they have a splendid apprenticeship system, a system under which the boys are taught every branch of the printing trade.

"Now you find among the German printers that they are compositors, and skilful compositors; that they are pressmen; that they know color-printing; that they know type printing, lithography, all the things that enter into that trade. It is a fact — it is an admission Americans do not like to make — but the truth of the business is that the average printer of Germany is a more intelligent man, a more thoroughly educated man, a better all-around printer and a more competent printer, than the average man that you find in the American office. Now gentlemen, that is a condition of things which should be emulated in this country. It is for you, gentlemen, through your organization, to study those questions and develop them in this country — to train young men who are thoroughly skilled in the printing art. It is no longer a craft — it has become an art. And as we advance in every direction the printing of to-day is as far superior to the printing of fifty years ago as that which we will have fifty years hence will be superior to that of to-day. Typography is improved, presses are improved, there are constant increases in new methods and bigger presses are being built. There will be a marvelous development inside of the next ten years. The air is charged with these things, which are as yet in an experimental stage. I know myself of no less than half a dozen things which will be revolutionary in the printing art in the course of the next ten years. It rests with you, gentlemen, to encourage, to develop these things, to educate these young men so that they will be abreast of the times and will know the best of everything.

"There is another thing in which you may well emulate the Germans and the Europeans in general, and that is in having an efficient and reliable cost system. If you will go into the offices of Europe, and particularly the German offices, you will find that the cost of their product is not a matter of guesswork; it is a matter of theory; prices are not based upon incomplete and inaccurate facts or figures. I believe that one of the greatest troubles of the printing industry of this country to-day is that you do not get sufficient money for your work, and it is your own fault that you do not get it. If you adopt this spirit of coöperation, if you will stand together and maintain your prices, if you will fix your prices where they ought to be so that you can have an adequate return for your labor (the public must have the printing and it will pay you for it), there will come to the trade a great prosperity; and it will be your own fault — you men in the organization — if you do not bring this about.

"It is because of unfair competition, because of prices made in ignorance, because of prices made not in a brotherly and friendly way but in a spirit of rivalry — that you are failing to get the money you should have for your product."

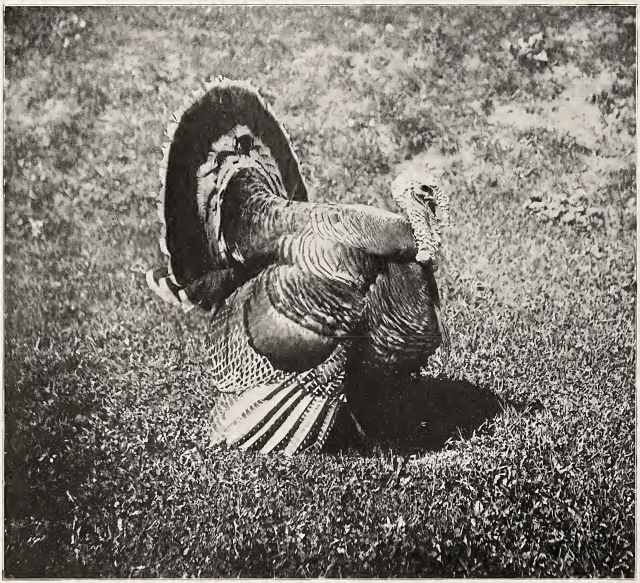
The last speaker of the evening was Joe Mitchell Chapple, who paid high tribute to the printers of the country. In part, he said:

"We little realize the wonderful improvement in the last ten years in print-craft. We have with us to-night gentlemen who have made that possible, as no printer could do what they have to do without the tools; the tools have been furnished us, and those tools given us through the American Type Founders Company and the typesetting machine of Colonel Dodge have made the great printing business of this country leap by bounds from the twenty-fourth to the sixth most important in this country.

"To-day the printing business is recognized in the commercial world as a real and a substantial manufacturing enterprise, but I can remember the time — I am not very old — when everybody sneered at the poor printer. I have gone without my wage envelope — the ghost did not walk that week — the ghose was too weak to walk that week — but those are gone features now — whoever heard of a

printing-office that would not meet its weekly pay-roll the same as that of any other manufacturing institution?

"I think that if Abraham Lincoln were alive to-day, and were to utter another such message as was delivered upon the battle-field of Gettysburg — 'four-score and seven years ago' — that he would pay his first tribute to the splendid efficiency and valiant service of the American printer who has taken the place of the American volunteer. And to-day I believe the American printer, through the various mediums he represents, represents the strongest and most invulnerable force that exists, that made this nation what has been dreamed of by Washington, preserved by Lincoln, and carried on by the people of to-day with a prosperity never equaled in the past. The American printer, long may he live and prosper."



IN ORIENTAL POMP.
Photograph by R. R. Sallows, Goderich, Canada.

HOW ENGLISH HAS OUTGROWN ITS GRAMMAR.

A striking characteristic of the English language is the ability its words possess of passing from one part of speech into another. In the course of its history, English has been largely stripped of the endings which once characterized different parts of speech. Our infinitives no longer end in *en*, the representative of an earlier *an*. We do not say *tellen*, still less *tellan*, but simply *tell*. Our nouns have discarded the *a* or *e* or *u* in which many of them terminated originally. *Dropa* has become "drop," *ende* has become "end," *wudu* has become "wood." In consequence of the disappearance of the terminations, words have been reduced to their root form. Hence they pass with little difficulty from one part of speech into another. This was not so once. Let us take our old, familiar grammatical friend *love* as an illustration. In Latin it is *amare* as a *verb;* as a noun it is *amor*. One in consequence can not be used for the other. Such transition difference of termination completely prevents. So in our earliest English speech the noun *love* was *lufu*, the verb was *lufian*. Here again one could not be used for the other. But when the substantive ending was dropped from *lufu* and the verbal ending from *lufian*, the root *luf* alone remained. That has given us the word *love*. This can be used indifferently either as a noun or a verb. In both cases the existing final *e* is of no importance. It is a mere lifeless survival which has weight only in the conventional spelling, and nowhere else. — *Prof. Thomas R. Lounsbury, in "Harper's Magazine."*

Translated for THE INLAND PRINTER.

EARLY NEWSPAPERS OF SOUTHWESTERN PENNSYLVANIA.

BY JOHN S. RITENOUR.

THE newspaper press of the country generally made note, two years ago, of the one hundred and twenty-fifth anniversary edition of the Pittsburgh *Gazette-Times*, July 29, 1911. It consisted of six industrial and commercial numbers, distributed through the week of July 26-29. The main purpose of this scheme of division was that each number might be entirely devoted, exclusive of the customary daily-news features, to a careful review of the progress made in this country, and in the world, along some particular line of social development — building construction, transportation, iron and steel, banking and business methods, the things we eat and wear, electricity, etc. The result was an unusually interesting disclosure of the character, magnitude and direction, of the most important steps during a century and a quarter in our material growth and expansion.

The history of the *Gazette-Times* itself was given only minor attention, the idea being to bring to the public mind the many wonderful things the paper has seen and noted during the one hundred and twenty-five years of its life rather than call attention to itself, what it is, or has been, or has done. This self-abnegation was a conspicuous departure from the usual methods of anniversary publications, too many of which, it might be said, are really pure commercial enterprises — "hold-up editions," as the calling knows them.

The *Gazette-Times* might have quite properly and justifiably dwelt largely, but it did not, upon the remarkable fact that it is itself, in Pittsburgh, the great city of southwestern Pennsylvania, the only material tie now existent, save the old frontier-day blockhouse, that binds 1911 to 1786. And yet, in a significant sense, this tie is not of material substance — is not visually perceptible; but it is a living force. This in its highest aspect the *Gazette* has always actually been — a vital force, capable and energetic, since the day of its birth.

The old blockhouse, albeit wholly material, is after all but a sentiment now. It was born and lived and died as a potentiality within the comparatively brief period whose urgent necessities called it into useful existence. While still physically preserved, it is but as a suggestive historical link in the chain of memory that unites the living present with the long-dead past; and as a treasured local monument of high public regard in Pittsburgh for the men and women who risked the dangers and endured the hardships of frontier struggles with savage men and beasts.

But the Pittsburgh *Gazette* was born to a protracted and aggressive life of predestined forcefulness and power, in which qualities it is greater to-day than ever before in its history. In its physical embodiment it is like any other newspaper, having a staff of editors, printers, clerks, bookkeepers, etc., and a collection of types and machinery. Fire might in a few hours destroy every vestige of its palpable entity, but its life, its force, would be untouched. The tangible loss would be replaced at once, and publication would go on as smoothly and regularly as if nothing had happened. In a few weeks the episode would be forgotten.

A public journal usually perishes only when it is no longer accepted as a reliable teacher, monitor, interpreter or news medium. When such popular judgment has been reached, no matter by what processes, money may help for a while to galvanize the remains into spasmodic life, but this amounts merely to futile postponement of the hour of final interment. How many public prints have been born in Pittsburgh since 1786, and lived their little lives, and dropped forgotten into forgotten graves, no one now can tell, but they are numerous. The *Gazette* has outlived them all, as well as all other things of its natal day.

Not an object, save the blockhouse and the court records, exists in Pittsburgh to-day that was here when John Scull printed the first number of the Pittsburgh *Gazette* on July 29, 1786 — not a house or home, or public building, or church, or theater, or storeroom, or boat, or ferry, or factory; no commercial, banking or trading firm or guild; no partnership of any kind; no business, professional or educational associations; not even an oak, or pine or hickory survives of the thousand-acred forests. Hardly a family remains whose direct line runs back to the closing quarter of the eighteenth century. There were, years ago, the names of early streets to carry one back to that period, but even some of these have been unhappily obliterated to make place for others that do not serve nearly so good a purpose.

Macaulay's picturesque conception of a savage islander viewing from a tower of London bridge the ruins of the queen city of the nations will ever remain but the fanciful touch he designed it only to be. The Pittsburgh *Gazette*, from the lofty local height of an unsurpassed journalistic term of life on the western continent, focuses within the compass of its one hundred and twenty-five years of vision not a scene of desolation, but the marvelous and unapproachable picture of the birth, growth and maturity, of one of the world's greatest cities.

That the *Gazette* has lived so long is manifestly because it deserved to live. This may be accepted as a truism. Its longevity is the reward of faithful service and patient work. Its policy and conduct have always been shaped by able editors, actuated by high-minded and patriotic purposes. Public esteem for the *Gazette* in the Pittsburgh region is manifest in the unbroken approval of a century and a quarter. This is a remarkable testimonial. How few other newspapers there are, among the 22,837 published in this country, that share with it a like honor in length of years, may be understood when it is said that the only American contemporaries of the *Gazette* in 1786 that are still living are these, the figures indicating the year when each paper was started:

The Courant, Hartford, Conn.	1764
The Connecticut Herald and Weekly Journal, New Haven	1766
The Chronicle, Augusta, Ga.	1785
The Advertiser, Portland, Me.	1785
The Maryland Gazette, Annapolis	1745
The American, Baltimore	1773
The Hampshire Gazette, Northampton, Mass.	1786
The Register and Mercury, Salem, Mass.	1768
The New Hampshire Gazette, Portsmouth	1756
The Journal, Elizabeth, N. J.	1779
The Gazette, Hudson, N. Y.	1785
The Eagle, Poughkeepsie, N. Y.	1785
The Philadelphia North American	1728
The Saturday Evening Post, Philadelphia	1728
The Mercury, Newport, R. I.	1758
The News and Courier, Charleston, S. C.	1732
The Journal, Windsor, Vt.	1783
The Gazette, Alexandria, Vt.	1780

Including the Pittsburgh *Gazette*, there are but nineteen newspapers still in existence in this country that are one hundred and twenty-five years old or more, and the *Gazette* is the only one in the list west of the Allegheny mountains.

The Lexington (Ky.) *Gazette* was started the next year after the Pittsburgh *Gazette*, in 1787.

The Easton (Md.) *Democrat* was started in 1799.

Both the Philadelphia *North American* and the *Saturday Evening Post* are the offspring of Ben Franklin's Pennsylvania *Weekly Gazette*. The *North American* is the oldest daily in the United States, having been issued as such in 1771 as the Pennsylvania *Packet and General Advertiser*.

The Baltimore *American* was started as a daily in 1773 and has never stopped.

The Alexandria (Va.) *Gazette* has been owned and conducted by the Snowden family for one hundred and eleven years.

Of the entire number of nearly twenty-three thousand papers in the United States, about one hundred are over a hundred years old.

The Shenandoah Valley, a weekly, has been printed ever since 1807 at New Market, Virginia, a town of less than one thousand people.

The Pittsburgh *Gazette* was a semiweekly in 1833, during the ownership and editorship of Neville B. Craig, who changed it that year into a daily, the first west of the mountains, as was the weekly. Mr. Craig was born in the old blockhouse, a fact which may be considered as giving an additional touch of affinity to the tie which unites the *Gazette* and the blockhouse as sole survivors of the days of 1786.

That John Scull's enterprise had not been misplaced, nor his judgment mistaken, in planting the *Gazette* in Pittsburgh in the earliest initial stage of the city's life, has been proved by time and results. It circulated among a population of 63,608 in the year 1790 in the four southwestern counties of Allegheny, Westmoreland, Fayette and Washington, and was for ten years the only means of regular printed communication between these inhabitants; and that it was also quite liberally patronized as an advertising medium is shown by early copies still in existence.

According to Boyd Crumrine's history of Washington County, Pennsylvania, the second paper to be established in southwestern Pennsylvania was the *Western Telegraphe and Washington Advertiser*, at Washington, Pennsylvania, in 1795, the first number being dated August 17 of that year. It was an ultra-federal journal, and its publishers were John Colerick, William Hunter and W. H. Beaumont. Its motto was, "Free but not licentious." Data exist showing it was still issued in 1811. It disappeared some time after that, but nobody knows when.

The *Herald of Liberty*, established at Washington, Pennsylvania, February 6, 1798, carried as its motto, "Man is man and who is more?" John Israel was responsible for it. A year later he told his readers that his paper had 1,296 circulation and was still increasing. On July 7, 1800, Israel announced in his columns that, about August 16, he proposed to issue in Pittsburgh a paper which he would call the *Tree of Liberty*, and he did. But how long the *Herald* and the *Tree* lived no record tells.

In the summer of 1808 William Sample was driving through Washington, Pennsylvania, with a wagon containing a printing outfit with which he contemplated establishing a paper somewhere in the farther west. When his purpose was learned it was suggested that he stop right there in Washington and start something going. He did. On August 15, 1808, he issued the Washington *Reporter*, and it is still going. It celebrated its hundredth anniversary in 1908.

The third early paper in this section of Pennsylvania, after the Pittsburgh *Gazette*, was the *Fayette Gazette and Union Advertiser*, at Uniontown, Fayette County, in 1797. This paper was the predecessor of the *Genius of Liberty*, and was merged into it. The *Genius* is still published at Uniontown. It was thought for many years that the date of establishment of the *Genius* was 1805, and indeed it long carried this statement at its own masthead, but some years since Benjamin Campbell, of Uniontown, gave to the writer a memorandum made up from an old account-book kept by his grandfather, Benjamin Campbell, a silversmith of Uniontown, who made cuts and large type for the job office of the *Fayette Gazette* and was a subscriber from its first issue. This account-book contains entries showing subscription payments to Stewart & Mowry, proprietors of the *Fayette Gazette*, beginning January 4, 1799, and ending January 1, 1803, at 15 shillings a year. The first issue of the *Fayette Gazette and Union Advertiser* at Uniontown was dated Friday, January 12, 1797. The owners were Jacob Stewart and C. Mowry. The former was an uncle of Hon. Andrew Stewart, the celebrated "Tariff Andy" of congressional fame. On February 22, 1805, the name of this paper was changed to the *Genius of Liberty and Fayette Advertiser*. The name "Genius of Liberty" was a sentimental tribute to the patriotism of the time and to the memory and genius of George Washington. The "Fayette Advertiser" part was made the subtitle.

At Greensburg, Pennsylvania, the *Westmoreland Democrat*, still published, was established May 24, 1799, by John M. Snowden and William McCorkle under the name of the *Farmers' Register*. Through various consolidations it finally settled down January 1, 1876, on the title it now bears.

The oldest surviving newspapers, therefore, of western Pennsylvania, in order of origin, are the Pittsburgh *Gazette*, 1786; the *Genius of Liberty*, 1797; the *Westmoreland Democrat*, 1799, and the Washington *Reporter*, 1808, one in each of the four counties which grew so fast in population after the close of the Revolutionary War.

There were perilous stages at times in the early careers of these old papers, but they all managed to pull through, and are now and long have been reliable and potent factors for good in the lives of the communities they represent. It was not infrequently the case with the *Genius of Liberty*, as its files show, and also with its contemporaries, that in some summers, when the water got too low for the papermills to run, the newspaper had to suspend publication until rain enough should fall to swell the streams and start the mills again. The interregnum sometimes ran into weeks. A publisher at that time did not have capital enough to enable him to stock up with sufficient paper to tide him over these drouth periods.

The Pittsburgh *Gazette* was no more exempt than its adjacent contemporaries from the vicissitudes which seriously embarrassed it in procuring print-paper when needed. This was brought on pack-trains from the East. Sometimes these trains were delayed, and more than once the *Gazette* was compelled to use on its press cartridge-paper from Fort Pitt to avoid disappointing its subscribers.

The files of the Pittsburgh *Gazette* have been of incalculable value to writers inquiring into the historical, political, industrial, social, mercantile, manufacturing, transportation, religious, educational and other phases of life in this city and county as well as in all the adjacent country. Without them much that has been of great public and private service in hundreds of ways would have remained unknown, and the power and service that come from knowledge would have been unavailable and unused.

"*The Centinel of the Northwestern Territory*" was established November 9, 1793, in Cincinnati, by William Maxwell, the postmaster, being the first paper north of the Ohio in what was then called the Northwest. It was later

removed to Chillicothe, Ohio, but for what reason is unknown; may be because it was thought Chillicothe was a more promising place than Cincinnati. Nathaniel Willis established the *Scioto Gazette* at Chillicothe in 1796 as the organ of the territorial government. This paper later became one of the most remarkable in the West, especially under the editorial management of Charles Hammond, who had a notably strong and vigorous though sometimes rather rough style, and was a powerful opponent of slavery.

One of the brightest ornaments of the early press in western Pennsylvania was John Bouvier. Born in the south of France, he became a citizen of the United States in 1812. In 1814 he lived at Brownsville, in Fayette County, where he was town clerk and secretary of a fire-engine company; and in that year he established there, on November 9, the *American Telegraph*. Its motto was, "Justice, Law and Liberty." Mr. Bouvier said in his prospectus that he would "discountenance all factions and factious men, under what plausible name soever they may be shielded"; and that he "would not crouch to any man or set of men, and neglect the duty which every editor in the union owes to the public."

After publishing the paper at Brownsville for four years he removed it to Uniontown, in the same county, where it was united with the *Genius of Liberty* and publication was continued under the latter name with John M. Austin as his partner. Both were lawyers. It was too early, however, for an independent press, so the paper was "conducted on the principles of pure Democracy."

In 1820 Mr. Bouvier abandoned journalism and took up the practice of law, removing to Philadelphia. In that city he was made recorder, and in 1838 an associate judge of the court of criminal sessions. While thus engaged he prepared a law dictionary in two volumes that has been ever since an accepted authority in the legal profession everywhere. His granddaughter was the wife of the late George W. Childs, of the Philadelphia *Ledger*.

It has been said that Nathan Hale, nephew of the patriot spy of the Revolution, was first to introduce in his *Boston Advertiser*, in 1814, regular editorial articles commenting on current affairs at home and abroad. This draws a definite line of distinction between printers and editors. The early printers are not historically accounted editors, but some of them certainly were. James Franklin, brother of Benjamin, and Benjamin himself, were editors long before Hale was born, if by editor is meant one who has the ability to write and edit and the courage to publish his own views. Hudson's "Journalism in America" says of James Franklin:

"He certainly initiated a new era in journalism. While he suffered in purse and person, the press gained in freedom and independence. His paper was the first rebel organ in America. With the leaven of 1776 in his soul, he was bold and outspoken, and commented on the abuses of his time as he saw them."

This was editorial service of the highest character. Moreover, it got Franklin into prison. We think that Doctor Everett, and others who attempt to fix upon some one person and some special period as marking the beginning of the printing of regular editorial articles, are wrong. There came a time in the development of the mechanical make-up of newspapers when it got to be customary to print the writings of the editor regularly on a particular page. This is what Doctor Everett may have had in mind when he sought to establish a special distinction for Mr. Hale.

But the fact is, there has been no stage in the career of American journalism when the press did not have editors who wrote regularly and fearlessly, as well as courageous printers. Mr. Bouvier was an editor of this sort. He had beliefs and convictions that he wished to put before the people, and in order to do this he set up his own paper. He was not merely a printer. He was distinctively an editor.

Some editors are printers also, and vice versa. It was men with the editorial instinct who created the newspaper press. Printing had been going on for many years after Gutenberg's discovery in 1441 before the idea was conceived of regularly publishing a paper for the diffusion of news and comment. And this idea in its development was fought from the very outset by public authorities wherever and whenever an attempt was made to put it into practical operation. And it is surprising, even in this day of general intelligence and widespread education, how many there are in all the walks of life, public and private, who are often resentful of legitimate inquiry by the press into matters and things which vitally concern the welfare of the people.

The first English daily paper was the London *Daily Courant*, printed in the morning, March, 1702, in the reign of Queen Anne. Daniel Defoe, author of "Robinson Crusoe," was its editor in 1710, and in 1714 he got into jail for his temerity in writing a letter for "Hurst's Flying Post" which offended the authorities. He was very active in writing for the press, at one time being a contributor to seven different publications. Paris did not have a daily until 1777.

The first printed news publication in the United States was "*Publick Occurrences*," of Boston, published by Benjamin Harris at the London Coffee House, September 26, 1690; printed by Richard Pierce. It never had a second issue. The authorities squelched it because it "contained reflections of a very high nature," whatever that is, and because Harris "had not secured a license." But the fact is there was nothing offensive about it, and no effort at sensation. Still, the authorities didn't like it, probably because permission to print had not been asked of them, so they forbade its further issues. Harris was an able and assertive fellow, however, and this well-known quality of his personality no doubt had more to do, through fear of possibilities, with the suppression of his "*Publick Occurrences*" than anything the paper itself contained. No other effort was made to establish a paper in this country until 1704, when the Boston *News Letter* was issued. Harris returned to London, where he published the *Post*, which still survives.

The third newspaper in the colonies, and the first in Pennsylvania, was the *American Weekly Mercury*, issued at Philadelphia, December 22, 1719. New York's first paper, the New York *Gazette*, was issued in October, 1725, by William Bradford, who in 1696 had been induced by Governor Fletcher, of New York, to leave Philadelphia, where he had been in litigation with the authorities, and settle in New York, with the ultimate design by Fletcher of issuing the *Gazette* newspaper. The early editors, both in this country and in England, appear to have been generally obnoxious to public officials, who did all in their power to hamper them, because the editors would persist in printing things which the authorities did not like. But Bradford did not issue the New York *Gazette* until 1725, when he was seventy years old.

The few early newspapers enjoyed a unique general postage privilege. For instance, Benjamin Franklin announces in January, 1735, in his Philadelphia *Gazette:* "By the indulgence of the Honorable Colonel Spotswood, Postmaster-General, the printer hereof is allowed to send the *Gazette* by the post, postage free, to all parts of the

post-road from Virginia to New England." This privilege still exists to local weeklies within the counties where they are printed.

The circulation of news by news-letters antedated the printing of newspapers. The honor of being the place where the first newspaper was printed has been claimed for Venice in 1570, for London at the same date, and for Nuremburg in 1475.

At the beginning of the year 1912 there were 22,837 daily and weekly newspapers, and other periodical publications, issued in the United States, of which, so far as now known, only nineteen are more than one hundred years old. These publications are classified as follows:

Dailies	2,459
Tri-weeklies	70
Semi-weeklies	605
Weeklies	16,229
Fortnightlies	50
Semi-monthlies	266
Monthlies	2,846
Bi-monthlies	74
Quarterlies	220
Miscellaneous	18
Total	22,837

There are 1,508 publications of various kinds in Canada, making the total for the two countries 24,345. This was an increase of 110 over the year 1910.

BENJAMIN FRANKLIN AS A PURIST.

The tendency for words to pass from one part of speech into another, so general in our speech, was once hard for many to accept as justifiable, and doubtless still remains hard for some. Few things have been more provocative of criticism both at home and abroad in the consideration of real or supposed Americanisms. How little the principle was understood by even the most intelligent and acute men of past generations has a remarkable exemplification in the case of Franklin. His ever-active mind was little likely to overlook the subject of language. It is not perhaps to his discredit that he shared in the notions about it which prevailed among the men of his generation. Here, at any rate, failed him the robust common sense which enabled him to detect the frequent fallacies lurking in statements commonly made, not to say magisterially proclaimed. The practice of converting nouns into verbs, at least certain nouns, much disturbed him. He died in April, 1790. Four months previous to that event he wrote a letter to Noah Webster on this very point. Throughout it he showed himself the most thoroughgoing of conservatives in various ways. He avowed his hostility to the practice, which was coming into general use, of no longer capitalizing the initial letter of nouns. He objected also to the form *s* which had begun to displace entirely the other form of the letter which caused it to be mistaken so constantly for an *f*.

But it was to certain words and constructions that he paid his respects with special vigor and venom. These, according to him, had come to be employed in America during his official residence abroad. This, it may be said in passing, had extended from 1776 to 1785. "During my late residence in France," he wrote, "I find that several . . . new words have been introduced into our parliamentary language; for example, I find a verb formed from the substantive *notice*,. . . . another verb from the substantive *advocate*, another verb from the substantive *progress*, the most awkward and abominable word of the three. . . . The word *opposed*, though not a new word, I find used in a new manner, as 'the gentlemen who are opposed to the measure'; 'to which I have also myself always been opposed.' If you should happen to be of my opinion with respect to these innovations, you will use your authority in reprobating them."

It is manifest that Webster did not happen to be of Franklin's opinion.— *Prof. Thomas R. Lounsbury, in "Harper's Magazine."*



THE FISHERMAN'S PRIDE—A 35-POUND "MUSKIE."
From the Historical Collection of H. W. Fay, De Kalb, Illinois.

Written for THE INLAND PRINTER.

GIVE THE OPERATOR READABLE COPY.

BY F. G. SMALL.



SK any operator how much type he can set in eight hours. He will reply something like this: "Well, of course, it depends on the copy, but ——," etc. Whatever else he says, he is sure to mention the copy. Which indicates an important relation between copy and product.

The average operator likes his work — except, perhaps, on Monday morning. He likes to "pull out" on a good run of copy and show 'em what his machine can do. He finds pleasure in piling up column after column on the galley bank — more than he finds in putting away dollar after dollar in a savings bank. There is a fascination about operating a typesetting machine when the copy is good. It is pleasant to hear the clicking of the keys, and to watch the delicate mechanism — each part working in harmony with the others and automatically performing its appointed task. It's fun for the operator to sit at his keyboard and keep these parts of the machine going as they should. It means a good string — large output — which interests his employer.

No operator can set a good string, however, unless he has good copy — copy that can be followed readily and continuously. Punctuation, capitalization and spelling must be accurately noted. The operator can not spend many seconds puzzling over a hastily scribbled foreign word or in remembering whether Francis, as a man's name, is spelled with an "i" or an "e." He must grasp the copy at a glance, while his fingers are busy with the keybuttons.

The copy need not be typewritten or reprint. Good manuscript is easier to read and follow than nonpareil reprint, especially for a slightly near-sighted operator. Before copy is sent to the machines it should be carefully edited. It should be given the operator exactly as it is to appear in print, to the last comma. It is a mistake to assume that because the operator knows the style he can just as well fix up punctuation and capitalization as he goes along. He can do it, but it will waste both his time and that of the machine. It is, however, better to leave the editing to the operator than to have it done in a careless and slipshod manner. The aim should always be to make copy *readable at a glance*.

Any machine owner who has managed to get this far in the present article probably is now saying to himself: "Yes, it is all very well to talk about giving the operators good copy. I'd like to give them all ten-point leaded reprint. But I don't write the copy. Outsiders do that. They send it in — good, bad, indifferent, monstrous — and that's the way I must turn it over to the machines."

A good point, well taken. In fact, that's the whole problem — reforming those who write the copy. In attempting such a reformation the machine owner should bear in mind that there is nothing to lose, and whatever he gains means a sure increase of output for his machines. The thought should prove an incentive. Of course, the thing to do is to show customers wherein *they* will gain by preparing better copy. If they pay for their work according to the time it takes to handle it, it will be easy enough to explain how they can reduce their bills in this way. They will readily understand the advantage to themselves of preparing readable copy because the advantage is real and measurable in dollars and cents. Another effective argument will be found in the fact that good copy will enable the operators to get the type set quicker, which will mean that customers will get proofs and copies that much sooner. The latter argument will interest editors and copy-writers who have nothing whatever to do with the business end of their publications.

There is another way in which proprietors or foremen can materially assist their operators and increase their output. That is by arranging new copy, first proofs, page proofs, etc., so as to give them the most possible "straight sailing," and as few changes of machine as possible. Nothing knocks the enthusiasm out of an operator quicker than a series of needless interruptions.

He comes down in the morning feeling able to lick his weight in wildcats and intending to set a big string. His heart warms as he discovers a pile of typewritten copy at his machine, and he begins work with a will. Then a make-up man comes up with a run-around. It is a six-em measure, requires careful spacing, and is a little exasperating. The run-around finished, our ambitious operator resumes his typewritten copy, hoping to get a fair string anyway. Then some one comes along with a bunch of page proofs in half a dozen measures and faces, followed by a table job, some first proofs, an uninterrupted fifteen minutes on his new copy, and then more run-arounds. Thus the variety continues until by noon he cares not whether he gets a good string, and at five o'clock he has very little to show for his day's work.

Of course, run-arounds, page proofs, etc., must be taken care of, and sometimes they can not wait. But those in charge should see to it that no unnecessary changes and interruptions are allowed, and that the operators get as many "straight" runs as possible. It is particularly important to keep the operators seated at their keyboards, and not have them running about with proofs, copy, or what-not. It is not merely a matter of saving the time spent in getting up and sitting down again — and possibly a swapping of stories and chewing tobacco. The point is to keep the machines *producing*. Some waste time is unavoidable, just as some of the copy is sure to be wretched. A little extra care in laying out work, however, will pay big dividends, just as it will pay well to induce customers to send in legible copy.

These ideas are not new. In fact, they are truisms. Probably a majority of machine owners realize the importance of good copy and proper arrangement of work, and strive for both. Some, however, might bring about reforms which would help pay for the automobile, or help meet the weekly pay-roll, as the case may be.

THE TYPES AS THEY SLIP.

"English teacher desires to teach Japanese puppies, four or five to form a class." — *North China News*.

"She was attended by three bridesmaids, who had wreaths of oranges in their hair." — *Barnet Press*.

"Frenchman or German—A permanent vacancy occurs with good export firm for young foreigner to act as Valentaire; 20s after a few weeks." — *Daily Telegraph*.

"French model christening robes, trimmed hand embroidery and real lace. Reduced regardless of cost from 59s 6d to 9⅞ guineas." — *From Catalogue*.

"2,590 — Parcel lady's clothes; coat, skirt, blouses, hats, boots, shoes, trousers fit youth 16-17." — *The Lady*.

"Blanche drooped her lips over her smooth dark gray eyes." — *Daily Record*.

"The bride was attended by six bridegrooms." — *Yorkshire Evening Post*.

"Bell-ringers of the adjoining parishes came to blows over the respective merits of their crimes." — *Devon and Exeter Gazette*.

COMPOSING PICTORIAL DESIGNS ON THE LINOTYPE.

Little opportunity is afforded the average operator today for doing work on his machine other than that required to meet the demands of the business. The "strenuous life"

THE progressive printer must recognize the great future of the linotype. The great inroad which, during the last few years, this machine has made into the job and ad branch of this business impresses all with the fact that the old slogan "they will never be able to do job, ad or tabular work on a machine," must be abandoned. The multiple magazine machine has already produced results undreamed of by the printers of the last generation. And where will this progress stop? Other geniuses are at work and soon, not only will the slug be produced by the machine, but they will be trimmed to any size, the cuts inserted, and the pages practically made up—right on the galley of the linotype. And how may the printer prepare himself to keep pace with this march of progress? "The Inland Printer Technical School" offers facilities whereby the ambitious printer may learn every detail, and master every difficulty, of this most interesting machine. This school through years of experience, unceasing effort, and directed by the skill of its able instructors, teaches a method of successful Linotype instruction unequaled anywhere. In this school the student is taught to "do" things. The man who does things makes many mistakes—but he "does not" make the greatest mistake of all—"do nothing." The timid man defeats his own end. His lack of enterprise keeps him doing menial work and receiving small pay. Friend Printer! which man are you?

theory has taken hold of the business world to such an extent that no time can be given during working hours for work on designs of an artistic nature, and the operator is generally forced into the rut of straight matter with now and then a little tabular work mixed in by way of variety.

To take the time for composing pictorial designs is generally out of the question, with the result that but little thought is given to what can be accomplished in this class of work.

Attention is called to the designs shown on this page which were worked out and set on the linotype by Arthur A. Kendall, a student in the Machine Composition Department of The Inland Printer Technical School. The manner in which this work was done is best told in Mr. Kendall's own words which follow:

The operator at first glance may think the setting of pictorial designs on the linotype a difficult task, but on a little closer examination the difficulty vanishes and the problem becomes easy. The principle involved in this class of work is to lay out the required figure or design on a unit basis.

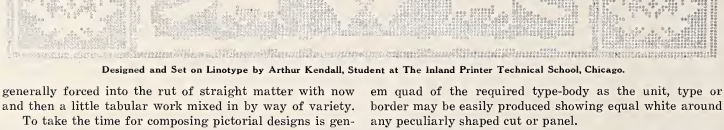
In these examples the nonpareil em quad was chosen as the unit, twenty picas as the measure and the following method of procedure was adopted: Some paper ruled in small squares was procured and — the size and style of the design being fixed — the outline, or one-half of it as the case required, was drawn on the squared paper. For convenience of working on the keyboard, a key-sheet was made by counting the number of border and space units required on each slug, taking note where repetition occurred. For example, letting "a" represent the space unit and "b" the border unit, part of the key-sheet appeared as follows:

3b, 3a, 28b, 3a, 3b	18 slugs required
2b, 9a, 6b, 6a, 6b, 9a, 2b	4 slugs required
2b, 9a, 6b, 6a, 6b, 9a, 2b	4 slugs required
2b, 36a, 2b	6 slugs required
3b, 3a, 4b, 21a, 3b, 3a, 3b	16 slugs required
40b	4 slugs required
2b, 5a, 3b, 21a, 2b, 5a, 2b	2 slugs required

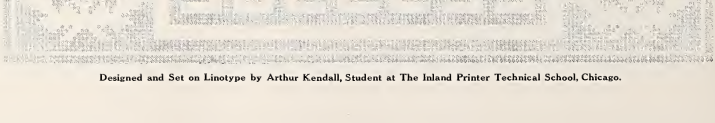
and so on. As the slug is twenty picas and the unit a nonpareil, each slug should total up forty units. Both designs were worked out on this plan.

After the slugs were cast, the design was made up on a galley and a proof taken. Owing to the similarity in many of the slugs, the casting was quickly accomplished by lifting the whole line off the second-elevator bar, replacing in assembling elevator and then transposing the space and border units as required.

The same principle may be applied in every-day work to run type around irregularly shaped cuts. By using the em quad of the required type-body as the unit, type or border may be easily produced showing equal white around any peculiarly shaped cut or panel.



Designed and Set on Linotype by Arthur Kendall, Student at The Inland Printer Technical School, Chicago.



Designed and Set on Linotype by Arthur Kendall, Student at The Inland Printer Technical School, Chicago.



"DO YOU REMEMBER?"

Photograph by R. R. Sallows, Goderich, Canada.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade. All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

Post-card Calendars.

(1532) "Kindly give me the name and address of a concern making post-card calendars."

Answer.— We have been unable to locate any one making this class of post-cards. This query will undoubtedly bring the information.

Newspaper Premiums.

(1533) "Can you give me a list of concerns dealing in newspaper premiums?"

Answer.— Kawin & Co., 1223 Wabash avenue, Chicago; N. Shure Company, Madison and Franklin streets, Chicago; International Silver Company, Waterbury, Conn.; Sebring Pottery Company, Sebring, Ohio; O. Dennin's Sons, Troy, N. Y.; A. Dielen & Co., 1201 Bank street, Cincinnati, Ohio; Victor M. Grab & Co., 1119 Ashland block, Chicago; National Enameling & Stamping Company, Milwaukee, Wis.; Benedict Manufacturing Company, East Syracuse, N. Y.; Aluminum Products Company, La Grange, Ill.; and Wallace Brothers, Department A, Wallingford, Conn.

Machine for Perforating Serial Numbering.

(1534) "Can you give me the name and address of the concern making a machine for perforating serial numbering, to take the place of printed serial numbering when required in sets?"

Answer.— This machine is made by the American Perforator Company, 617 West Jackson street, Chicago.

Coin-cards for Donation Schemes.

(1535) "Kindly tell me where I can purchase cards having holes punched for coins, such as are used in church-donation mailing schemes."

Answer.— The David C. Cook Publishing Company, 15 East Washington street, Chicago, and the American Baptist Publication Society, St. Louis and Chicago, both carry cards of this description.

Sales Order-blanks and Counter Check-books.

(1536) "Can you refer us to a few firms making a specialty of sales order-blanks and counter check-books such as are used in department stores?"

Answer.— Oeder-Thomsen Company, 4446 North Forty-sixth court, Chicago; The Bennett Register & Printing Company, Lisbon, Ohio; and the General Manifold & Printing Company, 729 South Dearborn street, Chicago.

Books on the Editing and Assembling of College Annuals.

(1537) "Are there any books published on the editing and assembling of college annuals?"

Answer.— We have been unable to locate any books dealing with this subject. If such a book is published this inquiry will bring the information.

Bennett Self-inking Roller.

(1538) "Can you tell me where I can purchase what is known as the Bennett self-inking roller? It was patented February 23, 1892."

Answer.— We do not know where this roller can be purchased. This inquiry will probably bring the desired information.

Almanac Plates.

(1539) "We would appreciate the name and address of a concern carrying stock-plates of almanacs."

Answer.— The Franklin Company, 720 South Dearborn street, Chicago, carries a complete line of these plates.

Machine for Sealing Packages.

(1540) "Would you kindly inform me where I can get a machine for sealing packages?"

Answer.—The National Binding-Machine Company, 127 White street, New York, and the Reliable Gummed Tape Company, 88-90 Cypress street, New York.

Printing Pennants.

(1541) "I have been trying to locate a manufacturer who handles a press or process that will print pennants. The sample I have in mind is a script lettering plate, printed as though it was stenciled; the ink stands out like embossing, but is not; I think it is burnt on, probably by an oven process. If you can refer me to parties that handle this machinery or process, will greatly appreciate it. If we can not secure the processwork, possibly the hand-stencil method would help us out; if you could give us details for that kind of work I would appreciate such information."

Answer.— The highest grade of this work is done by the Reproduction Company, Pearl and Prospect streets, Brooklyn, New York. This work is not printed; hence, it would be useless for a printer to compete with them in the same field, as their processwork is so far superior to the printed pennants that there is no comparison. Also the process is patented, therefore the printer is outclassed again, for he can not do this work in the same manner without infringing. As to the printing on felt for pennants and for counter change-cloths, it does not require any special press. Any printer can do fairly creditable work, but if his work is compared with the process pennants he is placed at a disadvantage. He can not compete in quality, nor in price. Here are a few of the essentials for printing pennants: (1) Suitable open design, no fine lines, no small type. For a short run a maple or basswood block will answer. (2) Special inks give the best results. Ink-dealers carry a line of "felt" inks in various colors. (3) Use as many rollers in the press as possible, as it will give the ink a better covering capacity.

The hand-stencil process can be used for large or small pennants. In the case of a large order of small pennants,

they may be made 2, 3 or 4 up as desired and cut apart afterward. The making of the design is the first step. The design should have no fine lines, as they are difficult to depict properly by this plan. Make the lines open. Parallel lines close together may be used if discrimination is displayed by the designer. It is advisable to use a regular stencil paper, which is of tough stock and is thicker than heavy manila. The cutting may be done with a knife or with stencil-cutter's tools on a block of wood. It is advisable to make two stencils at least, for if one is damaged in use, it will not delay the work. The design may have characters like "A" and " O," in which the center part will have no bond to hold it to the body of the character. This does not prove troublesome, for when the design is completed the entire piece of board may be covered with a piece of webbing, such as is used by milliners inside of ladies' hats. The stencil may be glued up on one side and laid down on the open fabric (crinoline); the detached parts of the design may be glued and laid down in proper place afterward. Then both sides of the stencil should receive a coating of glue, and it should be hung up to dry.

The stencil may then be secured by brass paper-fasteners to a piece of canvas or other flexible material, which in turn should be attached to a strong table by laying a strip of wood over the edge and fastening it down with wood screws. The object of this plan is to secure the stencil in such a way that it can be lowered and raised from the table, as the operation of applying the liquid medium requires that the felt be laid on the table up to guides and the stencil brought down on it. Then the liquid is applied with a short, stubby, bristle brush. It considered advisable on a big order to arrange the stencil in a frame which will give more stability to it, and which will make it register correctly each time with the felt. To this end, a wood frame of sufficient size to accommodate the largest stencil design can be equipped with hinges to attach to the table. The stencil may be secured to the frame, and in this way its operation will be more precise.

The liquid for the design may be made by mixing powdered magnesia with a quick-drying or gloss varnish and adding a little turpentine. It should be about as viscid as news ink. This is applied with a soft brush with stubby bristles, using a daubing motion so as to give a uniform coating. The stencil is raised and the piece of felt withdrawn and placed in a large box, where flock is distributed over the design by using a box having a bottom of coarse wire screen. The sifting of the flock gives more even distribution than if the material was thrown on by hand. When the design is fully covered the felt is laid to one side, and when about fifty are ready they are passed through a clothes-wringer to affix the flock firmly to the liquid vehicle. The imprinted pieces of felt are laid in racks in small piles to dry over night. The loose flock is then brushed off into a box to be used again.

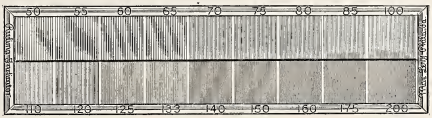
In using the liquid medium to attach the flock to the felt, it should be colored to correspond to the flock used. This may be done by mixing in a small quantity of printing-ink of the desired color. Where white flock is used, the natural color of the magnesia will not need the addition of white ink. Where the design is stenciled and no flock is used, the medium is usually made denser and each piece of felt is laid out separately or may be pinned to the wall or hung on a line to dry over night. By proper registering of two or more parts of a design, color effects may be secured. The foregoing may need modifying in details to suit varying conditions.

RULING-INDICATOR FOR HALF-TONES.

The ruling-indicator shown in the accompanying illustration has been devised and perfected by Max Levy, of Philadelphia, Pennsylvania, for rapidly and accurately determining the number of lines in any half-tone print.

This indicator consists of a series of rulings from 50 to 200 lines per inch, corresponding to those in the screens for the half-tone process. These rulings as shown in the illustration are arranged in two rows, each set being about one inch square with the number of lines opposite, and are etched into glass, the whole being sealed by a glass cover and framed with aluminum.

The manner of using the scale is simple. It is laid over the print to be measured so that the lines are parallel with those in the print, and the lines corresponding can be readily determined, the number being read immediately. The adjacent rulings will show a varying figure corresponding with the degree of difference between the ruling on the scale and the ruling on the print. Prints with rulings other than those contained on the scale can be readily determined by ascertaining whether they are finer or coarser and counting the number of light and dark bands formed, then adding or subtracting this number from the number indicated on the scale.



Device for Determining the Number of Lines in any Half-tone Print.



A POPULAR MAGAZINE.



This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

Compositor and Linotype Operator.

(1571) Young man seeks position in up-to-date shop. Good on make-up and advertisements. For the past year has been working in job and book offices. Two-thirder on linotype, and can keep up machine, either model. Would like to secure a position where he can work part of time on machine. Married. Union.

Pressman Seeks Opening.

(1572) Pressman of many years' experience would like to take charge of two or three cylinders — or cylinders and platens.

Seeks Position as Superintendent or Foreman.

(1573) Compositor of fifteen years' experience would like a position as superintendent or foreman in a medium-size shop. Capable of holding any position in a composing-room, except on the machine. Would accept a position as compositor on the better class of work or on the stone, but prefers the first-mentioned. Good references. Union.

Advertising Man Seeks Opening.

(1574) A man of many years' experience in the advertising and publishing fields would like to secure a position as advertising representative or manager of some good publication. Until recently western manager of a press conducting the advertising business of thirty-five papers. Will start at $50 a week if position shows promise of something better. Exceptionally good references.

Seeks Managership of Private Printing Plant and Advertising Department.

(1575) A practical printer of many years' experience would like a position as manager of private printing and advertising department of some good firm. Can lay out, write, design modern advertising literature. Has correspondence-school training in advertising. Would like to connect with good firm that appreciates a systematic manager of original ideas. Salary secondary consideration until can prove worth to employer. Twenty-six years of age. Married.

Job Pressman Seeks Position.

(1576) Young married man, twenty-six years of age, with first-class experience as job pressman, would like to secure such a position. Good references. Union.

Web Pressman Desires Position.

(1577) Young man, twenty-two years of age, desires position as helper on a newspaper press or a Scott's all-size, in good-sized city where there is a future and fair wages. Practical experience on a Scott's all-size rotary-magazine press, three-deck newspaper press and a Goss newspaper press. Good references as to ability and character. Single. Union.

Job Pressman and All-around Man Would Change Position.

(1578) Man with nine years' experience as job pressman and doing all-around work in country office would like a position either in a city office as job pressman or in country as all-around man. Can also feed cylinders and newspaper cylinders. Would go anywhere in Massachusetts, New Hampshire, or Vermont. Best of references.

Seeks Position as Superintendent.

(1579) A first-class executive now employed in the capacity of general superintendent for New York house of national reputation desires to change. Would like to locate in the West or Middle West with a large nonunion plant. Would also be glad to consider a salesmanship proposition. Can offer a pleasing personality, good address and a thorough knowledge of all branches of the trade. Very thorough in the finest grades of work. Has served nineteen years with various houses doing the highest grade of work. Excellent references. Thirty-two years of age. Married. Nonunion.

First-class Pressman Seeks Foremanship.

(1580) An expert cylinder pressman, at present foreman of a large pressroom doing the better grade of work, would like to change. He would consider a position of the same nature or assistant superintendent of a reliable firm. Would be willing to go to a foreign country. Understands jobbers thoroughly, graduate of a linotype school, understands folders and can estimate. Good references.

Stereotyper and Web Pressman.

(1581) A first-class stereotyper and web pressman of twelve years' experience would like to locate in the Middle West or West with a publication having long runs. Careful and first-class mechanic. Can handle work quickly.

Would Buy or Lease Country Newspaper.

(1582) An eastern newspaper man would like to buy or lease a good country newspaper in the Southwest or Middle West, preferably. Those seeking purchasers for their business should write for further particulars.

Two Artists Would Like Positions Together.

(1583) Two artists, first-class designer and an A-1 retoucher, desire positions in the same art department, if possible. Both working in Chicago at present but would like to go either south or east. Six years' experience, and can show samples if desired.

Position Sought by First-class Proofreader.

(1584) A proofreader of many years' experience in the proofroom and on editorial work pertaining to that branch of the printing art, would like to locate with some good firm in New York city, preferably. His ability and integrity in this work is unquestionable, and there is not the least doubt that he would give entire satisfaction.

Would Take Charge of Newspaper or Job Office.

(1585) A young man of unusual ability in executive management would like to connect with a newspaper that needs building up. Willing to assume the entire responsibility for building up the paper. Must be located in a town of at least ten thousand with a good surrounding country, preferably in the North near the market centers of New

York State or surrounding States. Would also consider a job-office proposition. Plant must be in good condition and modern in all departments. Able to do all the editorial work. Has some money and would invest if the plant proved successful.

First-class Paper-ruler Seeks Location.

(1586) A first-class paper-ruler, twenty-four years of age, would like to secure a position in or around Indiana. Strictly sober, a steady, industrious worker; wants a steady job. Married. Union.

Would Purchase Weekly Newspaper.

(1587) Any one wishing to sell their interests in a good weekly newspaper in a village of from three to five thousand inhabitants, New York State preferably, would find a likely purchaser by getting in communication with person represented by this number.

Desires Position as Manager or Assistant.

(1588) A man with twenty years' practical experience as manager, and an expert on cost and efficiency work, will take temporary position as manager or assistant during illness or absence of owner. Or will undertake to build up a business that has run down. Will guarantee satisfactory results. Prefers medium-sized plant with from four to eight cylinders and bindery, equipped for handling the better grades of work.

Instructor in Lithography and Offset Printing Wanted in Sweden.

(1589) A number of the largest lithographic concerns in Sweden have recently combined in order to raise the business to a higher level. They desire a man who is thoroughly acquainted with lithography and offset printing, and who will be willing to go there for a year and teach the latest and best methods. All inquiries will be promptly forwarded. Full particulars, including terms, should be given in first letter.

Desires Position as Ad.-man.

(1590) All-around printer, thirty-four years of age, twenty years at the trade, desires steady position as ad.-man on good weekly or daily paper. Understands layout work. Married. Sober and reliable. Will furnish samples of work.

Seeks Position as Layout-man.

(1591) Skilled specialist in the making of booklets, brochures, catalogues and folders, now employed by a large publishing company, would change to go with reliable printing concern or company desiring a man to handle its printing or advertising matter. Possesses knowledge, ability and experience in all branches of design, authorship, illustration and printing. Married. Strictly temperate. Exceptional references. New York city only.

Commercial Artist Seeks Opening.

(1592) A commercial artist with a little experience seeks opening in place where he can "work up." Small town preferred. Moderate wages to start. Will correspond and send samples of original drawings to parties interested.

Seeks Purchase of Job-office or Newspaper.

(1593) Young man of twenty-two years of age, good habits and excellent references as to character, ability, etc., would like to buy the whole or half interest in a small up-to-date job-office; or would buy a working interest in a modern weekly or daily newspaper, on which he would have a chance to work himself up to a better position. Prefers Illinois or Indiana, and a live, progressive town of moderate size. Understands colorwork. Also served as feeder on jobwork and now holds a position as pressman.

Seeks Foremanship of Pressroom.

(1594) Pressman with many years' experience desires a position as foreman or head pressman in a medium-sized office. Has had experience on cylinder and platen presses. Always endeavors to run presses to make a profit.

Manager or Superintendent.

(1595) Man with years of experience in all branches of the printing trade — at present manager and estimator Printers' Board of Trade — would like position as manager or superintendent of an up-to-date establishment. Good executive, knows stock, can handle men to get best results, first-class estimator and cost-system man; strictly temperate; best references.

Seeks Position as Superintendent or Manager.

(1596) Printer with twelve years' experience as superintendent and manager would like such a position with a progressive printing concern. Understands estimating, cost systems, and can direct work in all departments. Can do good printing and turn out promptly. At present assistant superintendent of a plant doing a $400,000 yearly business. Salary to start not less than $40 a week. Good references.

Duplex Pressman Seeks Opening.

(1597) A position is desired by a No. 1 Duplex pressman, either eight, ten, or twelve page machine, on the Pacific coast. Has had all kinds of experience and can furnish the best of references. Married and sober. Would take foremanship of pressroom printing an evening paper and doing jobwork.

Pressman Seeks Position.

(1598) Young married man, twenty-five years of age, with eight years' experience as pressman, seeks position either on ponies or Gordons. Willing to go anywhere if salary is reasonable. References.

Would Connect with Live Newspaper.

(1599) Young man of twenty-seven, with nine years' experience in all-around work, would consider taking interest in an established business, if given position as foreman, superintendent or solicitor and collector, or a combination of all three. Can handle two-revolution presses; make up newspaper, magazine booklets; almost finished an I. C. S. course in advertising, and is able to coöperate with local merchants in handling their advertising; good solicitor and collector; knows prices and how to figure them. Salary, $20 or more. Prefers Michigan, Ohio or Indiana.

Commercial Typographer and Layout-man.

(1600) An A-1 commercial typographer and layout-man desires position with a reliable firm appreciating good work and which is willing to pay a fair remuneration for its execution. Capable of handling all classes of commercial work, either in its execution or as a layout-man. Would consider position as layout, foreman or working foreman, or as the commercial man. Specimens of work appeared a number of times in the leading trade journals. Will go anywhere. Union. Married. Age twenty-six.

PROFIT OR LOSS IN TYPE-FACES.

After discussing in its April issue the advantages of extra condensed type-faces in making more compact and convenient books of various kinds, *Monotype* for May takes up the question of set and spacing, and aims to show that users of the monotype have an advantage over users

A NEW IDEA in machinery has been embodied in the latest construction of the MONOTYPE, for, like "elastic" book cases, modern filing cabinets and composing room furniture, **the Monotype is built up of units** which may be combined to suit the needs of each individual printing office. Thus, the MONOTYPE user can build up his equipment to suit his business exactly, since he can buy just the units required to fit his individual needs—**the printer who chooses Monotypes uses "made-to-order" machines.**

FIG. 1.

Eleven lines of a Monotype face (10-point 8A with 11J) cast on its minimum set (10).

of slug machines in that they can get more words in a given number of lines or can get a less number of words in a given number of lines at will, claiming incidentally that the users of slug machines do not have this latitude, as the set of matrices and the sizes of spacebands are fixed and arbitrary; whereas, under certain circumstances, the operator as against the method now in vogue of measuring the product by ems.

The elastic principle has been applied to the set of the monotype so that the operator can at will set a fat or a lean face from the same font of matrices, as shown in the accompanying table.

The slug-casting machines use fat or lean matrices for the same faces and thin or standard spacebands for wide or thin spacing. The elastic principle applied to the monotype is obtainable at an extra charge. The interesting point to printers is the question of measurement for serv-

abcdefghijklmnopqrstuvwxyz	10 set, 10 pt. 8A, same as Fig. 1 {length of lower case alphabet} 12.83 10 pt. ems.
abcdefghijklmnopqrstuvwxyz	$10\frac{3}{4}$ set, 10 pt. 8A, same as Fig. 3 {length of lower case alphabet} 13.81 10 pt. ems.
abcdefghijklmnopqrstuvwxyz	10 set, 10 pt. 11J, same as Fig. 1 {length of lower case alphabet} 14.34 10 pt. ems.
abcdefghijklmnopqrstuvwxyz	$10\frac{3}{4}$ set, 10 pt. 11J, same as Fig 3 {length of lower case alphabet} 15.43 10 pt. ems.

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FIG. 2.

Twelve lines cast from the same matrices as used for Fig. 1. Setting identically the same matter, hitting the same keys, the operator adds a line (almost 10 per cent) to his output by *wider spacing; the letters themselves are as closely fitted as in Fig. 1.*

monotype gives a variation of fifteen per cent for the same effort. This contention of the Monotype Company is interesting in many ways, one of which is that it opens up the way to a consideration of means to measure the service of

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FIG. 3.

Twelve lines cast from the same matrices used in Fig. 1. For same keystrokes the operator makes one more line (12 instead of 11) by "opening-up" the face (using $10\frac{3}{4}$ instead of 10 set).

A NEW IDEA in machinery has been embodied in the latest construction of the MONOTYPE, for, like "elastic" book cases, modern filing cabinets and composing room furniture, **the Monotype is built up of units** which may be combined to suit the needs of each individual printing office. Thus, the MONOTYPE user can build up his equipment to suit his business exactly, since he can buy just the units required to fit his individual needs—**the printer who chooses Monotypes uses "made-to-order" machines.**

FIG. 4.

Thirteen lines cast from the same matrices used for Fig. 1. Note that the same operator effort, the same keystrokes, produces two more lines (18 per cent more matter) because both methods of fatting have been used, see Figs. 2 and 3.

ice, as we have said before, and if the machine manufacturers in their struggles to serve the printer better are developing business methods as well as better machines, why so much the better for all concerned.

THE SMALLEST PRINTING ESTABLISHMENT IN THE WORLD.

So small as almost to escape notice and yet located on one of the principal down-town streets of New York, is one of the smallest, if not *the* smallest, printing establishments in the world. It is located at 162 Fulton street, just west of Broadway. Fulton street, by the way, is the only down-town New York street to run from river to river under the same name. The little printing-plant is in a tiny space left between the building on the corner of Fulton and Broadway and the "L" extension of the *Evening Mail* building. For some reason these two buildings do not quite join. There is a space of *thirty-four inches* between them, and it is in this tiny place that John W. Cunningham has set up a printing-plant.

The depth of this space is just six times the width, or 194 inches — a trifle over sixteen feet. The rent? *Six hundred dollars a year!* And Cunningham says it pays him well, for he is right in the path of the hundreds of thousands going to and from the Jersey ferries and the Hudson Tube.

Cunningham is no novice at the printing business. For about fifteen years he has worked for others in the different New York shops and is a good printer. This space he now occupies as a printing-plant was used as a lemonade stand for a while, and he chanced to pass there one day and conceived the idea of starting in business for himself printing cards, using the little "store" as his headquarters. He at once sublet from the lemonade man, and as soon as he could (on the first of the year) took a ten-year lease at $600 per year.

The door giving entrance to Cunningham's shop is sixteen inches wide. This is at the right-hand side and at the left, taking up the other sixteen inches of the inside width, is a show-window in which is located his printing-press. This is of course very small, with a platen only 5 by 7 inches, but it serves to print his cards. He does nothing else on the premises, but if a customer wishes other work done he knows where to take it so he can make a commission.

If the proprietor stands facing the door, he fills the entire width of the establishment. He has to be careful not to lift his elbows suddenly, lest he get them scraped on the walls either side. His case and stock of cardboard is at the extreme rear and the one gas jet not only gives him ample light but also heats his office and pressroom abundantly.

Projecting from the show-window is a swinging signboard which states that simple calling-cards will be printed within for 39 cents per hundred and business-cards for 50 cents — 300 for a dollar. His little press is kept humming all the time, and Cunningham is glad of the happy thought which led him to take the chance and invest his all in *a real printing-plant of his own.*

Across the street from him is old St. Paul's churchyard, where sleep in peace other pioneers — men whose names are imperishably engraved on the tablets of the nation's history. But none of them ever conceived and carried out a greater triumph than has John Cunningham with his littlest printing-plant in the world.

The following incident, rather amusing to the onlooker though probably not to the customer, recently occurred at Cunningham's shop, and is given as told by the reporter in the New York *World:*

John W. Cunningham, printer, is a slim young man, and although his shop at 162 Fulton street is only 34 inches wide and 194 inches long, he refers to it as "commodious." His eighteen-inch door he terms "spacious."

John Vishefsky, who lives at Avenue C and Twenty-second street, Bayonne, New Jersey, weighs three hundred pounds. He is a larger edition of Jim Jeffries. When Vishefsky stepped out of the Hudson tube yesterday noon he discovered he had no calling-cards. Noticing Cunningham's sign he stopped.

"Come in," invited the slender printer.

"Sure, I need some cards," replied Vishefsky, and he started to enter.

"But there he stuck," explained Cunningham, later. "When he took a deep breath the walls creaked. The glass in my door cracked. A crowd gathered. Some men grabbed him by the coat-tails and began pulling him out. I didn't want to lose a customer so I did my best to haul him in. We couldn't budge him either way.

"Finally Mr. Vishefsky said that if I would help push him out on the sidewalk he would give me my order from there. So I began to push. The others pulled and Mr. Vishefsky strained, and finally he was released.

"Mr. Vishefsky stood out on the street and gave me a liberal order for cards. I refused his offer to pay for the broken glass in the door. It is one of the risks of my business."

Vishefsky, who said he was employed by the Standard Oil Company, took the tube back to Jersey.



A SAP-SUCKER.

From the Historical Collection of H. W. Fay, De Kalb, Illinois.



A GARDEN OF WILD FLOWERS.

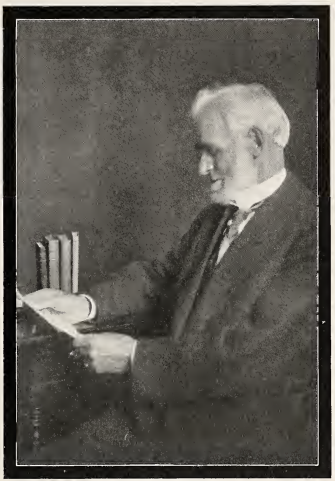
From the Historical Collection of H. W. Fay, De Kalb, Illinois.

OBITUARY

Francis Fisher Browne.

Francis Fisher Browne, founder and editor of *The Dial*, a Chicago literary publication, died on Sunday, May 11, 1913, at Santa Barbara, California, where he had gone three weeks before, suffering from a nervous breakdown due to overwork.

Mr. Browne was born at South Halifax, Vermont, December 1, 1843, attended the high school and learned the printing trade at Chicopee, Massachusetts. At the outbreak of the Civil War, he left school and enlisted with the Forty-sixth Massachusetts Volunteers. Later he studied law at Rochester, New York, and at the University of Michigan. In 1869 he became editor of the *Western Monthly*, later the *Lakeside Monthly* of Chicago. He was literary editor of *The Alliance* from 1868 until May, 1880, when he founded *The Dial*.



Francis Fisher Browne.

Mr. Browne was the author and editor of a number of books and collections, among them being "Every-day Life of Abraham Lincoln," "Volunteer Grain," a book of poems; "Golden Poems by British and American Authors," "Golden Treasury of Poetry and Prose," "Bugle Echoes," a collection of poems of the Civil War, Northern and Southern; also the "Laurel Crowned" series of standard poetry.

Mr. Browne was chairman of the Committee on the Congress of Authors at the World's Congress Auxiliary of the Columbian Exposition in 1893. He was one of the founders and afterward made an honorary member of the Chicago Literary Club, an honorary member of the Caxton Club of Chicago and of the Twilight Club, of Pasadena, California.

The Dial, one of the most notable journals of literary criticism, has sustained an attitude of broad conservatism. Without pedantry it has upheld the standards of all that is worthy in literature. It reflected and does reflect the spirit that animated our friend. Wise, gracious and lovable, Mr. Browne was an adviser whose advice, however unpalatable, was given so sympathetically and benignantly that disappointment changed to inspiration and new resolves. *The Dial* has the distinguished honor of maintaining a high standard and increasing its prestige by merit chiefly.

Arthur M. Barnhart.

Arthur M. Barnhart, for forty-three years president and chief stockholder of Barnhart Brothers & Spindler, of Chicago, died on Tuesday, May, 13, 1913, at his late residence, 4455 Drexel boulevard.

Mr. Barnhart was born at Hartfield, Chautauqua County, New York, on February 17, 1844. He was educated in the public and high schools of Hartfield, New York, and Schoolcraft, Michigan. After finishing school he spent a number of years in newspaper work in offices in Iowa owned and conducted by his brothers and himself.

Prominent as a public-spirited citizen, Mr. Barnhart was active as a member of the Legislative Voters' League and Civic Federation. He was a trustee of the Wesley Hospital and a governor of the Art Institute, and also a member of the Union League, South Shore Country, Press and Chicago Athletic Clubs.

Berthold Huber.

Berthold Huber, the inventor and manufacturer of the Huber press, died in Taunton, Massachusetts, May 14, where he had lived for many years. Mr. Huber was born and educated in Germany, and came to the United States as a young man. Being an inventor and mathematician of a high order, he became an employee of R. Hoe Printing Press Company, and afterward the Campbell Printing Press Company, as draftsman and designer. In 1883 Mr. Huber invented the flat-bed two-color press, and with W. K. Hodgman established the Huber Printing Press Company in Taunton, Massachusetts, where he became justly famous as a manufacturer of printing-presses. He also invented and built the aluminum rotary lithographic press and the flat-bed

sheet perfecting press. In 1903 the Huber-Hodgman Printing Press Company, greatly enlarged, succeeded the Huber Company, and now manufactures the Hodgman press, and Mr. Huber retired with an ample income to enjoy a well-deserved rest.

He was an inventor of high order, and some of his inventions were so fundamental as to be used to-day on all first-class modern printing presses, among these being the front fly delivery, first used by the Campbell Printing Press Company in the early seventies, and the transfer device on two-color presses, giving him exclusive control of this type of machine during the life of the patent.

Mr. Huber was a genial, lovable man, and always received the most loyal support from his associates. He was a very learned man, modest and retiring in his disposition, a fine citizen and loyal friend, loved for his cheerful disposition and genial nature.

Mr. Huber leaves a wife and two sons and two daughters to mourn his loss. He was an indulgent husband and father, a loyal friend, a good citizen, a considerate employer. His kindly face, genial manners and splendid personality will long be missed by those who knew him and all who came in personal contact with him will love his memory and honor his name.

THE ORIGIN OF PAPER.

The researches of Dr. M. Aurel Stein in Central Asia bearing on the ancient history of papermaking were described in the *World's Paper Trade Review* in its issue of October 28, 1904. Dr. Stein undertook a second antiquarian research expedition in Chinese Turkestan in 1906-8, under the joint auspices of the Government of India and the British Museum, the illustrated account of which was recently published by Macmillans under the title of "Ruins of Desert Cathay," providing some interesting details concerning early paper and papermaking.

Ancient Chinese tradition maintains that prior to the invention of actual paper, wood and silk were used, among other materials, for purposes of correspondence or record. In an old rubbish heap on a deserted site in the Lop-nor Desert, Doctor Stein found a strip of white silk inscribed with Kharosthi characters, which perhaps dated from the second or third century A. D. At that period, however — at any rate in that district — official and other stationery was mostly of wood, in the form of strips a few inches in length by an inch or so broad. The central portion of one of these was hollowed out and smoothed down into the semblance of a rectangular tablet, on which the communication was written. Another piece of wood was then fitted into the hollowed-out space, covering it and thus serving the purpose of an envelope, the two pieces being secured by a cord and the knot sealed. This wooden stationery survived for many centuries, for Stein found examples of it at a ruined Tibetan outpost at Miran, dating from the eighth to the ninth century A. D. Paper was not made locally at that date, so that supplies of it being difficult to obtain the old wooden tablets continued in use there. Occasionally, however, sheets of strong, well-made paper turned up, apparently manufactured from fibers of the Daphne plant, which grew far away to the south, adjoining the Himalayan watershed.

The first discovery of paper in China is attributed by reliable historical texts to the year 102 A. D. In all probability, however, it dates still further back, as on the site of an old watch tower on the western extension of the Great Wall of China, Doctor Stein unearthed "one small roll after another of neatly folded paper," exceedingly thin and brittle, on which were written communications in an unknown but Aramaic-like script. In close proximity to them were found records written on the wooden stationery just referred to, several of which bore precise dates (probably contemporary with those of the paper documents) corresponding to the first quarter of the first century A. D., or eighty to a hundred years prior to the alleged first invention of paper in China. When Doctor Stein returned to Europe from his second journey he submitted these ancient documents on paper to Prof. J. Von Wiesner, the chief authority on plant physiology as connected with the history of paper manufacture, and he proved by a microscopical analysis of the material that the documents represented the earliest effort at present known in the production of rag paper. Extensive hoards of manuscripts on paper were discovered by Doctor Stein in an ancient temple chamber near Tum-huang, which had remained walled up for nine hundred years. One roll was seventy feet long, made up, of course, of separate pieces pasted end to end, and about a foot wide. The paper is described as yellowish in hue, strongly made, and remarkably tough and smooth. Some of the manuscripts had evidently been brought from Tibet, an early seat of Central Asian paper manufacture. Contemporary with silk, wood and paper, another bookmaking material was used in the districts referred to in the first few centuries of the Christian era — namely, palm-leaves. One well-preserved manuscript of this kind, consisting of some seventy leaves twenty inches long, is among those brought to England by Doctor Stein, who refers it to the third or fourth century A. D. at the latest. Among more recent paper manuscript was a long roll containing a Buddhist text in Chinese, printed from blocks, having a wood engraved frontispiece. This was dated 864 A. D., a much earlier period than that generally assigned to the establishment on a commercial basis, even in China, of the process of printing books from blocks. Another art of early origin still in use by the printer or bookmaker of to-day is stenciling. In some of the ancient Buddhist temples near Tun-huang, Doctor Stein saw walls decorated with long rows of small pictures of Buddha, all alike in outline and pose, stenciled on the plaster surface. Khotan, a town in the extreme west of the Chinese territory, still makes packing-paper of exceptionally good quality which Doctor Stein considered to be the best material of its kind in all that region. It is, of course manufactured by hand.

HABIT.

I trust everything, under God, to habit, upon which, in all ages, the law-giver as well as the schoolmaster has mainly placed his reliance; habit which makes everything easy, and casts all difficulties upon the deviation from the wonted course. Make sobriety a habit, and intemperance will be hateful and hard; make prudence a habit, and reckless profligacy will be as contrary to the nature of the child, grown to be an adult, as the most atrocious crimes are to any of your lordships. Give a child the habit of sacredly regarding the truth, of carefully respecting the property of others, of scrupulously abstaining from all acts of improvidence which can involve him in distress, and he will just as likely think of rushing into an element in which he can not breathe, as of lying, or cheating, or stealing.—*Brougham.*

LITTLE THINGS.

Great results are oft the issue of small occasions. Providence uses little things for great issues, and things despised for ends of everlasting honor.—*A. Phelps.*

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 Cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions. — To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRATEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed. We can not send copies free to classified advertisers.**

BOOKS.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body type, and the nearest approximate weight of metal per 1,000 ems, if set by linotype or monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of books, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING — A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Tresize. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ESTIMATE INK CORRECTLY — Send for "Printer's Ink Scale" (chromatic); shows quantity of ink required for jobs, full instructions. Price, 25 cents. W. E. RADTKE, 121 Oklahoma av., Milwaukee, Wis.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. $1 by mail. THE INLAND PRINTER COMPANY, Chicago.

ASK FOR DESCRIPTIVE CIRCULARS, FREE. E. M. DUNBAR, 3 Rowena st., Boston, Mass.

BUSINESS OPPORTUNITIES.

ASTRA ESTABLISHMENTS — Importation-exportation, 82 rue Lafayette, Paris, France. Our house takes charge of the purchasing of all merchandise on commission and at the lowest prices; indicates the best sources for purchasing; procures for agents the representation of commercial firms; examines and finances the launching of good products and the exploitation of new inventions.

LA RECLAME UNIVERSELLE

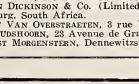
Advertising Agency and sister house of the "Astra Establishments," 182 rue Lafayette, Paris, France. Studies, advises and places all kinds of advertising in France and abroad; furnishes the addresses of all branches and categories, customers, tradesmen, agents and depositaries (or consignees); organizes the sale of all products in the French and foreign markets; write us at once.

FOR SALE IN SEATTLE, complete printing and bindery, established since 1897, manufacturing loose-leaf specialties, our exclusive trade besides a general job business; it will require $20,000 to handle; net profits 20 per cent; owner must leave before October 1 on account of sickness; is at present in the Pulmonary Hospital until that time. Don't write unless you mean business; everything will be found better than represented; upon satisfactory assurance will permit intended purchaser thirty days to investigate to their entire satisfaction; never had labor trouble. LEWIS SEAR PRINTING & BINDING CO., Seattle.

FOR SALE — Interest in a first-class job office and bindery in best town of its size in Tennessee; enough business in town to run shop twice the size, if properly financed; we have shop but not capital; excellent opportunity for man with one thousand dollars. F 320.

GERMAN INCORPORATED COMPANY takes agency or manufacture of American patented or other machines and apparatus for the European market. DEUTSCHE MASCHINEN & PAPIER INDUSTRIE WERKE, 93-95 Luetzener Strasse, Leipsic, Germany.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues



QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues



VISE GRIP

SASKATCHEWAN NEWSPAPER FOR SALE — Located in one of the best towns on main line of the Grand Trunk Pacific Transcontinental; has waterworks, electric light, and is county seat and judicial center for large territory; business good for $600 per month; splendid power plant; account ill health owner offers same at snap for man with cash, or on reasonable terms. Write THE HERALD, Scott, Sask.

FOR SALE — Complete ticket-printing plant; fully equipped, with presses, numbering heads, type, paper-cutter, wire stitcher, etc.; this includes a new 20½ by 26 Kidder Rotary Transfer Press; all in good running order; can be operated as it stands or moved; good deal for some one. THE AMERICAN TICKET CO., Toledo, Ohio.

FIFTEEN PER CENT NET PUBLISHING BUSINESS FOR SALE at right price; do you know of many publications yielding a larger average net income for years? Annual receipts upwards of $60,000. F 312.

WANTED — A good live man, to open a printing-shop with a daily or weekly paper in connection; in a good live city, twenty miles from Chicago, Ill. F 306.

FOR SALE — Country newspaper and job office, located at Riverton, Ill. Address WARREN & CO., Springfield, Ill.

FOR SALE — An up-to-date job-printing plant; easy terms, must sell. 407 Foster bldg., Denver, Colo.

FOR SALE — A thoroughly organized and money-making printing business in Texas. M 928.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc, at trifling cost, with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on name-plate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

FOR SALE — Rebuilt with absolute guarantee; Cottrell 2-Rev., 33 by 46; Whitlock 2-Rev., 39 by 52, 4 roller, front fly; Campbell Pony 2-Rev., 23 by 30, front fly, cylinder trip; Hoe Stop 29 by 42; cutters, 23 by 48; drum cylinders and job presses all sizes; wire stitching, perforating, slitting, scoring, bronzing, punching machines; send for illustrated list. RICHARD PRESTON, 167 E. Oliver, Boston, Mass.

FOR SALE — One Goss Clipper press, with full stereotype equipment; printing from four to eight page papers, seven or eight columns, at an average speed of eight thousand per hour; this press is in first-class condition, and for quick sale will make a bargain price, terms satisfactory to purchaser. GLENS FALLS PUBLISHING COMPANY, Glens Falls, N. Y.

FOR SALE — Krause Embossing Press, inking and heating attachments; 3 form rollers; printing surface, 7 by 8½ inches; speed, 900 to 1,200 per hour; weight, 1,700 lbs. For price and further particulars address MILWAUKEE GUMMED LABEL & SEAL CO., Milwaukee, Wis.

FOR SALE — For $150 — Morrison wire stitcher; ¾-inch capacity; used but a year; cost $300; also 1 Latham punching machine, with ten dies; cost $312, sale price $175. JOURNAL PRINTING CO., Racine, Wis.

FOR SALE — Bargains; Dexter Press Feeder, $250; Automatic Roller Washer, $200; Stippling Machine, $250; Rotary Card-cutter (new) $500. CHILTON COMPANY, Market and 49th sts., W. Philadelphia, Pa.

LINOTYPE. CANADIAN MODEL No. 3, with extra magazine, two molds, four fonts of two-letter matrices and extra sorts; good condition. IMPERIAL PUBLISHING CO., LTD., Halifax, N. S., Canada.

LINOTYPES FOR SALE — 3 Canadian machines; 2 Model 1; 1 Model 3; good condition, all fully equipped with matrices, liners and blades. McALPINE PUB. CO., Halifax, N. S., Canada.

FOR SALE CHEAP — One 5-year-old 65-in. Cottrell press in first-class condition; guaranteed to register perfectly. THE B. & A. MACHINE WORKS, 317-319 S. Clinton st., Chicago, Ill.

LINO-TYPEWRITER — The typewriter "built like a linotype"; price reasonable; easy terms; agents wanted. BUCKNER LINO-TYPEWRITER COMPANY (est. 1908), Berkeley, Cal.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 634 Federal st., Chicago.

LINOTYPE MODEL 3; excellent condition, with one extra magazine, two sets of matrices, liners and ejector blades. EDDY-PRESS CORPORATION, Cumberland, Md.

FOR SALE — Two Model 3 Canadian Linotypes, with very complete assortment matrices; plant in excellent condition. BARNES & CO., St. John, N. B., Canada.

LINOTYPE — Model 2, complete with motor, magazine matrices, liners and blades. SPRINGFIELD PRINTING & BINDING CO., Springfield, Mass.

FOR SALE — 2 jobbers, cutter, stones, type, all material, $1,250; cost $2,400; illness cause. F. A. MUNGER, 201 N. Winnebago, Rockford, Ill.

LINOTYPE — Model 5, with 5 magazines, 7 sets matrices; good supply of sorts, liners and blades. H. W. KINGSTON CO., St. Paul, Minn.

FOR SALE — Large assortment wood type, in three racks; best offer accepted. JOURNAL PRINTING CO., Racine, Wis.

FOR SALE — One Canadian Linotype, No. M-3204, in good condition. SYDNEY POST PUBLISHING CO., Sydney, N. S.

LINOTYPE FOR SALE — Canadian, Model 1. J. J. HARPELL, Board of Trade bldg., Montreal, Quebec.

FOR SALE — Roth power embossing press, in good order. F 315.

HELP WANTED.

Bookbinders.

BINDERY FOREMAN, familiar with blank-book, loose-leaf, edition, cloth, law, catalogue, novelty, pamphlet, commercial and job work, finishing, stamping, machinery, etc.; good mechanic, good executive ability, wants position. E 165.

Compositors.

WANTED — Compositor who is able to handle make-up and lock-up for both jobbers and eylinders; office the cleanest in the State; town of about 6,000; preferably one who has been working in small town or city; if you are a boozer or use tobacco during working hours, you need not answer this ad. GRAESSLE-MERSER CO., Seymour, Ind.

WANTED — Young man capable of installing and taking charge of small printing-plant to be operated in connection with the advertising department of a manufacturing concern in Newark, N. J.; must have expert knowledge of composition and be able to lock forms. Write, stating experience, wages wanted. F 330.

Editors.

WANTED — News editor on city newspaper in central Pennsylvania, of 10,000 circulation; must be sober, energetic, reliable, experienced, clean, aggressive and resourceful; good references. F 302.

Engravers.

WANTED — Manager of an engraving plant to do the highest grade of work possible on vignette half-tone work, color plates, Ben Day work, cover plates. Address THE REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

Pressmen.

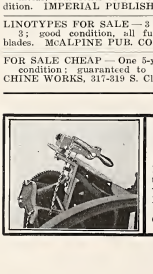
WANTED AT ONCE — Working foreman in an exclusive job shop employing 10 to 12 people; must be able to make small investment in business established 21 years and incorporated; must be an up-to-date compositor and one that can turn out the work, and no booze fighter. Send samples of work and wages expected when applying. F 321.

WANTED — By the advertising department of a manufacturing concern in Newark, N. J., about to install small printing-plant, young and competent pressman who would also be in a position to set type should occasion arise. Write, stating experience, wages wanted. F 331.

STEADY POSITION for a first-class cylinder pressman in a first-class print-shop in Kansas City. Give age, experience, references, salary been drawing, also salary expected; union or nonunion. F 333.

Rulers.

EXPERT HIGH-CLASS RULER WANTED for loose leaf, Canada; must be capable of running modern department in the latest scientific manner. F 314.



MAKE MONEY by attaching NEW CENTURY FOUNTAINS to your jobbers. The perfection of fountains. Will increase press output from 5,000 to 5,000 a day on steady runs, and the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS — *More Impressions* and *Better Work*. **For Chandler & Price, Challenge, and all Gordon Presses.**

No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark

Get a descriptive circular from your dealer or send to us.

THE WAGNER MFG. CO., Scranton, Pa.

Salesmen.

WANTED — Resident printing salesman by good house using cost system, in thriving Southern city with fine climate; must be experienced in estimating; good presence; a hustler and developer; a fine future for man willing to work and who can deliver the goods. F 38.

MACHINERY SALESMAN — A good opening for first-class traveling salesman; one having folding or other special machinery experience preferred; give full particulars as to experience, age and salary desired; applications will be considered confidential. F 323.

WANTED SALESMAN — A good job printing salesman; one who can figure on all classes of work; must be reliable; good position for the right man. Apply to THE ALVORD & PETERS CO., Sandusky, Ohio.

Stonemen.

THE JOSEPH MACK PRINTING HOUSE, Detroit, Mich., desires the services of a first-class stoneman familiar with the handling of better class catalogue work in black and colors; also first-class compositors; equipment up to date; steady positions for good workmen, account of increasing business; state experience and salary expected.

WANTED — A first-class stoneman who understands thoroughly the imposition of forms for high-grade catalogues and colorwork; an up-to-date expert man desired; steady position; good wages. Address THE REPUBLICAN PUBLISHING COMPANY, Hamilton, Ohio.

INSTRUCTION.

A BEGINNER on the Mercenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mercenthaler Linotype Company. Price, $5.

SITUATIONS WANTED.

Artists.

WANTED — Manuscripts, advertising matter, etc., to illustrate, by high-grade illustrator and cartoonist; can also do designing and lettering; will gladly send samples or demonstrate ability; very reasonable proposition entertained; responsible firms only need reply. OMAR M. HIGHLEY, Converse, Ind.

Bookbinders.

BOOKBINDERY FOREMAN — Thoroughly experienced in pamphlet and catalogue binding, paper and die cutting, and lithographic finishing, is open for position; twenty years of experience with two of the largest concerns; good executive, estimator, systematizer, resourceful, a resolute manager of help; highest credentials as to ability and character. F 305.

Compositor.

SITUATION WANTED — A-1 union compositor English and German, 11 years' experience on job, ad., make-up; go anywhere now or later. M. GRUNHAGEN, 121 W. 13th av., Denver, Colo.

Foremen.

ALL-AROUND PRINTER desires position as foreman of small daily, strong weekly or semi-weekly newspaper plant in the West; strong and efficient executive, coupled with knowledge of and ability in all departments; 24 years old; 8 years in trade; with lots of snap and go; free after May 15; salary commensurate with position. Address J. P. SIMPSON, Airney, Wash.

SITUATION WANTED — Young man, 26, successful as foreman, who thoroughly understands his work and can care for Linotype, wants position; reliable, single. F 326.

Machinists and Operators.

LINOTYPE OPERATOR, at present employed, having had both job and newspaper experience, would like to make change; can set 4,500 to 5,000 an hour; will go anywhere; best of references; young man, single, sober, union. F 317.

UNION LINOTYPE MACHINIST wishes position; thorough mechanic, quick in repairing all troubles, can keep your machines going; steady, sober and active; married. F 316.

LINOTYPE OPERATOR — Lady wants position; 13 years' experience; thoroughly competent; union; day work preferred. E 270.

Managers and Superintendents.

WANTED — Position as superintendent; thoroughly familiar with all branches of printing from workroom to office; expert pressman; know how to produce high-grade work at minimum cost; forty years old and married. F 329.

WANTED — Position by practical man familiar with cost system; successful in handling men; good taste and mechanical ability. E 973.

Miscellaneous.

POSITION WANTED by young man with 14 years' experience in the manufacture and sale of machinery and supplies for printers, stereotypers, electrotypers and photoengravers; any position, other than outside selling, where extensive knowledge of above machinery is required and desired. F 325.

Pressmen.

WANTED — A position by a pressroom foreman of twenty years' experience; thoroughly competent on all kinds and classes of work; an economical manager that will obtain the best results in the shortest possible time; can also estimate on work and fill position of superintendent; sober, steady and good reference. F 335.

WANTED — Position as foreman in pressroom; know how to produce work economically and satisfactorily; twenty years' experience on high-grade presswork; ten years foreman in large pressroom. F 328.

PRESSMAN, cylinder, willing to invest in established printing-plant with honest party; best references. F 324.

Rulers.

FIRST-CLASS PAPER-RULER wants steady position; married, strictly sober; union. F 334.

WANTED TO PURCHASE.

WANTED — To manage or purchase weekly paper in good town in Washington or Oregon, or near-by States. Address J. L. S., 401 King st., Medford, Oregon.

WANTED — Small job shop, Ohio, Indiana or Michigan town (latter preferred) of 5,000 or larger; give best cash price. F 313.

BUSINESS DIRECTORY.

Advertising Blotters.

BLOTTER ADVERTISING is a paying proposition if you put out something attractive, and possessing originality and snap; we furnish a unique three-color cut service and copy for blotters which will bring you business; price, $2 per month; send for samples; a signature cut free with a six months' order. Wm. J. PLATT & CO., Bridgeport, Conn. tf

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plates, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-13

Casemaking and Embossing.

SHEPARD, THE H. O., CO., 632 Sherman st., Chicago. Write for estimates. 1-14

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases for job and cylinder presses. 7-13

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE COMPANY, THE, 116 Nassau st., New York; 610 Federal st., Chicago; Mermod-Jaccard bldg., St. Louis, Mo. Sat-finish plates. 6-13

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-13

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st. 11-13

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-14

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Company, Boston-New York. 2-14

Embossing Composition.

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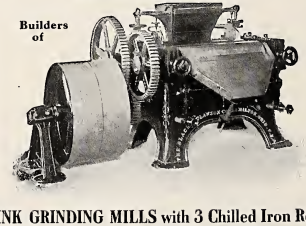
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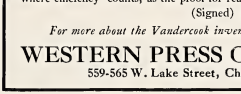
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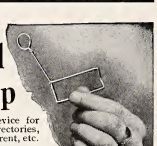
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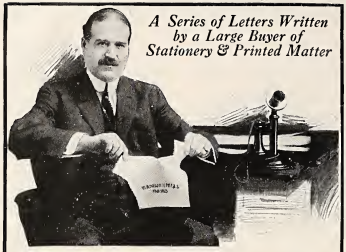
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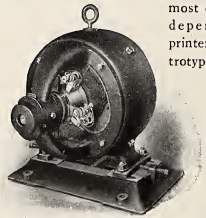
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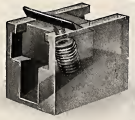
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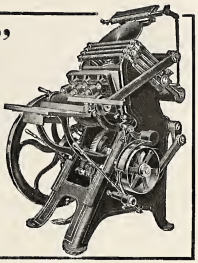
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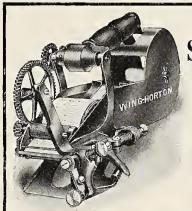
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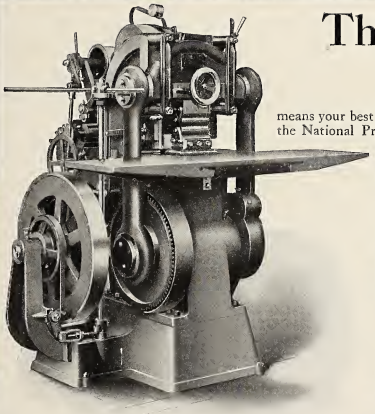
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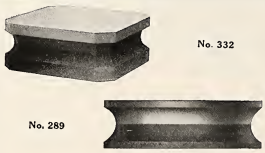
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No. 289

There is no saving in having a dull paper cutter knife. Get one of these stones—round or square shape—it will keep the blade always in perfect cutting condition—a few rubs brings the edge—saves grinding—saves time—saves stock from being feathered.

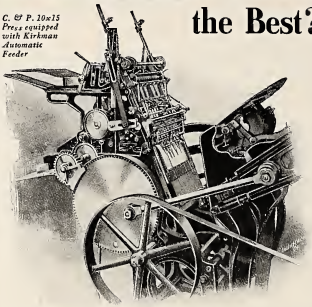
At your hardware dealer, or direct, each, . . . $1.50

The Carborundum Company

Niagara Falls, N. Y.

Is the Kirkman Feeder the Best?

C. & P. 10x15 Press equipped with Kirkman Automatic Feeder



Our demonstration at the New York Printers' Exposition convinced hundreds of doubtful printers that it is in a class by itself. The two KIRKMAN Feeders in constant operation, producing finished work without waste or mishap at our guaranteed speed, was sufficient evidence to satisfy the most skeptical.

If you were one of the unfortunate ones unable to attend, write us to-day to arrange for a practical demonstration in your own plant.

Automatic Press Feeder Co.

Main Office: Transportation Bldg., Chicago, Ill.

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NOW READY

Horgan's Half-tone

and

Photomechanical Processes

Leading photoengravers who have seen this book—men like Mr. Louis Flader and Mr. George Benedict—have given it their unqualified endorsement.

236 pages and 27 inserts, giving illuminating examples of as many processes in from one to nine printings.

Cloth. Price, $3

THE INLAND PRINTER COMPANY

632 South Sherman Street, Chicago, Ill.

Double Distribution With Single Rolling

By the Vibrating Duplex Plate *and* Vibrating Roller

This combination of features is an exclusive virtue of three sizes and two styles of the

GOLDING JOBBER

The "1913" improvements in the Golding Jobber placed it head and shoulders above all previous models and in a class by itself, from the standpoint of quantity and quality of product-earning capacity-efficiency.

A large Boston user of Golding Jobbers, and who also enjoys a Packard car with a chauffeur, telephoned to us the other day, saying: "I thought you would like to know that I have been to the New York Printers' Exposition, and after looking over the various job presses, and automatics too, I am convinced that the Golding Jobbers can earn me more money than any press they had over there."

We are not asking the printer to buy the press outright at once, but we want him to invite us to a heart-to-heart talk on the subject of possible greater quantity and better quality of product, and to demonstrate to him the fact that the Golding Jobber will increase the efficiency of his job department.

"For the Man Who Pays" is an interesting and instructive booklet and is free to those who would become interested in job-plant efficiency.

GOLDING MANUFACTURING COMPANY

FRANKLIN, MASS.

NEW YORK OFFICE, 141 WEST 36th STREET. Telephone Greeley 4022

PRINTER-OPERATORS ARE IN DEMAND

The advertisement of a house doing linotyping for the trade—seeking business from printing-offices—says:

> "Our operators were trained at the case. A little thought will prove the big meaning of this advantage."

These keen business men make the case-knowledge of their employees an advertising asset.

If hand compositors generally knew the high regard in which owners of machines hold skilled hand compositors as operators, more of them would "learn the machine." The accomplished compositor who does not take advantage of this favorable condition is missing a good wage-earning opportunity.

The school where the greatest amount of machine knowledge can be secured to supplement case experience is

THE INLAND PRINTER TECHNICAL SCHOOL

632 South Sherman Street, Chicago, Illinois

CHAMPLIN
M'F'G & SALES CO.

343 South Dearborn Street, Chicago, Ill.

Dealers in Machinery of the Better Class

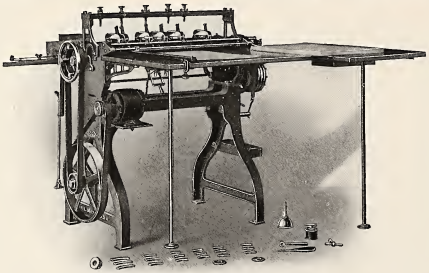
WESTERN AGENTS:

Potter Printing Press Co. *Brown Folding Machine Co.*

Kavmor Automatic Press Co.

Our customers say we give better service than they get elsewhere.

The National Rotary Perforating Machine



Is a Satisfactory Perforator

WHY?

Because it gives perfect satisfaction, uninterrupted service, highest character of work, economical operation, which means saving of stock and of time, and in addition a pleased customer.

The National Perforator is distinctive for its high-class work.

Note a few important features of the "NATIONAL":

Can be had with or without crimping, scoring attachment. This perforator is complete, leaving nothing to be desired, and it has stood the test of all legitimate competition. This perforator leaves no burr—in other words, the sheet is slit and no part of the paper cut out. Printing can be done as well after the perforation as before. Manufactured in various sizes to suit individual needs. Ask for specimens of work, further particulars, price, etc.

NATIONAL PRINTING MACHINERY CO., Inc.

Head Office and Factory: ATHOL, MASS.

COWAN TRUCKING SYSTEM



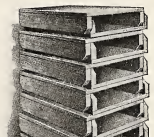
"For Neatness, Rapidity and Economy—"

"IT gives us great pleasure to indorse the Cowan Trucking System. We have found that for neatness and appearance, rapidity in handling stock and for economy of space, that it has proven a decided advantage and improvement over the old-fashioned truck system. *We have no more stumbling over truck handles, and with the two trucks we have from you we are taking care of 80 platforms, and are adding to this number right along.*"
—U. S. SAMPLES CO., Printers and Binders, Chicago, Ill.

ONE TRANSVEYOR SAVES THREE MEN'S WAGES

IF properly routed and kept at work all day, a truckman can do four times the work with the Cowan Transveyor that he can with the ordinary truck. Therefore, three men can be displaced, with a corresponding saving in wages.

The function of any truck is that of a conveyor. Under old methods, every truck, while being loaded, is kept from its true function with a corresponding increase in cost to the manufacturer. The Cowan Transveyor alone embodies at all times the true function of a conveyor, in that it is working at the actual transportation of material every hour of the day.



CONSTRUCTION AND OPERATION

THE Cowan Trucking System consists of an all-metal Transveyor, with low-hung frame and roller bearings. This is used in connection with inexpensive wooden platforms or "skids" which you can build in your own shop to suit your individual requirements. One Transveyor will serve 100 platforms. The Transveyor is rolled beneath a platform and handle pressed down. 2,500 to 3,500 lbs. may thus be easily elevated. It is automatically locked in place. After moving the load where desired, it is redeposited by elevating the handle. The Transveyor is never "tied up," but always ready for use. There is nothing to handle but one handle.

Write for a Copy of Catalog "B"

COWAN TRUCK CO., Holyoke, Mass.

(Manufacturers of The Cowan Transveyor)

MATRICES MATRICES

STOP-LOOK

Interesting to Type Machine Users

¶ We make type machine matrices. Let us know your requirements and we will make the faces you desire. Don't let the middleman induce you to accept a substitute face. We make and sell to type machine manufacturers. We save you from 30 to 100 per cent.

¶ We have the largest and best equipped matrix plant in the country.

¶ See us before buying elsewhere.

Specimen sheets furnished upon application

NATIONAL MATRIX CO.

FAYETTE AND FREDERICK STREETS

BALTIMORE, MD.

To the Printer
Who Has Just Lost an Order

The Service we have been telling you about might have saved it at a good profit.

Advertisers consider ideas before price. If you send us the specifications of any catalogues, booklets, or circulars, we will make suggestions that will help you land the business.

PRINTERS ARE FINDING IT PROFITABLE

Write Service Department

CHICAGO PAPER COMPANY

CHICAGO POLK ST. AND 5TH AVE.

20 PER CENT INCREASE IN WAGES

¶ That is the story of a New England graduate of the I. T. U. Course, who is working in a town where the scale is $16.

¶ The earnings of a graduate in British Columbia, working under a weekly scale of $27.50, shows the same percentage of increase since he began the lessons.

¶ A foreman who took the Course, but who did not obtain an increase of wages, says—and his opinion is based on the knowledge of the value of compositors—that if he had to set type he would "cash in" what he had learned through the Course for $5 a week—$260 a year—more than the scale.

¶ Mr. Compositor, this wage-raising course is open to you. Don't lose money by waiting—enroll now.

Full information by addressing

THE I. T. U. COMMISSION

632 SOUTH SHERMAN STREET
CHICAGO, ILL.

Far in Advance of the Times

A prominent subscriber of this publication, a large dealer in New York City, in a letter dated July 25, uses the following language:

> "I have heard it said on several occasions that INLAND STATIONER—BUSINESS EQUIPMENT JOURNAL—was undoubtedly the best magazine, but that it was ahead of the times. That was some time ago. Now I believe that business men have reached the point where they appreciate a publication of that kind."

Prosperous dealers and subscribers demand "boiled down" reading matter, free from piffle, birthday announcements, etc. The text matter must be of interest, up to date, right to the point, else they will not read.

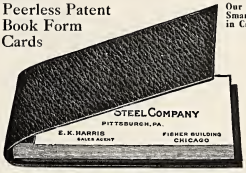
Send for sample copy if you do not know INLAND STATIONER—BUSINESS EQUIPMENT JOURNAL—and be convinced of its high character.

Inland Stationer
Business Equipment Journal
632 Sherman Street, Chicago

Winning With Cards

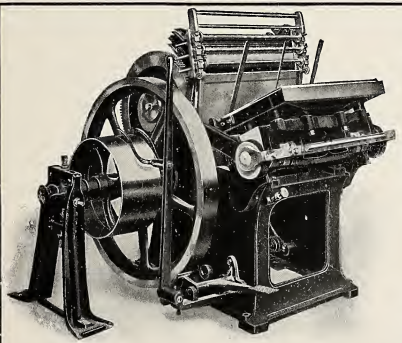
is not a gamble when you sell your customers the best business and calling cards the world affords—the famous

Peerless Patent Book Form Cards



backed by the insistent ever-growing demand of the users of cards the world over. Used once, no other card ever satisfies. Don't that fact hit the heart of your business ambitions and tell you in plain common-sense business language that these cards will not only hold old customers but win you numerous new ones? Try it. Let these cards do to your business what they have done to the business of the makers of the cards, substantially established on 53 years of successful experience. Write to-day for prices to the trade and samples of these book form cards; cards are detached as used, all edges absolutely perfect; they reduce card expense because every card is used; always clean; always perfect; always together.

The John B. Wiggins Company
Established 1858
Engravers, Die Embossers, Plate Printers
52-54 East Adams Street Chicago



When Buying a Press There Are Many Points to Be Considered

In building the GALLY UNIVERSAL press, speed, durability and requirements of the hour were the three essential features carefully studied and carried out in construction.

The Gally Improved Universal Press

contains all of the features desired, and the discriminating buyer will, when buying, add to his equipment an asset worth while. The "UNIVERSAL" press will print everything from tissue to heavy cardboard; will cut and emboss. For high-class half-tone or three-color work this press will stand alongside of all legitimate competition. Nothing can beat it. Every sale means a satisfied buyer, and every user of the UNIVERSAL will gladly tell you of his satisfaction at owning such a press.

We manufacture many other presses, fully described in an interesting catalogue which will be promptly forwarded upon request.

The National Machine Company, Manufacturers, Hartford, Connecticut
Sole Canadian Agents—MILLER & RICHARD, Toronto and Winnipeg

The Juengst Gatherer-Stitcher-Coverer

¶ WILL do five operations, namely, gather, collate, jog, stitch and cover at one and the same time, thus saving floor space and labor.

¶ The number of operators necessary to produce 3,000 books per hour, of ten sections, would be five.

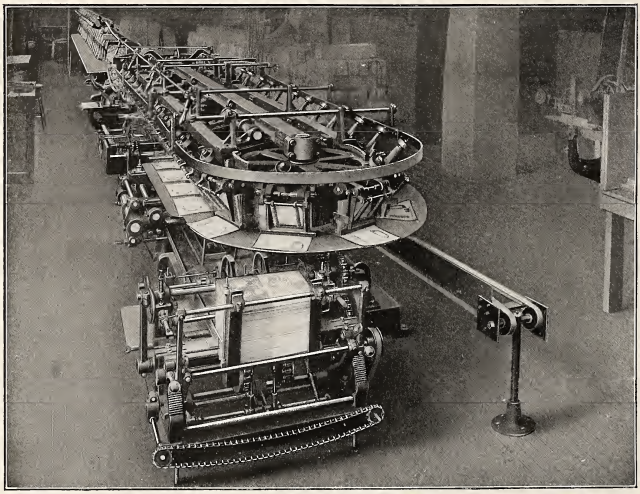
Also

Juengst Gatherer-Wireless Binder

¶ WHICH does four operations at one time, namely, gather, collate, jog and wireless bind, producing 3,000 books per hour which lay *flat when open,* with five operators.

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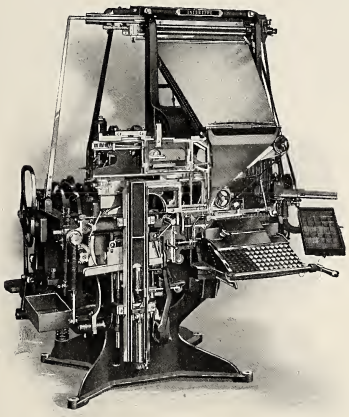
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Why Pay Monopoly Prices?

INTERTYPE



THE ACME OF HIGH QUALITY

¶ Join the rapidly increasing number of *Intertype* users and save money.

¶ The *Intertype* does better work and more work at a lower cost of operation and maintenance.

¶ Before buying a needlessly expensive and needlessly complicated composing machine, investigate the *Intertype*.

$2,150

f. o. b. Brooklyn, N. Y.

¶ Orders must be placed in advance, as we are sold out considerably ahead of delivery.

¶ *Matrices, Spacebands, Liners, Ejectors and All Supply and Repair Parts for Linotypes at 30 Per Cent Reduction.*

Don't Pay More for Poorer Quality

INTERNATIONAL TYPESETTING MACHINE CO.

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Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.



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Our Rubber Stamp Vulcanizer will make semi-hard Rubber Dies, so that you can get a good impression on any soft surface like Palm leaf Fans, Burlap Bags, Corrugated Paper or any soft surface that would kill an Electrotype. Go into the Rubber Stamp business right and get one of our Vulcanizers.

Write for Catalogue

The
J. F. W. DORMAN CO.
Baltimore, Md.

We cater to the Printing Trade in making the most up-to-date line of

Pencil and Pen Carbons

for any *Carbon Copy* work.

Also all Supplies for Printing Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY
MANUFACTURERS FOR THE TRADE ONLY

A SULLIVAN PRESS

will increase the income from your waste paper, by packing it in neat, tight bales for storage or shipment. *Circular 64-F*



SULLIVAN MACHINERY COMPANY
122 South Michigan Avenue, CHICAGO

ROLLED PAPER



One of the Meanest Packages to Pile is a Roll.

Handled by one of these machines, however, the job is easy. And it will pile anything.

Economy Engineering Co.
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FOREIGN AGTS.
Parsons Trading Co., New York.

Send for circular.



For sale by
The INLAND PRINTER CO., Chicago and NEW YORK.

PRESSMEN'S OVERLAY KNIFE

This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of superior manufacture. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required.

PRICE, POSTPAID, 25 CENTS

THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago
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Linotype, Monotype, Stereotype Special Mixtures

QUALITY

First, Last and All the Time.

E. W. Blatchford Co.
230 N. Clinton St. Chicago
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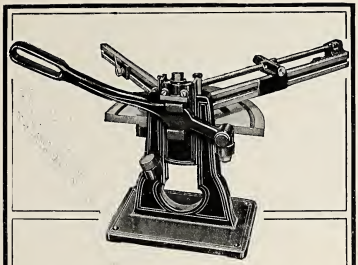
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Useful for
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BOOK PLATES, Etc.

These are new and will interest you. They are printed on plain white cards.

SET of 10 CARDS for $1.00

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BOSTON, MASS.



The Rouse Mitering Machine

embodies all the good points of similar tools and, in addition, has a number of exclusive time-saving, accuracy-insuring features not found in any other miterer. These features include a positive and permanently accurate *Point Gauge* that adjusts instantly and locks automatically, enabling you to

Miter to Points

inside measures. Also an improved method of locating and locking the rule-holder to all necessary angles, which permits very quick changes of angle, gives unusual strength and insures perfect accuracy. These features alone place the Rouse Mitering Machine in

A Class by Itself

But that is not all. Any way you look at it — design, construction, finish, accuracy or convenience—you find it the "class"; the best and handiest miterer you ever saw.

Price $20.00

Extension Gauge (60 to 160 picas) $5.00 extra

You ought to have one — *Sold by dealers everywhere*

Made only by

H. B. Rouse & Company

CHICAGO, U. S. A.



Saves Time — **Saves Money**

THE QUICK BUNDLER

It is used for tying up folded sheets to be stored, or printed sheets for delivery.

It requires little space and can be moved to the work, instead of carrying the work to the machine.

It is quick in action, as it stands in the most natural position for receiving the work when taken from the table, and can be loaded in one lift. The bundler has a backward slant so that the work will not fall forward.

It has stood the hardest tests and is fully guaranteed.

Messrs. Street & Smith, New York, find they can not get along without less than five. They say: "We find them all that could be desired in a bundler. It is well named, as it IS a Quick Bundler and the small space required to operate it is very much in its favor. The fact that we stack our work 12 feet high proves that the bundles are solid."

The Trow Directory Ptg. & Bookbinding Co., of New York, operate two. They say: "They are good upright bundlers, and we are very well satisfied with them."

J. B. Lippincott Co., of Philadelphia, advise: "We find it a very helpful piece of machinery. So much so that after using one for two or three weeks we ordered another, and find them quite a necessary addition to our bindery."

For further particulars and prices address

THE AUTOPRESS COMPANY

Quick Bundler Dept.

95 Madison Ave. New York



Every Printer Should Know

that Brown's Invisible Hinge makes ledgers and record books open flat and smooth. It eliminates the springy bulge of the pages. But this is not its chief merit. It allows the pages to be written on and erased right to the binding edge. It doesn't weaken the sheet at the point of greatest strain—the binding edge—as do other hinges. Brown's is the ***only*** hinge that has the same thickness, strength, and writing and erasing qualities as the rest of the sheet.

Brown's Linen Ledger Paper

The men who rule Brown's Linen Ledger say it has a perfect pen surface. No matter how fine and intricate the lines, it rules sharp and clear. The men who ***use*** books made of Brown's Linen Ledger say it never discolors with age. Its strong, tough texture stands constant handling without signs of wear, and is ideal for loose-leaf systems. Its perfect writing and erasing qualities are an aid to neat work. It is Uncle Sam's Standard. Recommend the use of Brown's Linen Ledger Paper to your particular customers.

Write for Samples.

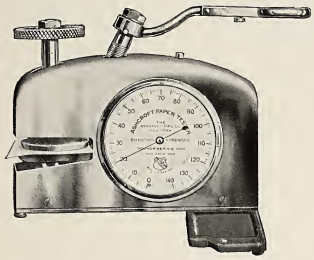
L. L. BROWN PAPER COMPANY

ADAMS, BERKSHIRE CO., MASS.

Facsimile of *Water-mark*

L.L.BROWN LINEN PAPER CO. LEDGER

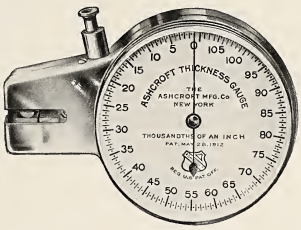
DO YOU KNOW PAPER?



The Ashcroft Paper Tester

Price $20.00. Calf Skin Case, $1.00 Extra

In Canada $25.00. Calf Skin Case $1.25 Extra



The Ashcroft Thickness Gauge

Price $10.00. Calf Skin Case, 50c Extra

In Canada $12.00. Calf Skin Case, 75c Extra

IF you don't, when purchasing paper, you must leave the important matter of weight and strength to some unreliable micrometer caliper, or to the men selling you the goods. By long years of experience, the expert has developed a "touch"; he can tell you, *almost* correctly, the weight of paper by feeling it with his fingers. Leaving it to this man, who "feels" his way in paper buying, is pretty expensive. Supposing he does guess right, you have no way of proving it and neither has he; and again, there are just as many chances of his going wrong as right. Every time he goes wrong it costs you money.

There is a way that you can eliminate this extra expense—a sure, reliable and accurate way—namely, *The Ashcroft Way*, which is not guesswork, but plain black on white truthfulness. It tells you the bursting strength of any paper, be it tissue or Kraft; or thickness, in thousandths of an inch, of paper, leather, cardboard or any other sheet material.

The Ashcroft Paper Tester is a recognize standard for determining the strength of paper. The Ashcroft Thickness Gauge enables you to tell exactly the thickness of paper, cardboard or any other sheet material in thousandths of an inch.

These instruments are an absolute necessity to all who wish to secure the maximum value of their paper supplies.

A guarantee protecting the purchaser against any defects in workmanship or material, or against any inaccuracies in the instrument, is sent with each tester.

We have a few copies of a valuable book entitled "*TESTING YOUR PAPER*" left. Get your copy *now*.

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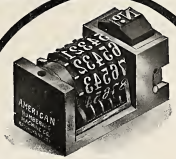
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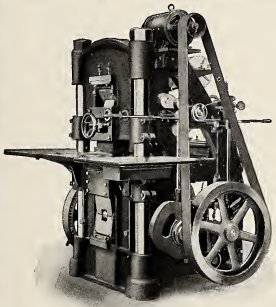
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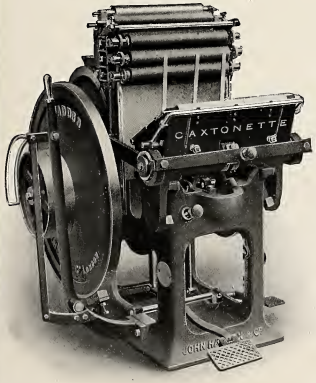
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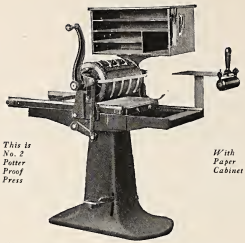
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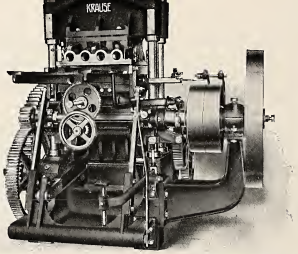
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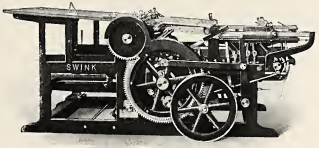
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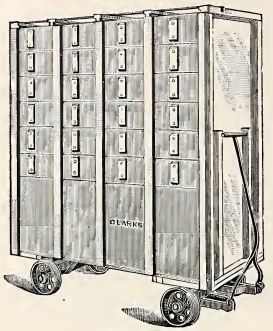
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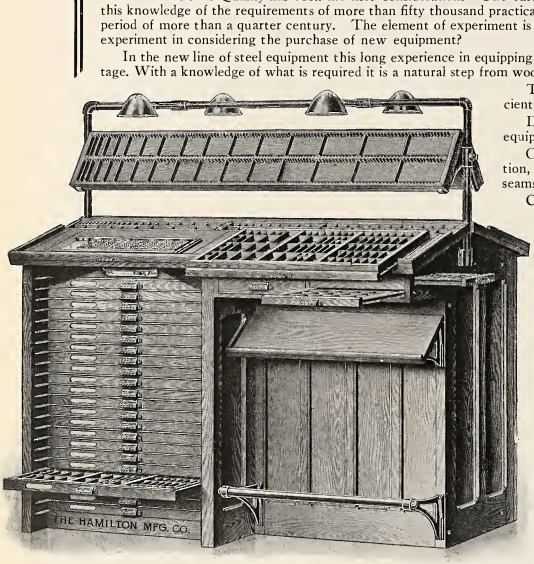
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Minimum Lost Time Maximum Efficiency

For 31 years the Hamilton factories have been producing Printing-Office Furniture and Wood Type.

In all that time Quality has been the first consideration. The furniture we produce now is backed by this knowledge of the requirements of more than fifty thousand practical working printing-plants, covering a period of more than a quarter century. The element of experiment is thus reduced to the minimum. Why experiment in considering the purchase of new equipment?

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No. 4 Ad.-men's Cabinet in Wood Construction

The resulting product is practical, efficient, lasting.

Distinctive features of Hamilton steel equipment are:

Of first importance, one-piece construction, wherever possible, thus eliminating seams, joints and connections.

Cabinets are constructed with double walls with the angle of the case runs concealed between walls, eliminating all projections which might interfere with the easy running of the cases or drawers.

One-piece letter boards, stamped from a single sheet of heavy metal.

One-piece stamped steel paging galleys.

Type cases with steel covered fronts.

Hamilton Composing-Room Furniture saves labor by eliminating time lost in useless running about for material widely scattered and out of reach. This saving runs from 10 to 25%, according to statements from offices already equipped.

The saving in floor space runs from 25 to 50%. These figures represent vital factors in cost reduction.

Why not investigate? Let an expert demonstrate the possibilities. No order will be coming to us if our claims are not made good.

New Ad.-man's Cabinet Nos. 3 and 4

This Cabinet combines all the good features found in other popular Composing Cabinets.

Extension front for type cases; mortised label holders; electric lighting for type cases and banks; copy drawers; sliding trays for quarter-size rule cases; supplementary galley bank; removable working top; adjustable two-faced overhead lead and slug bank; foot rails; mortise in bank with justifying lead and slug cases and with sliding working bank on which the type case is placed, thus making this justifying material readily available without removing the type case.

This Cabinet has two tiers of type cases, one on each side. Two men work at the cabinet, one from each side, without interruption, each having complete equipment at hand, both sides of the cabinet being exactly alike. Supplied in wood or pressed steel construction.

Send for complete descriptive circular.

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A New Variable Speed, Single-phase Alternating Current

CYLINDER PRESS MOTOR

That Will Save 35 Per Cent of Your Power Bill and Increase Your Output Remarkably

At last, after over 15 months' successful use in several large printing establishments we are ready to make formal announcement of a new

KIMBLE

CYLINDER PRESS MOTOR

which is destined to supersede all other motors where alternating current is used, in every plant in which the management makes a serious study of shop costs and efficiencies.

KIMBLE MOTORS

This new motor has what is known as an AUTO TRANSFORMER CONTROLLER — a device which permits of speed reduction without the usual waste of current.

Instead of consuming top-speed current at *every* speed, no matter how slow, as ordinary motors do, this motor reduces operating cost in proportion to every reduction in speed. In other words, OPERATING COST IS PROPORTIONATE TO PRESS SPEED—a feature offered by no other motor.

This new Kimble Motor gives you 18 forward speeds and 18 reverse speeds, and it will operate a press smoothly, at as low as *one-fourth* its maximum speed if desired—consuming only about one-fourth the electricity required for maximum speed.

To start a press usually requires a sharp pull on the line, which, of course, the meter registers. This new Kimble Motor starts its full load on 29 per cent of full load meter reading!

The Kimble Variable Speed Cylinder Press Motor will also carry heavier OVERLOADS without injurious heating than any other motors we know of.

Alternating Current Only

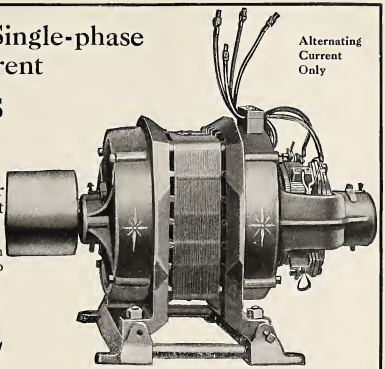


Fig. 1. The New Kimble Cylinder Press Motor.

THE CONTROLLER IS UNIQUE

It consists of a controller (Fig. 2) and a transformer (Fig. 3). The controller has two handles — the vertical operating handle and the horizontal safety handle.

The safety handle gives five large speed ranges, and the operating handle gives six small steps for each of these five—apparently 30 speeds—but these are made to overlap so as to give a convenient working range for each notch.

For instance, notch No. 1 in the scale of the small handle gives speeds from 800 to 1160 impressions per hour, divided into sixths by the large handle (800-875-950-1020-1090-1160).

No. 2 gives 1020 to 1370 impressions per hour.
No. 3 gives 1230 to 1580 impressions per hour.
No. 4 gives 1440 to 1790 impressions per hour.
No. 5 gives 1650 to 2000 impressions per hour.

And each of these positions is split up into sixths similar to the sequence shown in No. 1.

The small handle can not be moved unless the large handle is at its "off" position and the large handle can not be moved unless the small handle is locked in one of its positions.

When the pressman or feeder wishes absolute assurance that the press will not be started while he is at work on the form or anywhere under the press, all he needs to do is to lift off the small safety handle and put it in his pocket.



Fig. 2.



Fig. 3.

You have here at last a single-phase, variable speed, alternating current motor that is built especially for printing-presses, and which will

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as compared with any other type of motor you could install.

Send for Our New Catalog. It is Full of Valuable Information About the Power End of a Printing-Plant.

KIMBLE ELECTRIC COMPANY 635 NORTH WESTERN AVE., CHICAGO

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Letters & Letter Construction

With Chapters on Design and Decoration

By F. J. TREZISE

New Ideas for Printers and Designers



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¶ *Some of the features:* "Letters and Letter Construction" contains chapters on Roman Capitals, Roman Lower-case, Italic, Gothic, Lettering in Design, Decoration and Type Alphabets. It contains plates showing the decoration of various periods and peoples—excellent references for designers. It contains instruction on the designing of decorative borders, initials, etc. It contains information regarding the principles of design—the application of lettering to practical work. It treats of methods of reproduction and gives ideas that facilitate work.

¶ It contains 160 pages and 131 illustrations, and is artistically bound in art canvas.

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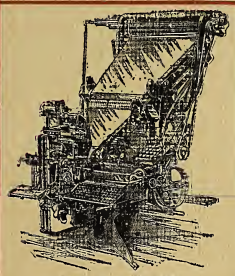
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632 Sherman Street

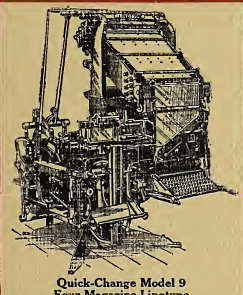
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Take a Look Ahead



Quick-Change Model 8
Three-Magazine Linotype



Quick-Change Model 9
Four-Magazine Linotype

Your future success depends largely on your composing-room equipment.

Progressive printers of to-day are not content to follow obsolete methods, but are adopting

MULTIPLE MAGAZINE LINOTYPES

On account of their wider range and greater flexibility. They have been quick to recognize that

The Multiple Linotype Way

Is the Modern Way

All two-letter Linotypes are covered by patents having a number of years to run. No Linotype having two-letter matrices, multiple magazines, or the other improvements which place the present machine far ahead of the earlier models, can be used without the consent of this company. *Any person or persons counterfeiting or imitating our machinery, or using such goods, will be held strictly accountable in the courts.*

MERGENTHALER LINOTYPE COMPANY

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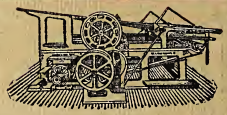
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SOUTHERN EUROPE, AFRICA, AND THE FAR EAST: Linotype and Machinery, Limited, London, England

The Miehle

The following is a list of Miehle Presses shipped during the month of *April, 1913*



THIS LIST SHOWS THE CONTINUED DEMAND FOR MIEHLE PRESSES

Nolley Advertising Agency.....Baltimore, Md. 1
Previously purchased one Miehle.

Dixie Printing Co.....St. Louis, Mo..... 1
Previously purchased five Miehles.

U. S. Sample Co.....Chicago, Ill. 1
Previously purchased five Miehles.

M. Kaber & Son.....Cleveland, Ohio 1
Previously purchased two Miehles.

The Tyrone Herald.....Tyrone, Pa. 1

Detroit Saturday Night Co.....Detroit, Mich. 1

The Grossman Paper Box Co.....Cleveland, Ohio 1

New York Evening Post Co.....New York City..... 1
Previously purchased four Miehles.

The Schonbar Printing Co.....New York City..... 1

Max Lau Colortype Co.....Chicago, Ill. 12

Canadian Messenger Press.....Montreal, Que. 1

St. Joseph's Home.....Jersey City, N. J..... 1
Previously purchased one Miehle.

The State Journal Co.....Frankfort, Ky. 1
Previously purchased three Miehles.

Jacob Zaller .....New York City..... 1

Art Color Printing Co.....New York City..... 1
Previously purchased fourteen Miehles.

Pathe Freres .....Jersey City, N. J..... 1

Peter J. Carey .....New York City..... 4

Rockwell-Barnes Co. .....Chicago, Ill. 1
Previously purchased two Miehles.

Glens Falls Pub. Co.....Glens Falls, N. Y.... 1
Previously purchased three Miehles.

Stettiner Bros. .....New York City..... 2
Previously purchased one Miehle.

S. C. Toof & Co.....Memphis, Tenn. 2
Previously purchased five Miehles.

West Publishing Co.....St. Paul, Minn..... 3
Previously purchased twenty-eight Miehles.

Sullivan Ptg. Works Co.....Cincinnati, Ohio 2
Previously purchased seven Miehles.

Walcutt Bros. Co.....New York City..... 2

Gubelman Pub. Co.....Newark, N. J..... 1
Previously purchased one Miehle.

Atwell-Fleming Co. .....Toronto, Ont. 1

Keystone Ptg. Co. of Pittsburgh...Pittsburgh, Pa. 1
Previously purchased one Miehle.

The Gill Press Co., Inc.....Pittsburgh, Pa. 1

Curtis-Johnson Ptg. Co.....Chicago, Ill. 1
Previously purchased two Miehles.

American Colortype Co.....Chicago, Ill. 2
Previously purchased for this and other branches seventy-five Miehles.

Livermore & Knight.....Providence, R. I..... 1

Bank of Nova Scotia.....Toronto, Ont. 1
Previously purchased one Miehle.

Parnell Press .....Springfield, Mass. ... 1

Wilson Bros. Co., Printers.....Rockford, Ill. 1

The Deseret News.....Salt Lake City, Utah. 1
Previously purchased six Miehles.

J. L. Thwing.....Duluth, Minn. 1

J. & P. Coats, Inc.....Pawtucket, R. I..... 1
Previously purchased one Miehle.

Southam Press, Ltd.....Toronto, Ont. 1
Previously purchased thirteen Miehles.

Harrold Press .....New York City..... 1
Previously purchased one Miehle.

The Fischer Press.....New York City..... 1
Previously purchased one Miehle.

Zeese-Wilkinson Co. .....New York City..... 1
Previously purchased fifteen Miehles.

John B. Stetson Co.....Philadelphia, Pa. 1
Previously purchased two Miehles.

Gazette-News Co. .....Daytona, Fla. 1

Henry M. Hall.....Minneapolis, Minn. .. 1

Neely Printing Co.....Chicago, Ill. 1

Faehse & Deinhart Co.....Chicago, Ill. 1
Previously purchased two Miehles.

Acme Printing Co.....Milwaukee, Wis. 1

The Otto Zimmerman & Son Co...Cincinnati, Ohio 1

National Capital Press.....Washington, D. C.... 1
Previously purchased two Miehles.

Presses shipped to Europe during April.....10
Previously shipped to Europe, 705 Miehles.

Shipments for April, 1913, 80 *Miehle Presses*

Miehle Printing Press & Manufacturing Co.

SALES OFFICES IN THE UNITED STATES:

Chicago, 1218 Monadnock Blk.
New York, N. Y., 38 Park Row
Dallas, Texas, 411 Juanita Building
Boston, Massachusetts, 164 Federal Street
Portland, Oregon, 506 Manchester Building
San Francisco, California, 401 Williams Building
Atlanta, Georgia, Dodson Printers Supply Company
Philadelphia, Pennsylvania, Commonwealth Trust Building

14TH AND ROBEY STREETS CHICAGO

Nine acres of floor space devoted exclusively to the manufacture of two-revolution presses

FOREIGN DISTRIBUTORS:

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Miehle Druck Pressen G. m. b. H. 94 Markgrafenst., Berlin, Germany
Herm. Stoltz & Co., Avenida Central, Rio de Janeiro, Brazil
Williamson, Balfour & Co., Santiago and Valparaiso, Chile
Parson: Trading Co., Buenos Aires, Mexico City and Havana

The Inland Printer

July, 1913

Smithsonian Institution
JUL 7 1913
National Museum

Volume 51 · Number 4
Price 30c

Chicago New York

Doubletone Proving Boxes and Cabinets
Are an important feature of our
Constructive policies for the efficiency,
Economic betterment, and artistic uplift
Of High-Grade Printing.
We request you to write at once
For descriptive circular and details.

All of our ULLMANINES, and
The majority of our DOUBLETONE INKS,
Are generally used
Without slip-sheeting.
In addition, their perfect working qualities
And their large covering capacity
Make these lines, irrespective of better results,
The most economical inks to use.



Sigmund Ullman Co.

New York (uptown)
New York (downtown)
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Philadelphia
Cleveland
Cincinnati



"The Home of the Envelope"

Hurry—Hurry—Hurry

Speed and Accuracy are the watchwords in our Open-Stock Envelope Department. If you were to visit this Department you would doubtless be amazed at the activity you'd see. The hum of business, mentioned in stories, is here an impressive actuality.

Just consider for a moment what it means to you to know that there is at your command an enormous stock of envelopes, of every description, for every purpose an envelope is used—from the most inexpensive Manila Coin Envelope to the costliest Patent Clasp Catalog Envelope—in all regular, and many odd, sizes, shapes, colors, weights and qualities.

"Butler Brands" of envelopes are not merely envelopes, as the word goes, but envelopes that show care and experience in gumming, cutting and folding: workmanship of the highest class—envelopes that are attractively packaged.

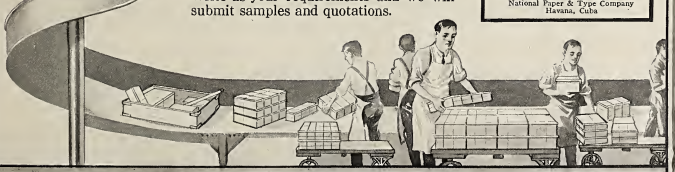
Whether you buy in large or small quantities you will find it to your interest to purchase of us. Two things are certain: you will get service that serves, and envelopes that are made to hold trade. That is how we built *our* envelope business.

Write us your requirements and we will submit samples and quotations.

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St. Louis, Mo.
Sierra Paper Company
Los Angeles, Cal.
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Commercial Paper Company
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Mutual Paper Company
Seattle, Wash.
American Type Founders Company
Spokane, Wash.
American Type Founders Company
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PACKARD—The Latest Type Face

How the Spirit of Co-operation Built the Largest Type Foundry and Printers' Supply Business

EVER since its inception the American Type Founders Company has been dominated by a policy of co-operation with the trade that it sells to. This spirit is not actuated by a motive of altruism. It is purely a business proposition. For this Company realizes that continual advancement of its business depends solely on the continual advancement of the industry it deals with. There never has been a forward movement of any importance or a reform, or an advance in the printing or publishing business or the allied trades, that has not received the most hearty and practical endorsement and co-operation of the American Type Founders Company



And the printing industry has never made a step forward during the life of the American Type Founders Company that has not materially increased the business of the Company. It is purely an automatic arrangement. The American Type Founders Company has always co-operated and will continue to co-operate to advance the interest of printers and publishers because such advancement means much greater success for the Company. The printers who have benefited by the progress in business at the same time have helped to make the American Type Founders Company the largest and most progressive Type Foundry and Printers' Supply House in the world. This Company conscientiously believes it has done its part to make the Printing Industry the Sixth Business in the United States



A continuance of this mutual co-operation will tend to still further raise the standard of the printing industry, and as a result, to increase the business of the Largest Type Foundry and Printers' Supply House

American Type Founders Company

SELLING HOUSES CONVENIENTLY LOCATED

Set in the Packard Series 18 Point Antique Border No. 1 Floral Decorators Lithotone Brass Rule

Ask Any Lithographer

Who has installed

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And he will tell you

It's the One Press

Upon which

You Can Depend

THE W. F. POWERS CO.

NEW YORK, N. Y.

Messrs. Walter Scott & Co.,
1 Madison Avenue, New York.

Dear Sirs:-

We are very glad to pass a good word for a good delivery of a machine or any other purchase that we may make when it is merited. So far as we have gone with the Scott press we are pleased with it. The machine is doing all that we anticipated.

Very truly,
THE W. F. POWERS COMPANY
By W. F. Powers,
President.

THIS COMPANY HAS JUST ORDERED ANOTHER LARGE SCOTT OFFSET PRESS

ASK MR. WALTER CLOTHIER
of the Ketterlinus Co., Philadelphia, who has five of them in operation.

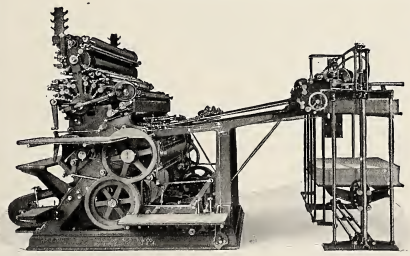
ASK MR. W. S. FORBES
of the Forbes Litho. Mfg. Co., Boston, who has four large Scott Offset Presses.

ASK MR. W. F. POWERS
of the W. F. Powers Co., New York, about his machine.

ASK MR. HORACE REED
of the Niagara Litho. Co., Buffalo, about the machine they operate.

ASK ANY ONE
who has ever seen the Scott Offset Press or operated one, and they will endorse it, and even our competitors admit it's one fine press.

NOW ASK US
to send you our latest catalogue, showing sizes, dimensions, etc. Then wait for quotations before ordering another machine.



Walter Scott & Co.

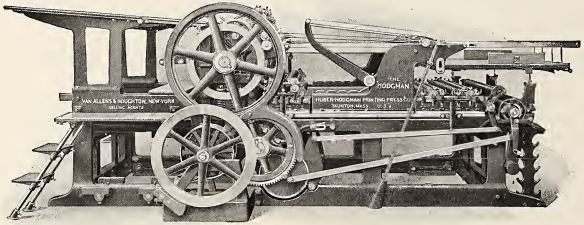
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Printing Machinery

Main Office and Factory:
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The Hodgman



EVERY industrial man knows that manufacturing economy is the real source of profit these days. Minimum operating cost with maximum efficiency per operative, per machine, is the basis of industrial supremacy to-day.

The dominant note of successful competition in the printing business is sounded in the productive efficiency of your plant and a minimum maintenance outlay.

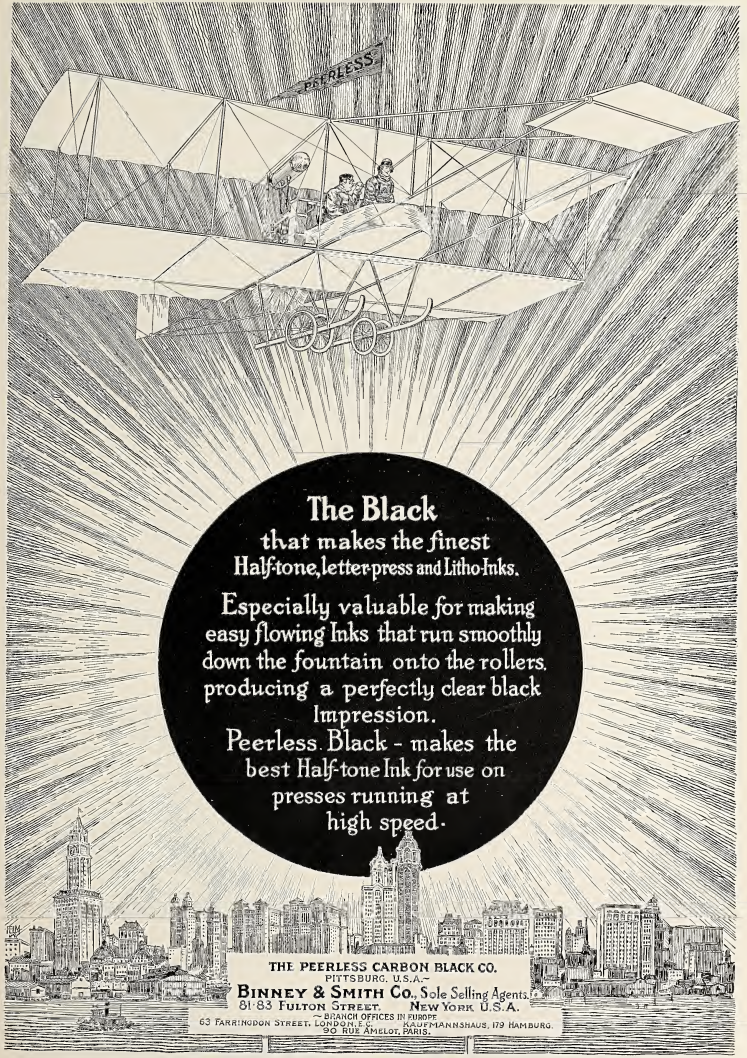
You get every unit of power from The Hodgman, at much less cost than from any other press on the market, and the prolonged life of the machine, with the economy in rollers and other features, is a big saving which cuts a large item from the expense column year after year.

The Huber-Hodgman Printing Press Co.

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The Black

that makes the finest Half-tone, letter-press and Litho-Inks.

Especially valuable for making easy flowing Inks that run smoothly down the fountain onto the rollers, producing a perfectly clear black Impression.

Peerless Black - makes the best Half-tone Ink for use on presses running at high speed.

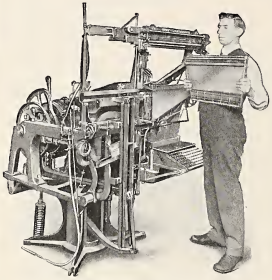
THE PEERLESS CARBON BLACK CO.
PITTSBURG, U.S.A.—

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THE LINOGRAPH

Price, $1,800.00



Magazine change can be made in ten seconds.

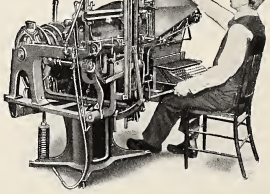
¶ There are thousands of publishers all over the United States who have been waiting for a linecasting and composing machine so simple and easy to operate that it would prove practical in the small shop—the one or two man establishments—not only from a mechanical but from a financial standpoint as well.

¶ If you are publishing a newspaper or a magazine and have not a linecasting machine, you should investigate the LINOGRAPH. It is distinctly a one-man machine, and contains nearly 1,000 parts less than any other successful linecasting machine.

¶ The price is within reach of every publisher and printer.

¶ Our new catalog is now ready and in it will be found many interesting details, showing the simplicity of the LINOGRAPH.

Write for our catalog.

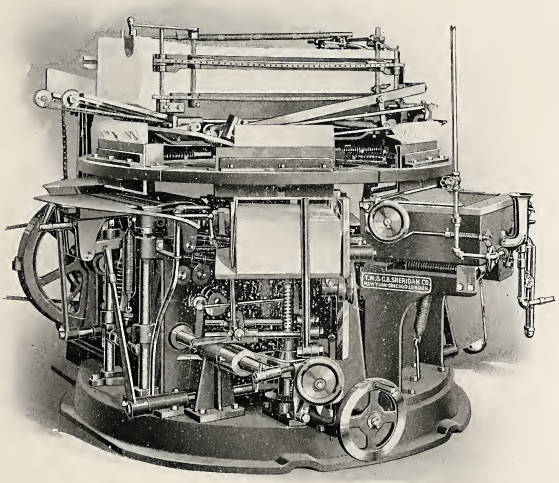


No time wasted going around the machine.

THE LINOGRAPH COMPANY, Davenport, Iowa

WHY THE NEW YORK TELEPHONE BOOK IS COVERED ON THE

SHERIDAN Circular Coverer



An output of 40 books per minute is easily obtained, the quality of work being far better than can be done by hand.

One machine does the work of a dozen hand-coverers, and as the space it occupies is only 8½ ft. x 6½ ft., the saving of floor space is an important item.

There is an actual saving of 50% of the glue. Numerous glue pots and brushes are dispensed with, and the confining of glue to one spot makes it possible to keep the bindery clean.

The 16½-inch circular coverer has an unusually large range of sizes, covering books from 7½ in. x 5 in. up to 16½ in. x 11½ in., and from ¼ in. to 1½ in. in thickness.

Price, $4,500.

The 12-inch horizontal coverer covers books from 7½ in. x 5 in. up to 12 in. x 8 in., and from ¼ in. to 1½ in. in thickness.

Price, $3,500.

Write to-day for catalogue on Sheridan " Perfect Binders," coverers and gathering machines.

T. W. & C. B. SHERIDAN COMPANY

Established 1835

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TRADE MARK "Micro-Ground." COES

ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

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New York Office — W. E. ROBBINS, 29 Murray St.
Phone, 6866 Barclay

TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina
Sole Agents for Canada

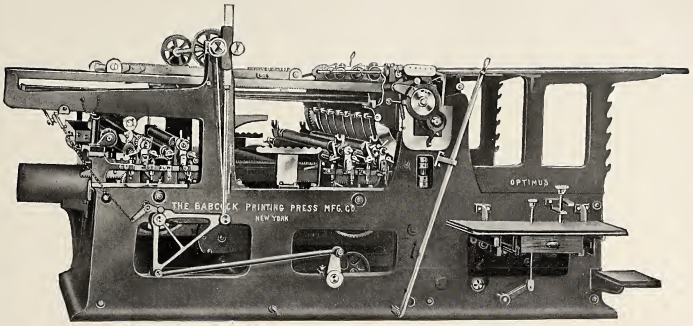
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Ftrst to use Micrometer in Knife work	1890
Ftrst to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed tn figures" Price-list	1904
Ftrst to make ftrst-class Knives, *any kind*	since 1830

COES is Always Best!

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The AULT & WIBORG Co.
INKS
(HIC ET UBIQUE)



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

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National Paper & Type Company, 31 Burling Slip, New York. Exporters to South America, with branches in Mexico, Cuba, Peru, Argentina and Chile

The Babcock Optimus

The Babcock Optimus

To print fast and pile slow—to work at speed and deliver at ease—is the amazing Optimus way.

Not another's way is like it. It is the best way—one of the big things in printing presses.

Sheets are not covered as fast as printed. Nor does the machine get behind at any point. No puzzle about it. The delivery is as fast as impressions, yet sheets are not covered as fast as printed.

Each gets open air treatment for practically three impressions. No claim necessary that this makes for better work; everybody knows it does.

It means more output. The Optimus need not run slowly to save offset when sheet exposure is three times longer than the common press permits at like speed.

More speed comes in another way—another surprising Optimus way: No change is made for different jobs.

Big or little, thick or thin, tissue or board, are all the same to the Optimus delivery.

No adjustment, setting or resetting, is needed to time it to size or adapt it to stock. It is ready; go ahead! More time saved; more work done.

Each year's saving is a good cash discount on press.

This feature—this rare Optimus way—takes no extra space. It is contained within the small limits of the press. The printed sheet from cylinder stops on rear of delivery. It advances to the front at the next movement, and the following sheet takes its place at the rear. The succeeding movement withdraws the carriage from under first sheet, which drops softly on the pile and is jogged into place; the second sheet has advanced, the third is on.

There are now two sheets on the delivery and one on the table, printed side up, with nothing to interfere with their complete exposure.

Three impressions place sheet on table; after that every impression adds another that has traveled the way of the first. There has been no hammering, no violent action. The sheet is perfect if perfect when fed.

Many times slip-sheeting is avoided. For exceptional forms, a separately sold attachment makes it easy at usual speeds.

Tissue is handled fast. It has been worked at 2000 an hour when a third of that was good work on another

Delivery telescopes upon itself to open up front of cylinder. Front part of feedboard thrown back opens up cylinder at rear.

The nearly flat feedboard makes close register feeding easier.

Tape tension is automatic.

The Optimus delivery established its superiority years ago. Those old presses still give first-class service, with not a complaint from one of them.

It is far better now than then—a perfected feature promoting the production of work of the highest excellence with greatest certainty.

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OSWEGO

YOU GO

(If You Are Wise)

For Your Eyes: to an Oculist. *For Law:* to a Lawyer

For Cutting Machines: to a Specialist



Oswego Auto



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CONCENTRATION

on a single line secures you the most expert and efficient service. Oswego service is highly specialized cutting machine service. Oswego and Brown & Carver cutting machine service has nearly half a century's experience perfecting it. It will be a pleasure to build for you an OSWEGO machine, adapted to your exact needs, which will increase your profits.

OSWEGO MACHINE WORKS

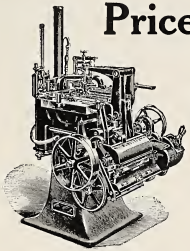
NIEL GRAY, Jr., Proprietor

OSWEGO, N. Y., U. S. A.

Cutting Machines Exclusively

Ninety Sizes and Styles, 16-inch to 84-inch

It Pays to Cast Your Own Type



Price $1950

Price includes molds for casting type, high and low quads and spaces in 6, 8, 10, 12, 14, 18, 20, 24, 30 and 36 point

THIS Type Caster is the only Type Caster that makes type so rapidly and economically that it costs less to use new type for every job than to distribute.

The Monotype is the only Type Caster that can supply you with the faces you want—when you want them.

Over 1050 fonts of the newest and popular faces for rental on the Matrix Library plan at a cost of $1.67 per font.

Water-cooled molds insure steady running on type of the highest quality, and a choice of nineteen speeds provides for casting every size type at the greatest possible speed.

Until type founders make type of steel, depreciation on foundry type is a needless waste of real money.

Some interesting facts on the Type Caster question and a copy of our new Specimen Book of Faces is yours for the asking.

Lanston Monotype Machine Company

Philadelphia

New York, World Building Boston, Wentworth Building Chicago, Rand-McNally Building

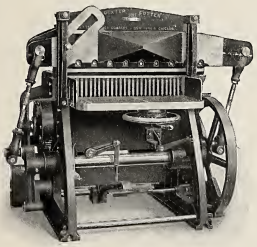
Cuba, the West Indies and Mexico, A. T. L. Nussa, Teniente Rey No. 55, Havana

"A Type Caster without matrices is as useless as type cases without type"

This adv. set in Monotype faces and borders

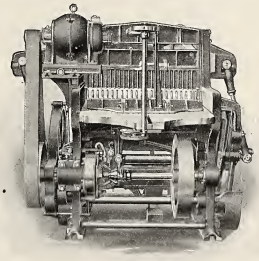

SPEED LIMIT
SPEEDLIMIT
BLACK INK
SPEEDLIMIT BLACK INK
PERMITS OF
PRINTING – TURNING –
PRINTING AND BINDING
ALL THE SAME DAY
EQUALLY GOOD
FOR HALF-TONE WORK
WHEN SPEED IS NOT REQUIRED.
THE
QUEEN CITY PRINTING INK CO
CINCINNATI
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PHILADELPHIA
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MINNEAPOLIS
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DALLAS

Dexter Cutters



Front View

Showing Accessibility for quick and accurate cutting



Rear View

Showing the openness and lack of encumbrances

The Dexter Direct Driven Cutting Bar

The Knife Bar is directly connected by both ends to the crank shaft — the angular slot in the bar gives it the positive, straight, shear stroke that is so important in perfect cutting.

The Clamping Pressure is distributed equally through the length and breadth of the clamp surface, to which excessive power is applied.

Each cutter is equipped with a *positive automatic device for throwing out* the Cutter after each revolution.

The Clamping and Cutting strain comes directly over the massive reinforcing girder, which gives rigidity to the entire machine.

Dexter Automatic and Hand Clamp Cutters in Universal Sizes

Write for new Booklet on "What Users Say"

Dexter Folder Company

New York Chicago Philadelphia Boston

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Atlanta, Georgia

H. W. Brintnall
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Our New Factory



Not the largest, but the cleanest,
most complete and best equipped
machine-shop in the U. S.
Electrical throughout.

Brown Folding Machine Co.

Erie, Pa.

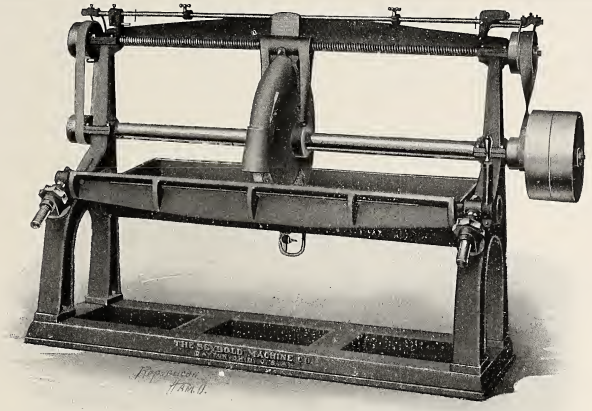
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THE "SEYBOLD" Automatic Knife Grinder



ANY user of cutting machines who grinds one or more knives a day will find the acquisition of a Seybold Automatic Knife Grinder a paying investment. This Grinder removes barely enough metal to put a keen edge on the knife. The saving on knives together with the saving in the cost of grinding are items of considerable importance, aside from the fact of its being a great convenience to grind your own knives. Complete specifications and full particulars gladly sent upon application.

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U. S. A.

BRANCHES: New York, 70 Duane Street; Chicago, 112-114 W. Harrison St., New Rand-McNally Bldg.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.
The Barnhart Type Foundry Co., 1102 Commerce St., Dallas, Tex.


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COMPANY
524-530 So DEARBORN ST.
CHICAGO
DESIGNERS
ENGRAVERS
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PRINTERS

Have You Struggled With Acrobatic Gummed Paper?

The kind that turns somersaults during printing and handling? It is exhausting work, but there is a drastic cure.

Use Our Dead Flat Gummed Paper

GUARANTEED
FLAT FLAT
GUMMED PAPER

Our gummed paper is made for all climates and building temperatures. Can be handled in wet as well as dry weather. Made in various colors and weights.

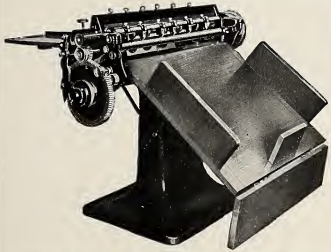
A sample-book showing the complete line mailed on request.

Ideal Coated Paper Co.

BROOKFIELD, MASS.

New York: 150 Nassau St. Chicago: 452 Monadnock Bldg.

Universal-Peerless Rotary Perforator



Hyphen-cut Perforation, Knife-cut Perforation, Slitting Heads, Loose-leaf Creasing Heads. Gang Scoring Heads for Booklet Covers. Straight Line of Perforation Guaranteed. Perfect Register. Three Sizes, 30 in., 36 in. and 42 in. wide.

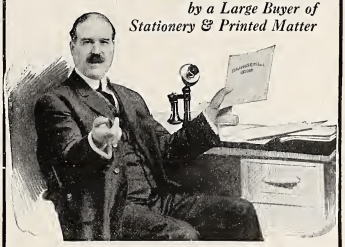
Catalogues on Application. Sold by all Dealers.

MANUFACTURED BY

A. G. BURTON'S SON

118 to 124 So. Clinton St., CHICAGO, ILL., U. S. A.

A Series of Letters Written by a Large Buyer of Stationery & Printed Matter



What I want in a Paper

This: a paper that is adapted to my needs; that is uniform in quality and price; that my printer can get in any quantity—instantly. I don't care what it's made of—whether it weighs twenty pounds to the sheet or to the car load (I never did understand these trade terms).

I want a paper that I know when I see it—that I can call by name. I want to be able to write that name into my specifications and know exactly what I am going to get.

Now look you—I use Hammermill Bond exclusively for all my office and factory forms, letterheads, price lists, etc. It suits me. I have confidence in it. How do you suppose it impresses me when a printer tries to dodge the point and induce me to use a paper I never heard of? He gets in wrong, that's all.

And another point—when I specify Hammermill Bond, I know what I am going to pay and what I am going to get. It's the goods I don't know about that I try to buy close.

To sum up—the printer who holds my trade is the one who gives me what I want—not the one who is always trying to give me inferior work at a price.

Yours faithfully,
A Purchasing Agent

HAMMERMILL PAPER CO., ERIE, PA.
Makers of

HAMMERMILL BOND

Look for this Watermark

HAMILTON COMPOSING-ROOM FURNITURE

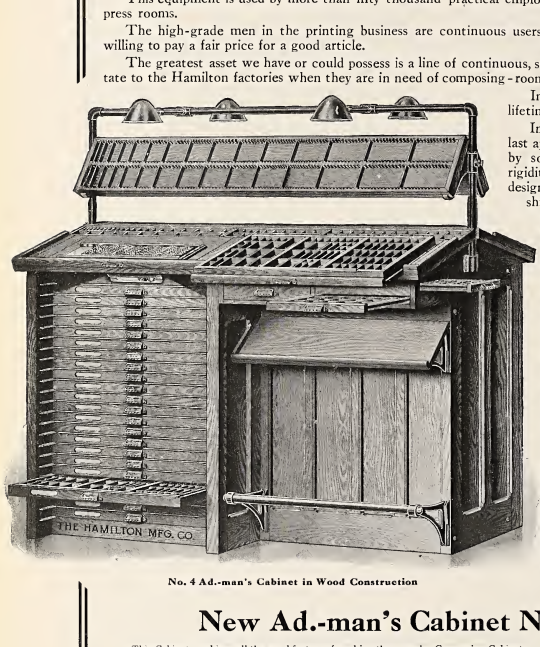
IN ALL WOOD OR STEEL CONSTRUCTION

HAS NO COMPETITOR WHEN IT COMES TO QUALITY

This equipment is used by more than fifty thousand practical employing printers in their composing and press rooms.

The high-grade men in the printing business are continuous users of Hamilton equipment. They are willing to pay a fair price for a good article.

The greatest asset we have or could possess is a line of continuous, satisfied customers who naturally gravitate to the Hamilton factories when they are in need of composing-room equipment.



No. 4 Ad.-man's Cabinet in Wood Construction

In wood construction we build to last a lifetime or longer as a full life is measured.

In steel construction our furniture will last apparently for all time, unless destroyed by some unforeseen agency. Strength, rigidity, compactness, convenience, pleasing designs, good materials and good workmanship; all these are characteristic of the product of the Hamilton factories. It will always be our aim to maintain this high standard of quality.

In building composing-room furniture we may use more and better materials than are necessary, but we prefer to do it that way.

We may take a little longer time to build than would always seem necessary, but we prefer to build right and that takes time.

The test of the printing-office is severe and continuous, and we have this always in mind when planning the construction of our equipment.

If your composing-room is not already equipped, let us show you how you can save from 25 to 50% of your floor space and from 10 to 25% of your composing-room labor. That should be inducement enough for any wide-awake printer considering the problems relating to cost of production and cost reduction.

Experts always at your service.

New Ad.-man's Cabinet Nos. 3 and 4

This Cabinet combines all the good features found in other popular Composing Cabinets.

Extension front for type cases; mortised label holders; electric lighting for type cases and banks; copy drawers; sliding trays for quarter-size rule cases; supplementary galley bank; removable working top; adjustable two-faced overhead lead and slug bank; foot rails; mortise in bank with justifying lead and slug cases and with sliding working bank on which the type case is placed, thus making this justifying material readily available without removing the type case.

This Cabinet has two tiers of type cases, one on each side. Two men work at the cabinet, one from each side without interruption, each having complete equipment at hand, both sides of the cabinet being exactly alike. Supplied in wood or pressed steel construction.

Send for complete descriptive circular.

THE HAMILTON MANUFACTURING CO.

Main Office and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.



A ROYAL OFFICE

This Picture Will Start You Thinking About Color Electrotyping



You will conclude that an electrotyping plant which maintains such well appointed offices ought to prove a pretty fine establishment throughout.

Back in the foundry—the finishing room and other departments of the Royal plant where men and machinery are busy—things are in proportion. The general manager's office merely reflects the character of the whole place and symbolizes the high standard of the product—Royal Duplicuts.

The Royal plant, as you know, concentrates on colorwork—and we want yours: a demonstration order first, and your steady, regular work afterward.

You have probably felt many times like sending us a set of color originals, but you have never been pressed to the point of making this good move.

Just look around and see if there is a set of color plates you could ship us to-day.

Read the Royal Address to Your Stenographer

ROYAL ELECTROTYPE CO.

616 SANSOM STREET, PHILADELPHIA



Consider These Strong Points Before You Act—

Our lead-moulded plates are equal to the original in quality, and with our nickel-steel shell are guaranteed against wear.

OUR LEAD-MOULDING PROCESS

is the one dependable method of obtaining perfect reproductions and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

OUR ENTIRE PLANT IS FULLY EQUIPPED

with new and modern machinery, and in the hands of expert workmen. We are capable of handling your work with absolute satisfaction.

Phone Franklin 2264. Automatic 53753. We will call for your business

AMERICAN ELECTROTYPE CO. 24-30 South Clinton Street, CHICAGO

Inks That Are Used in Every Country Where Printing is Done

KAST & EHINGER

GERMANY

Manufacturing Agents for the United States, Canada, Cuba and Mexico

Charles Hellmuth

PRINTING AND LITHOGRAPHIC

INKS

DRY COLORS, VARNISHES

SPECIAL OFFSET INKS

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154-6-8 West 18th Street
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CHICAGO
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The World's Standard *Three and Four Color Process Inks.* Gold Ink worthy of the name.

Originators of Solvine. Bi-Tones that work clean to the last sheet.

Dinse, Page & Company

Electrotypes
Nickeltypes
AND
Stereotypes

725-733 S. LA SALLE ST.
CHICAGO, ILLINOIS

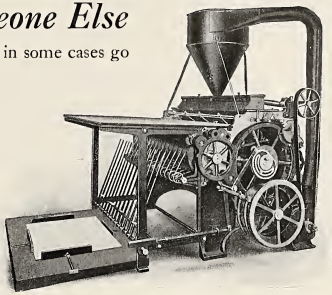
TELEPHONE, HARRISON 7185

"U. P. M." THE TRADE-MARK OF QUALITY

The Profit You Pay Someone Else

Every time you send a bronzing job out, would in some cases go a long way toward paying for a

U. P. M. Vacuum Bronzer



installed in your own plant. Your employees would like to run it. It can be operated alongside of your cylinder presses. It saves bronze, saves labor, reduces spoilage, and best of all, leaves the profits where they belong — in your pocket.

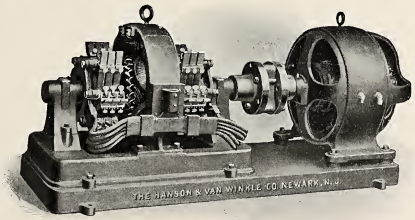
WE ALSO OFFER THE
U. P. M. AUTOMATIC CONTINUOUS PILE FEEDER

WE ALSO OFFER THE
CHAPMAN ELECTRIC NEUTRALIZER

SOLE SELLING AGENTS
UNITED PRINTING MACHINERY CO.
Jamaica Plain, Boston — 116 East 13th Street, New York
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THE HEART OF THE ELECTROTYPING PLANT IS THE GENERATOR

Rapid
Depositing
Self
Exciting
Or
Separately
Excited



High
Commercial
And
Electrical
Efficiency
Low
Temperature
Rise

Motor Generator Sets, Belt Driven Generators, Depositing Tanks, Copper or Nickel Elliptic Anodes

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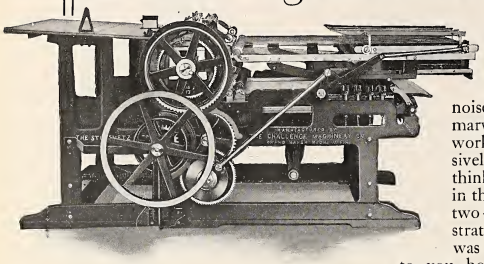
The Hanson & Van Winkle Company

NEWARK, N. J., U. S. A. — BRANCHES: Chicago, Ill.; New York City; Toronto, Ont.

Bring your depositing troubles to us; we will gladly advise you.

Price Against It

Stonemetz
Two-Revolution



Stonemetz Press on Exhibition
at Our Chicago Salesroom
In Stock and for Sale by Typefounders and
Dealers in all Principal Cities

AT cost congresses and other printers' gatherings where we exhibit the STONEMETZ, printers tell us that they are surprised to note the speedy, noiseless operation of the machine and marvel at the fine half-tone and color work it turns out. Its low price, extensively advertised, had led these men to think that the STONEMETZ was not in the same class with other high-grade two-revolution presses, and a demonstration of its perfect printing qualities was indeed a revelation. Let us explain to you how we can sell this high-grade machine at the price advertised. A postal will bring full particulars.

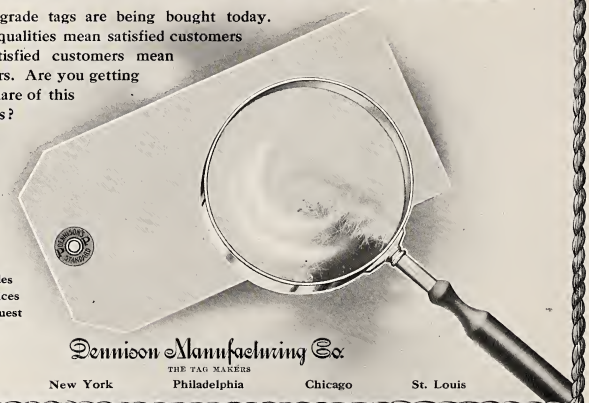
The Challenge Machinery Co.

Salesroom and Warehouse,
124 South Fifth Ave., Chicago, Ill.

GRAND HAVEN, MICH.

Dennison's Standard "P" Tags Are All Rope

Better grade tags are being bought today. Better qualities mean satisfied customers and satisfied customers mean re-orders. Are you getting your share of this business?



Samples and prices on request

Dennison Manufacturing Co.
THE TAG MAKERS

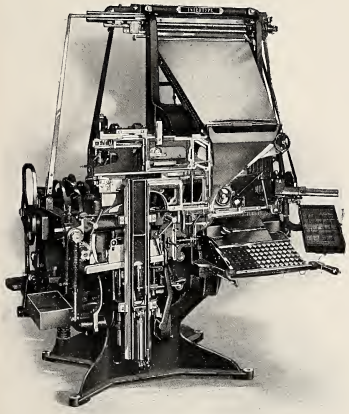
Boston New York Philadelphia Chicago St. Louis

Monopoly=Indifferent (Quality+Service)+High Prices
Competition=Improved (Quality+Service)+Fair Prices

WHICH DO YOU PREFER?

WE ARE THE COMPETITION

INTERTYPE



ACME OF HIGH QUALITY

¶ Over eighty *INTERTYPES* are now in daily use, doing all classes of work. These are scattered over the United States and Canada and some of them are doubtless near you.

¶ Inquire and you will learn that their owners consider them the best composing machines ever built.

THE PRICE IS
$2,150

¶ Why pay more for a less serviceable, more complicated machine which will not produce as much work and will cost you far more to maintain?

¶ Instruct your foreman to buy all *matrices*, *spacebands*, *liners*, *ejectors* and other *supplies* for your Linotypes from us; *save* **30 Per Cent** and at the same time obtain *better supplies*. We guarantee all our supplies to interchange with the equivalent Linotype part and to be of better quality.

INTERNATIONAL TYPESETTING MACHINE CO.

World Building	Rand-McNally Building	316 Carondelet Street	86 Third Street
New York, N. Y.	Chicago, Ill.	New Orleans, La.	San Francisco, Cal.



Dual L Ruling Machine

HICKOK

Paper-Ruling Machines and Ruling Pens

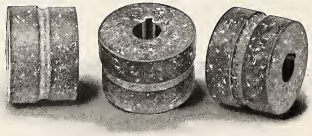
Bookbinders' Machinery

THE W. O. HICKOK MANUFACTURING CO., Harrisburg, Pa., U. S. A.

Established 1844 MILLER & RICHARD, Sole Canadian Agents, Winnipeg and Toronto Incorporated 1886

TALBOT'S

Composition Truck Rollers for Gordon Presses



Save their cost in a few months. Prevent wear on tracks. Improve quality of work, as form is inked correctly, without slurring. Make press run noiseless. *If you can not buy from your dealer send direct to me.*

JOHN W. TALBOT, 401-405 So. Clinton Street, CHICAGO

JAMES WHITE PAPER CO.

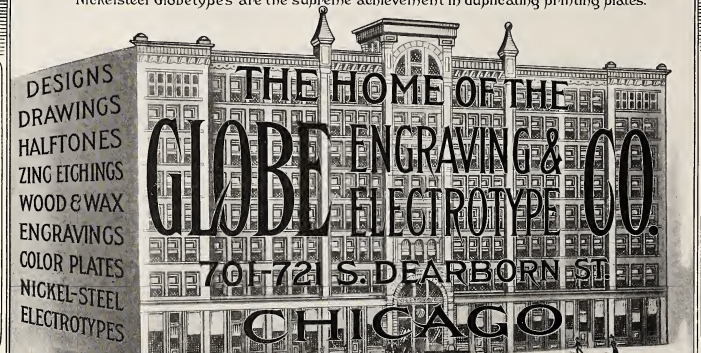


Trade-mark
Registered U. S. Patent Office.

BOOK AND COVER PAPERS

219 W. MONROE STREET CHICAGO

"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.



Telephone, Harrison 5260-5261-5262 All Departments

Double Distribution With Single Rolling

By the Vibrating Duplex Plate *and* Vibrating Roller

This combination of features is an exclusive virtue of three sizes and two styles of the

GOLDING JOBBER

The "1913" improvements in the Golding Jobber placed it head and shoulders above all previous models and in a class by itself, from the standpoint of quantity and quality of product-earning capacity-efficiency.

A large Boston user of Golding Jobbers, and who also enjoys a Packard car with a chauffeur, telephoned to us the other day, saying: "I thought you would like to know that I have been to the New York Printers' Exposition, and after looking over the various job presses, and automatics too, I am convinced that the Golding Jobbers can earn me more money than any press they had over there."

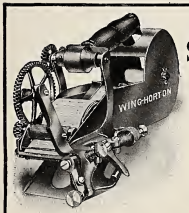
We are not asking the printer to buy the press outright at once, but we want him to invite us to a heart-to-heart talk on the subject of possible greater quantity and better quality of product, and to demonstrate to him the fact that the Golding Jobber will increase the efficiency of his job department.

"For the Man Who Pays" is an interesting and instructive booklet and is free to those who would become interested in job-plant efficiency.

GOLDING MANUFACTURING COMPANY

FRANKLIN, MASS.

NEW YORK OFFICE, 141 WEST 36th STREET. Telephone Greeley 4022



"Same Old Story: They Are Going Some"

953 Wing-Horton Mailers

were sold in 1911.

They were all sold subject to approval, but not a Mailer was returned.

They are carried in stock at printers' supply houses throughout the United States and Canada.

Full particulars supplied on request to any agency, or

CHAUNCEY WING, Mfr., Greenfield, Mass.

Printers' Inks for Illustrations and Jobwork

Mark "ELECTRIC"

Gold Medal at Brussels, 1910.

FOUNDED 1885.



The handsomest and most technically up-to-date colors of the present.

MAX MÜHSAM, Berlin-Neukölln

Manufacturer of Printing Inks

SUPERFINE

KING ENAMEL

SUPERFINE

KING PAPER COMPANY

KALAMAZOO, MICHIGAN

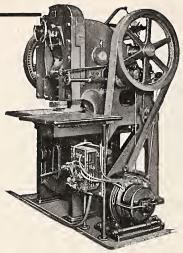
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Supercalendered and Extra Machine-Finished Books, Map, Lithograph, Plate, Envelope, Writing, OFFSET and COATED BOOK.

King Offset Book and Label

Both possess all the essential qualities to produce satisfactory work and maximum production. Lie flat. Do not stretch. Free from fuzz. *Send for samples to try out*





Robbins & Myers Motors

An Embossing Press

should be driven by a motor capable of giving a quick start, a simple acceleration to just the right speed, and a definite range of speed adjustment. The motor and controller we illustrate is especially adapted for this work, and its performance is ideal. We can do just as well with all other kinds of printing-office equipment.

THE ROBBINS & MYERS COMPANY

Main Offices and Factory :
SPRINGFIELD, OHIO
BRANCHES AND AGENCIES IN ALL IMPORTANT CITIES



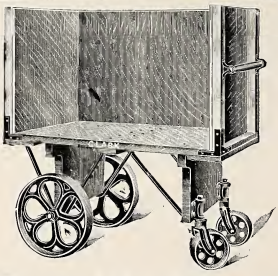
THE installation of *The Calculagraph* does not necessarily mean an entire overturning of prevailing systems of accounting in factories.

The machine can be easily adapted to work in with any modern cost system. Calculagraph records of ***Elapsed Time*** furnish a foundation or starting point for any system of figuring costs of products and they are equally well adapted for payroll purposes.

Our illustrated booklet, "Accurate Cost Records," tells how this machine is being used in printing-plants. Ask for it.

Calculagraph Company

1460 Jewelers' Building **New York City**



Here, Mr. Printer

Is a truck that if installed in *your* plant would save many dollars for you.

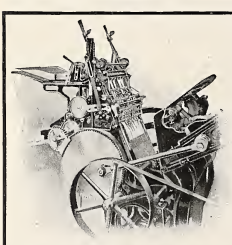
A very popular type in many large print-shops.

Order one as a sample.

Be sure and drop line for Bulletin "K."

The George P. Clark Co.

"Pioneer Truck and Caster Manufacturers"
Windsor Locks, Conn.
NEW YORK OFFICE: 13-21 Park Row



The New Automatic Gordon Press

Transform your Gordon press into an automatic press, by the addition of the only practical and mechanically perfect automatic feeder on the market.

"The Kirkman Feeder"

will produce two or three times the output of the slow and unreliable hand-feeder at less cost.

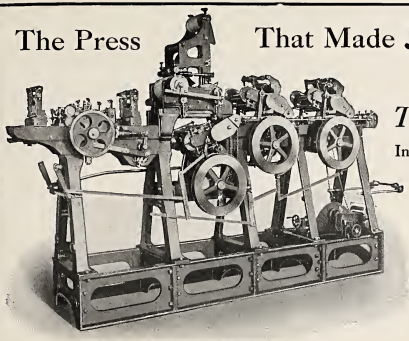
Will also improve the rigidity of impression to almost equal the Colts or Universals.

Write to-day for full particulars

AUTOMATIC PRESS FEEDER COMPANY

Main Office, Transportation Bldg., Chicago, Ill.
50 Church Street, New York **71 First Street, San Francisco**

The Press That Made JOB PRINTING PROFITABLE



The NEW ERA PRESS

Increases Your Output, Saves Space and Reduces Overhead Expenses.

Feeds from the roll, prints from type or flat plates, *one* or *more colors* on *one* or *both sides*, and at a speed of 5,000 to 7,000 impressions per hour, *delivers the finished product immediately*. A big asset in pleasing customers. No second handling of sheets between printing of colors or waiting for ink to dry. No chance for paper to shrink or stretch. *Accurate register is guaranteed.*

Can also perforate, slit, die cut, make tags or cartons, fold and do many other *special operations*.

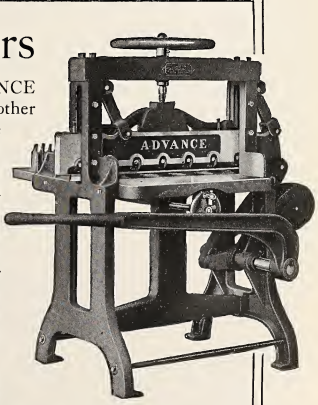
Just the machine for fine colorwork and specialties. Ask for literature and send us *to-day* samples of your multi-color or difficult operation work, and we will show you just how *economically* they can be produced on the New Era Press.

BUILT BY **THE REGINA COMPANY**

Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West 34th Street NEW YORK CITY

Advance Lever Cutters



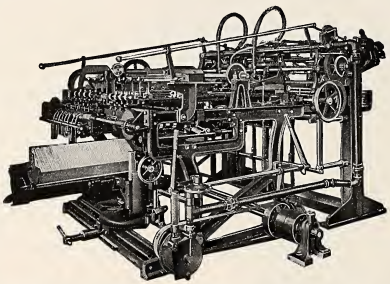
THERE are three important reasons why ADVANCE LEVER PAPER CUTTERS are superior to other makes. First, the lever is so curved as to leave it waist-high at the end of the stroke, giving the greatest available power at the most effective point. Second, the powerful compound leverage, driving the knife in a sliding shear cut, easily forces the blade clear to the stick. Third, a massive brace supporting the bed directly under the point of the greatest pressure from clamp and knife, holds the bed absolutely rigid. Other features are: adjustable gibs to take up knife-bar wear, easily squared back gauge adjustment, side gauges on both sides, both back and front of knife, etc., etc. Write for catalogue.

In Stock and for Sale by Typefounders and Dealers in all Principal Cities.

THE CHALLENGE MACHINERY CO.

Chicago Salesroom 124 South Fifth Avenue GRAND HAVEN, MICH., U. S. A.

THE CHAMBERS
Paper Folding Machines



No. 440 Drop-Roll Jobber has range from 35 x 48 to 14 x 21 inches.

Delivers five different styles of fold. Has gear-driven head perforators.
Equipped with combing-wheel automatic feeder or with hand-feed table.

CHAMBERS BROTHERS CO.

Fifty-second and Media Streets, Philadelphia, Pa.

Chicago Office: 549 West Washington Boulevard

MILLER & RICHARD, Canadian Agents, 7 Jordan Street, Toronto.

Printers can not fail to appreciate the immense saving obtained in every direction, as well as the infinitely greater satisfaction given to customers, when supplying labels made with

NON-CURLING GUMMED PAPER

We make these Non-curling Gummed Papers in every conceivable variety of quality of paper and gumming, and have agents distributing them in every large city in the country. *Write for Samples.*

Samuel Jones & Co.

WAVERLY PARK, N. J. **Established in England 1811**

Typesetting Machine Engineers' Journal

23 Duane Street, New York

A monthly magazine devoted to composing-room machinery, edited and published by practical machinists.

Complete patent records of inventions applicable to typesetting and typecasting machinery in all countries—a feature.

$1.00 A YEAR

BRONZING MACHINES

for

Lithographers & Printers

Guaranteed in Every Respect

BRONZE POWDERS

We Do Repairing

SEND FOR CATALOGUE AND PRICES

Manufactured by

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Factory: Hoboken, N. J.

Seattle San Francisco Boston

Buckled, Crinkled

and other deformed stitches are not born of

Brehmer Stitching Machines

Brehmer Stitchers are the parents of only a clean, straight, and accurately centered stitch.

With Such Simple Mechanism—How Could They Be Otherwise?

Let us tell you wherein they are the most economical to maintain.

CHARLES BECK CO.

609 Chestnut Street, Philadelphia

Two Stones With a Single Mission—

To Keep the Paper Knives Sharp

The Carborundum Machine Knife Stones



One is square—the other round.—The new square shape is preferred by many—it is especially handy in taking the finn off the back of the blade.—They both cut clean and quick—they keep the knives continually sharp—both fit the hand—the grooves protect the fingers.

At your hardware dealer, either shape, . . $1.50



THE CARBORUNDUM COMPANY

NIAGARA FALLS, N. Y.



"Katy, your finger till I tie this knot"
——and Katy did

Why not let Katy do it all with

THE QUICK BUNDLER

She, or any girl in your employ, will give you signatures, pamphlets, folders, etc., for binding, shipping or stockroom tied neat and hard in quicker time, with less labor and cost. The difference between her salary and that of your man remains in your pocket.

The Quick Bundler promptly pays its initial cost in time and money saved, and continues in efficient service for years thereafter. It weighs but 185 pounds and can be carried to the work instead of the work to the machine.

Printers, publishers and bookbinders throughout the country have from one to eighteen Quick Bundlers in operation. Write to any of the following users as to their opinion of it:

Public Printer	Washington, D. C.
Pictorial Review	New York City
McCall Company	New York City
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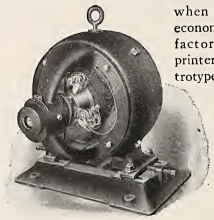
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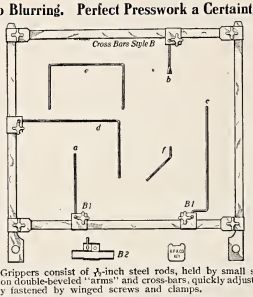
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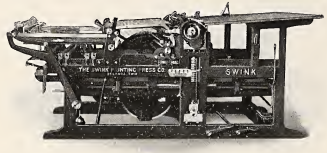
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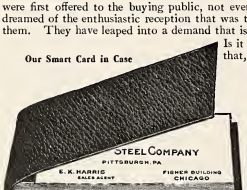
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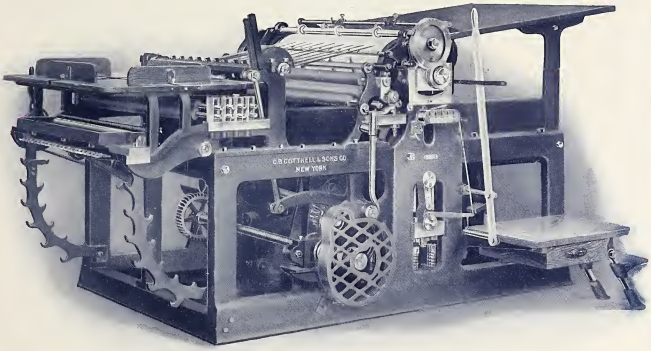
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What though you pass and he
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You as you are this side eternity.
As petals shed of roses all abloom
The fragrance of your spirit
To him shall fill your room.



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Vol. 51 JULY, 1913 No. 4

"Old Bill" on the Small Shop

By A. J. CLARK

"I'M often overtaken," said Old Bill, "with the futility of it all. I'm readin' some dope a while back where it says that 'we're all put here for some good purpose,' but you haf' to show me. A long time ago I get spells where I go nutty for a while and think maybe I'll get light to see where I got a mission in life, for the uplift of humanity or somethin'; but me, I figure now I rank with a mule, just about, and lack only his kick."

For a long time business had been good; the shop had been pushed to its limit. Solicitors put on airs, and wending their way leisurely through the pressroom would ask sarcastically, if any press was down for a minute, "Who's dead?" or "What holiday is being celebrated?"

Bill was tired. Mentally and physically he was raw, and to his listeners it was apparent that he had a lot on his chest that in the removal might prove of interest, so they egged him on, an expectant grin on the faces of the men who worked with him, and who were tolerant of his idiosyncrasies.

"What's eatin' on you now, Bill? — press don't register or something like that?" "Register, hell!" came back Bill, as he viciously cast away the remains of his perpetual cigar. "Me? — I don't care if none of 'em ever register within a mile. What's the use? Thirty bones — we get it every week, that's all; that's what we get for all this grind and trouble, this turmoil and confusion, this get up early and hike all day — to-day, to-morrow, always, always — always the same old grind, with nothin' to show for all our effort but a lot of junk advertisin', one get-rich-quick steal after another, and mighty small profit for anybody.

"What does it matter to you or me that it registers, that it's shiny and colorful, as it goes out? We never get nothin' out of it except the thirty dirty bones. Sure! we pat ourselves on the back and put up a jolly that we can print some, until one fine day some guy refuses to take one of our elaborate creations and asks the old man, 'Couldn't he get sober help?'

"But even if we could print like hell, if there wasn't the shadow of a doubt that we were flossy so the trade-papers were clamoring for our pictures,

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what boots it? Where do we swell up, and fer why? Is it a noble profession? Does it pay big? Is there any glory in it? Now, all together" — and Bill raised his hands like the leader of a band, and as one man they chorused, "Nix! Never! Naw! I don't think! No laurels for us!"



"This get up early and hike all day."

Rafferty, attracted by the noise, came over to see what was doing, and always at friendly variance with Bill, chipped in — "What do you mugs want? Expect the old man to present you with medals from time to time? Must he kiss you at stated intervals to show his appreciation of your vast worth? Do you think any customer ever throws any bouquets at the old man? Not on your life; the best he ever gets out of any of them is just the bare money for the job, and often he don't get that. He's got twenty thousand dead dollars on his books and you ain't got a cent; you get paid for every job — good, bad and indifferent — Johnny-on-the-spot every week.

"How would you mugs make a living if it wasn't for printing and print-shops? You have to have a trade, don't you? There are no geniuses concealed about print-shops, are there? I guess nobody except the plumbers has anything on you."

Here Rafferty waxed eloquent. "There's mutts in this joint getting six bones a shift dubbin' with a linotype, that if they were put out at honest competition with white men, where brains were necessary adjuncts to makin' a livin', wouldn't earn money enough to buy soap to shave with."

There being no ready answer to this forcible denunciation of the linotypers, Rafferty, thinking he had the goat of the bunch, continued — "And I'm thinking what I said needn't be confined to the linotypers, there's job hands here who also are not above reproach; you go on year after year stickin' type with your eyes shut, like a blind man making brooms; you have to have a layout to make up a sixteen-page form, and it's gettin' so that if somebody don't make a drawing, and a schedule of what kind and size of type to set a job in, your jobwork looks like the first attempt of Siwash students in a trade-school."

This being somewhat along the lines of what Bill had said on numerous occasions, there seemed little chance of getting a rise out of him, and it was up to the printers to defend their position, but nobody said a word. It seemed as though everything was said and that the meeting would end with Rafferty carrying away the honors, when —

"Wait a bit," said Bill, "nobody ain't said nothin' agin printin' as a trade. Printin' and horseshoein' and layin' bricks is all the same, they're refined trades, all of them; what's eatin' of me is all this tommy-rot about the 'art

preservative' and how a feller ought to feel elated knowin' he's a member of the Gutenberg guild. They even get foolish about it, and I see where the editor of a printers' paper apologizes because a typographical error makes him say that 'Commercialism is kind a getting the art's goat!' whilst you and me know it never had no goat.

"I'm readin' some dope the other day, where some guys got a print-shop and, tirin' of the game, he moans and sighs for why he can't get nobody to set in his chair and keep the joint winnin' coin after he breaks away.

"'It's a fact,' he says, and he sheds bitter tears when he realized it; they ain't nobody nowhere that he can hire to run the joint like he done it, and he's generous — mind you, he ain't lookin' for no cheap guy to run his dump. He'll pay for those fancy brains as much as a linotyper gets, maybe, and if the mug makes good and increases the profits, he'll raise him — maybe.

"All he expects is that the mug will put in, along with fifteen hours a day, a system that will shut out all leaks, prevent all mistakes, keep the help on the jump and prevent fires. He must estimate all jobs to show a profit and not lose any by figurin' too much. If a solicitor takes a job too cheap, he must make a profit on it anyhow. He must have the administrative ability of a minister of finance, keep the wages down and the 'esprit de corps' (whatever that is) up. He must be the first to come and the last to go, setting always the good example in honesty, sobriety and extreme diligence.

"The trouble man for a telephone company is generally a girl, who sweetly tells you that 'She'll report that your telephone is out of order,' but that don't go in a print-shop, and here again the jink comes in handy. He must lie to the customer who makes a urgent cry for the job that was promised last week and ain't in the press-room yet. He has to stave off ink and paper men, and be polite to the shylock who is often the purchasing agent for large users of printing, and who has license as such to put his feet in the face of hired men, who, if they owned the shop, would rather throw him out than get his business.



"Couldn't he get sober help?"

"He has to be so wise that his head hurts, and when it hurts the worst he must be affable and courteous, and always he must be at the shop, rain or shine, sick or well; he's got to be Johnny-on-the-job. The linotyper can lay off, the proofreader cry sore eyes, the bookkeeper go on a vacation, but the jink — he's perpetually at it.

"And does he get any monument? Nix, he don't; his monument is a hole, and he drops into it after a while when he's played out, and they's

another Gutenberger to the bad. He can't even get a job as a flagman, because the railroad's got cripples enough of their own. He's either got to go to the home or the poorhouse. They ain't any rewards for a well-spent life. That's what I'm drivin' at. It's a perpetual grind, where the best you get is the worst of it, and there ain't no adequate compensation for the ability involved.



"Is it a noble profession?"

"If you work for a railroad, you got a chance to advance up to anything from fifty thousand dollars a year down. A dry-goods shop or a type-foundry can pay its manager five hundred dollars or one thousand dollars a month, and I know a kid of twenty who goes to a school of mines for about two years and then starts out with two hundred and fifty a month as a mining engineer.

"If a printer or pressman is better than the average, they give him two dollars over the scale and keep him where he can be of the most immediate profit, diggin' at his trade; and mostly he's glad of it, because often when a man's advanced from his trade to a superintendency he has to work more hours for less money."

"Well," said Rafferty, "serves them right. But, cough up, why is the reason? Why don't print-shops afford some big inducements to smart fellows like you and me, so we could achieve more lofty heights, and large wads of 'dinero'?"


"Must he kiss you at stated intervals?"

"Because," said Bill, "printin' is a cheap business that any dub can go into if he's got as much dough as would start a one-chair barber shop — that's what it's like — the barber business, where the derelicts who can't do well as employees can pay one hundred and fifty dollars down, get a one-chair print-shop and make a thousand business cards for less than a reputable print-shop has to pay for the composition. It's these shops that cause all the holler about price-cutting, and make it necessary for bosses to spend hard-earned money attending — what they call 'em? — cost congresses.

"There ain't a town or city in the United States but has from two to fifty small shops more than the trade will justify, stuck away in every conceivable

hole in the wall, where they eke out a precarious existence making the price for legitimate houses, and bearing about the same relation to the reputable printing business that a coccus does to a phagocyte — whatever that is.

"I'm workin' in a shop in Los Angeles once where they have a compositor who runs a shop nights in his kitchen. He has a Gordon press, and carries home sorts and stock cuts from the shop where he works days. He ought to have quite a plant by now.

"It's a mistake to assume that the big shop has any edge over the small one. Often the little fellow can cut the life out of them even on fairly large work, and you'll often find the fellow with one Gordon get a big job in competition with the big shop and then get the big shop to do the presswork, ruling and binding for him.



"He has a print-shop in his kitchen."

"The big shop is hedged around by many necessary rules and regulations that makes its manufactured product show a mighty small margin of profit. It must have many costly heads of departments, and when I say costly, I don't infer that they get much money, because they don't; they're costly because they don't do anything except add to the overhead cost. The help is restricted to a certain fixed limit of endeavor — so many men to so many machines, a feeder to a press, to loaf when it ain't going, as he mustn't 'hurdle.' High-priced men to do many things that are readily handled by the small boy in the small shop. A compositor trailing one hundred feet to put in a half hour correcting on the press a heading that shouldn't take a half hour to set entire, while a pressman and feeder, both equally competent to make the correction, stand around idle, and, after the comp. is gone, carefully unlock the form, plane it down, and use up more time showing another proof. In the small shop one man does all these things in one-fourth the time.

"Much overhead expense that the small shop never dreamed of — overtime at price-and-a-half and double-price. The small shop runs along nights and Sundays and holidays, and the compositor can set type with one hand and kick a Gordon with the other, so that there is absolutely no lost motion to eat up profits; also the small shop don't have to figure deterioration, because the plant goes back to the typefoundry before it's used up, and is readily born again for some other Gutenberger with one hundred and fifty plunks saved up and ambition as a Captain of Industry. And now, kind friends," said Bill, in conclusion, "I note with regret that the clock points to hikin' time." The meeting adjourned with no further remarks, except that Rafferty, as he started upstairs, grunted something to the effect that "he didn't see where the mule had anything on Bill no way."

The Literature of Typography

VI—Historic Value of Text-Books

Continued

By HENRY LEWIS BULLEN

RETURNING to works in English, no collection of text-books should be without Smith's "The Printer's Grammar," London, 1755, which has nothing in it about grammar, as we understand that word, but is a quite thorough text-book of composition. The matter in it has been used by several later compilers of text-books down to recent times. There is another edition without date "printed for J. Scott," which differs only from that of 1755 in having another title-page; and in 1787 it was again issued, with additions. The first edition is rarely met with and will cost about $8. In 1729 Samuel Palmer, printer, who first gave employment to Franklin when he visited London, put forth a prospectus for a very complete text-book, to be issued in parts. There is evidence that two parts were issued, but none has survived. Every collector lives in hope of finding items of this sort, which, though they have not been seen, are known to have been issued. To possess the only known copy of an important book or engraving is the best fortune that may befall a book collector. A collector should own Stower's "The Printer's Grammar," 1808. It gives the prices of all presses, appliances and materials used in printing-plants, and other valuable data. Caleb Stower, master printer, is said to have first issued his text-book in 1787, but copies of that issue remain to be found. May you, reader, be the fortunate finder! In 1814 he issued "The Printer's Price Book," probably the first book of the kind; also a small work on typographical marks. Savage's "A Dictionary of the Art of Printing," London, 1841, the first text-book arranged alphabetically, is indispensable to any good collection. It contains matters not now to be found in any other books on printing. William Savage, printer, issued, in 1822, "Practical Hints on Decorative Printing," containing forty-nine pages of letterpress color-printing from wood blocks, with directions for printing in colors. The effects obtained are strikingly good, but the introduction at that time of the Baxter process of letterpress color-printing destroyed any commercial value there might have been in Savage's method. Copies of "Practical Hints on Decorative Printing" with all the plates are excessively rare, but incomplete copies are not uncommon. John Johnson, printer, of London, issued in 1824 "Typographia, or the Printer's Instructor," two volumes, a work of much merit, easy to obtain, as a large edition seems to have been printed. It was issued in four formats, all with the same text pages, 32mo (without ornamental border), 16mo, 8vo and royal 8vo. It covers the whole history of printing, particularly in Great Britain, and deals with the operation of a printing-plant in all departments. The types used are much too small for a book of reference, and doubtless

many have been thereby prevented from reading Johnson's valuable work. The collector may buy it in its larger formats for from $3 to $5.

The earliest American text-book, "The Printer's Guide, or An Introduction to the Art of Printing," New York, 1818, by C. S. Winkle, printer to the University of New York, is admirable. As stated in the preface, the technical matters are mainly compiled from Stower. By the addition of matters not found in cut-and-dried text-books it enables us to understand the state of printing in New York in 1818. There were then about fifty printing-plants in New York city, employing about five hundred people. Only hand presses were used, and various makes are carefully described. "Prices of Printing" agreed upon by the master printers of New York in 1815 are listed. The selling price per 1,000 ems of composition was $1 for 5-point and under, 75 cents for 6-point, 62½ cents for 7-point, and 56¼ cents for 8-point and larger, with 6¼ cents added for works from manuscript. The prices per token for presswork varied with the sizes of types, royal paper on 8-point and larger bodies being 68¾ cents per token; on 7-point, 75 cents; on 6-point and smaller, 87½ cents. A token was 258 sheets, printed on both sides. If the edition was less than two thousand, prices were advanced 6¼ cents, 12½ cents and 18⅜ cents per token. This was before rollers were introduced, and with inking-balls it required more care and time to ink well on the smaller types. When a form contained one or more wood engravings, an additional charge of 6¼ cents per token was made. Rulework was price-and-a-half. The list occupies several pages and covers the work then current in detail. "Journeymen's Prices," adopted in 1817, are equally interesting. Plain composition in English, in 4-point, 50 cents; 5-point, 37½ cents; 6-point, 29 cents; 7-point and larger, 27 cents; all heads and blank lines to be measured; manuscript copy, 2 cents extra. Presswork was by the piece, from 33 cents to 39 cents per token, according to sizes of types. These were very good prices, when a good room with board cost only $2.50 per week. The advertisements are interesting, listing many articles now obsolete, such as ballstocks, wool for balls, woolcards, compositors' candlesticks and snuffers. Here is the advertisement of Matthew Smith, founder of the present house of R. Hoe & Co. The first Robert Hoe was employed by Smith, and became his son-in-law. In 1818 M. Smith confined his manufactures to the smaller kinds of printing materials. At the end of the book is the earliest known specimen of Elihu White's types. White and his sons established the foundries afterward known as Farmer, Little & Co., Cincinnati; Marder, Luse & Co., and Lymans, of Buffalo. The price of 6-point was $1.75 per pound; 12-point, 55 cents. Van Winkle's work was issued in three editions, the last in 1836, and in these the advertisements form the more interesting parts, as they illustrate the rapid development of the industry. In 1844 Thomas F. Adams, master printer, of Philadelphia, issued "Typographia, a Brief Sketch of the Origin, Rise and Progress of the Typographic Art, with Practical Directions for Conducting Every Department in an Office," 8vo, pp. 380. Other editions followed in 1844, 1853, 1854, 1855 (a reissue of fourth edition), 1856, 1857, 1858 and 1861. The editions of 1857

and later were issued by L. Johnson & Co., and in 1866 Thomas MacKellar, who had risen from the position of proofreader and foreman to be junior partner of that typefounding concern, issued "The American Printer, a Manual of Typography," as "a substitute for Adams' 'Typographia.'" "The American Printer" was issued in seventeen editions, the last by MacKellar, Smiths & Jordan in 1889, and secured and deserved a circulation of more than 50,000 copies. Early copies of Adams' work bring from $2 to $3 when found, and the prices of various editions of MacKellar's work range from $1 to 50 cents. These two text-books, carefully edited and improved as each edition appeared, constitute a reliable record of the evolution of the practice and machinery of printing in America. Text-books of this class, combining rarity with intrinsic historical information, are recommended to collectors. There are many of them. If residing in a large city, the collector will search in the secondhand book stores for the books or prints he desires. He will get into touch with reliable dealers in rare books in other cities and in foreign countries who issue catalogues of their finds. Nearly all dealers in rare books will send books on approval to buyers at a distance, so one need not buy blindly. Collecting involves much study of books, but if one has the true spirit it will not take long to become an expert in the chosen line.

The following early American text-books are comparatively rare and desirable: C. L. Adams' "Abridgement of Johnson's Typographia," Boston, 1828; A. N. Sherman's "The Printer's Manual," New York, 1834; Theodore Gazlay's "The Practical Printer's Assistant," Cincinnati, 1836; George Trumbull's "Pocket Typographia," Albany, 1846, and E. Grattan's "The Printer's Companion," Philadelphia, 1846. None of them is expensive.

[The next article will relate to books on the history of printing.]

System for the Country Office

By LEON LESTER

RECENTLY while visiting a printing-office in a small town, the writer's attention was called forcibly to the fact of the lack of system in the average country shop. The proprietor entered the office and asked the foreman — who, by the way, was also the whole "force" — if he knew where the copy had been placed for a telephone directory gotten out a month or so before. It seems that the telephone company had found an error in the completed work and had blamed the mistake on the printer, as usual. The foreman replied that he did not know where the copy was, but he "guessed" it had been destroyed long ago; and judging from the lack of results following the thorough search that was made for it, it undoubtedly had.

The writer could not but compare this state of affairs with the systematic manner in which such things are taken care of in a certain other small shop with which he is familiar. In a minute's time the original copy and a copy of the completed job can be found, no matter how long ago the work was done.

It appears, however, that this lack of system, especially in the matter of keeping a record of the jobwork turned out and the prices charged for it, is the rule rather than the exception in country offices. By the adoption of a simple job-envelope and card-index system the troubles of the printer who can not remember what he charged Mr. So-and-So for that last job will resolve themselves into nothingness; and the printer will experience a considerable degree of satisfaction in the knowledge that he can in a few

Name *Smith, J. C. 697 Western ave.*

Job No.	Date	KIND OF JOB	Stock	Quantity	Price	Add
576	6/14/12	Letterheads	Wht. Bd.	500	$2.00	25¢

Index Card for Keeping a Record of Jobs Passing Through the Office.

moments obtain this information, together with much other important data concerning the job, from a source that does not guess or forget.

Very few country printers will go to the trouble of installing an elaborate cost system, to say nothing of keeping it in shape after it is installed. For these — and for many others who do not style themselves country printers — there is a simple and convenient system which has been tried in a number of small shops and found to be as satisfactory as it is simple and convenient. It consists of the usual numbered job envelopes, with blanks on each one to be filled in with the customer's name and any other information regarding stock, cutting, tabbing, time, etc., the printer thinks may prove useful in the future. These envelopes, each containing a copy of a completed job, together with the original copy for that job, are arranged in numerical order and placed, a hundred in a package, in some easily accessible place, preferably shelving arranged for the purpose. Each package may be secured by a cord,

but a rubber band is much easier to remove and replace. In addition, each 100 should be plainly marked with the 100 corresponding to that package. For instance, the first package, if you begin numbering your jobs with number 1, will contain envelopes numbered from 1 to 99, inclusive, while the second package will contain envelopes numbered from 100 to 199, inclusive, and so on. Now the first package should be numbered 1; the second, 100; the third, 200, and so on. Suppose, now, you wished to refer to job No. 65; you would find it in its proper place in envelope No. 65 in package No. 1. If you wanted to find job No. 209, you would locate it in envelope No. 209 in package No. 200.

In addition to the envelopes, and forming a very necessary part of the system, are the index cards, which may be made any convenient size and ruled on one or both sides approximately as shown in the illustration.

Now, suppose Mr. Smith, who ordered 500 letter-heads of you some time ago, should call you up on the telephone and say that he wanted 500 more letter-heads like he had the last time. He will probably not give you the number of the job, although it may have been marked on the package when you delivered it; neither will he tell you what the wording was, nor the kind of paper, nor what price he paid. In fact, there are several things necessary to the production of that job which you will have to find out for yourself. Accordingly, you will refer to Mr. Smith's card, which will be found under the letter "S" in your index, and you will find that the last time Mr. Smith had letter-heads printed was June 14, 1912, that the number of the job was 576, the paper was Western bond, and the price was $2 for the 500, which, you will note, by referring to the last column on the card, was 25 cents less than the job was worth. On perceiving this, you will, of course, resolve to charge $2.25 this time; and probably Mr. Smith will not "kick" any more when the bill is presented to him than he did when he paid for his letter-heads before. The card, as stated above, will show you, among other things, that the number of the job is 576. You will, therefore, refer to package No. 500, where envelope No. 576 will be located. This envelope should contain a copy of the letter-head in question and also any other information which it may have been thought best to record concerning the job.

The advantages of a system of this kind should readily be appreciated, as it is one that can be installed with very little expense or difficulty. Of course, some printers who have, perhaps, more elaborate systems, may think this is a poor makeshift, while others, who have no system at all, may think there is too much detail about this one. To the former it might be said that it is not intended for their use, but is merely a device to bring order out of chaos, which, seemingly, reigns supreme in many small shops. To the latter it may be said that it is the writer's belief, backed up by several years' use of the system, that it will amply repay any printer who has no such system to install this, or a better one — if any better can be found for his particular needs — at once, for the benefits derived will, in a very short time, more than make up for the initial cost and the time necessary to keep it up to date.

The Fable of the Printer Who Succeeded So Well He Failed

By EVERETT R. ROEDER

MACDOODLE opened a print-shop. MacDoodle landed the jobs. How work did fly into that new shop of MacDoodle's! That fellow MacDoodle simply landed the business wherever he went after it. The tough buyers, whose hides had long withstood the attacks of the old-timers, easily fell to this newcomer. Mac filled his shop so full of orders that he had the whole works going overtime.

Now be it known that Mac was just to the buyer. He was generous. He was generous unto a fault.

But Mac was green. He was as verdant as the grass that comes in the springtime. He knew not the hardships of the printer. His only god was that elusive siren, "Orders." Mac's shibboleth was "Land the job." He whistled it. He hummed it. He sang it. With it he lulled himself into believing he was making money.

His bank balance dwindled. This, so Mac said, was because it took capital to launch a new business; and that verily the money would come back to him even as bread cast upon the waters. So saying, he went merrily on landing the jobs.

Verily, Mac was innocent. He was like unto the guileless lamb.

So there cometh a day when MacDoodle, the printer, had to his credit in the strong-box of the bank, naught.

Then he turneth to a mass of documents, each one like unto the other, and each one bearing that mystical inscription, "To bill rendered."

And then and there those of the inhabitants known as creditors gathered in front of his shop. The assemblage was vast unto the size of a mob, and from this mob a doleful wail arose — "MacDoodle, we want the dough."

But Mac answered not. So the mighty hand of the law, verily the sheriff himself, entered and drove Mac from his shop.

MORAL.— The printer who taketh not into consideration costs, holdeth open the door for the sheriff.

TOIL

He worked all night and he worked all day;
He never hinted at all of pay
For he loved the work that he was at,
Though his sides grew hollow and his front grew flat.
He was piling up wealth in golden store —
That is, in his mind — for near a score
Of years, and then one summer day
He figured his income in this here way:
"A printing-plant and mortgage note
That balance each other sure gets my goat."
Some creditors grinned, and one, with a scoff,
Said: "'Sfar as you go, Old Top. Get off."

Printers of Note—The Stephens

By WALTER C. BLELOCH

BEYOND doubt the most remarkable family — all things considered — identified with the early days of printing when the profession was considered an honor and was handed down from father to son, is the family of French printers known as Stephens, but whose family name before being Anglicized was Estienne. This family furnished a continuous and unbroken succession of printers, all of them famous in the history of the art, for a period of two centuries. Many of their best works were issued during and notwithstanding the religious wars which practically disrupted all of Europe during that period.

A careful study of the individual careers of the members of this family is exceedingly interesting, and it is a matter of regret that lack of space forbids the history of each individual of the family being given in detail. Owing to the repetition of the name Stephens during two hundred years, a great amount of confusion has been caused in the history of the printing art, but upon one point the Stephens were all alike — they were all masters of the art in every sense of the word.

The first printer of this name and the head of the family was Henri Estienne, whose three sons are now designated as Francis the First, Robert the First, and Charles. Robert the First, who changed his family name to Stephens, also had three printer sons, known as Henry the Second, Robert the Second and Francis the Second. From this point on it is a rather difficult matter to follow the family connections, the "Seconds" being followed in direct succession by the sons, grandsons, nephews, grandnephews, great-grandsons, etc., until the brain of even the proverbial Philadelphia lawyer would be taxed to the uttermost to distinguish between them.

It is said that Henri the First was a man of noble birth who became interested in the (at that time) new art of printing, and gave up all claims to his title in order to take up the profession. That he was a man of much learning there can be no doubt, and it is equally certain that he devoted himself to the art with all the power of his physical and mental forces. Just when he started — as in the case of other early printers — is not definitely decided by those who have previously written of this family, but the year 1496 finds him with the University of Paris as printer. In 1504 he started an office of his own and is said to have published over one hundred different works, the last one being issued in 1520. All of his works were printed in Latin — a roman letter being used in the bulk of them — and were principally upon scientific subjects. For an imprint he used the coat-of-arms of the University of Paris in connection with his initials.

The widow of Henri married a printer named Colines, who continued the business, and Francis the First appears to have remained with him for some

time before starting an office of his own. He (Francis) soon became noted for the excellence of his work, most of which appeared between the years 1535 to 1550, using a roman letter and also an italic. His imprint consisted of a pedestal bearing a book, upon which stood a vase from which a vine was growing. Francis the First learned one thing which many printers of this day realize — the fly-leaf of one of his volumes carrying in Greek:

"Of all things, the most difficult is to please everybody."

Robert the First also remained in the shop with Colines after the death of Henri, and in 1524 became owner of the original establishment. His wife is said to have been a very highly educated woman, the daughter of a prominent man, and his house soon became the meeting-place for all of the noted scholars of the day. One of his works was a Latin dictionary, which one authority states occupied the entire time of two presses for two years; this work appeared in 1530 and attracted so much attention the King of France appointed him "Royal Printer." Some of his works were upon religious subjects, and later on caused him to take refuge in Geneva, where he continued in the art, issuing at Geneva some of his most noted works, and dying there in 1559.

Charles is considered to have been even more learned than his brothers, Francis and Robert. He was originally a doctor, and is said to have written several books upon medical subjects. He left the medical profession and started a printing-office, producing a number of volumes which are considered by some far superior to the work of the other members of the family. For this work he was made King's Printer, and remained so until 1561.

Henry the Second — considered one of the most learned men of his day — published his works under a special privilege from the king, his first work appearing in 1554; this is considered a remarkable specimen of printing. It is said he in 1569 originated the idea of issuing a catalogue of his works, of which he at that time had quite a number. His most remarkable work was published in 1572, and is known as the Greek Thesaurus. This was issued during the religious troubles and was partly printed in Geneva. Both Henry the Second and his father, Robert the First, used an olive-tree for an imprint.

Francis the Second, Robert the Third, Paul, Joseph, Antoine, Gervaise and Adrian all added their pages to the history of the family, and all became very prominent. The volumes issued by them were of the highest order, many of them being held to-day in museums and historical societies.

One historian has said that France is more indebted to the Stephens for its progress than to any other family in the history of the nation.

What printer lives whose work some centuries hence
Will live to give him consequence,
Like that which lives and gilds the memory
Of printers now long passed away?

New Home of the Philadelphia Typothetae

THE building shown in the accompanying illustration demonstrates the activity of the Typothetæ of Philadelphia. Located at 1116 Girard street — a quiet, little side street in the heart of the city — this building has been converted from a misused old-time residence into a thing of beauty, inwardly at least, and the organization is to be congratulated on its comfortable, home-like quarters.



Printed from two-color engravings (a halftone key with zinc color plate) prepared and furnished by Gatchel & Manning, Philadelphia.

The first floor is devoted to the offices, and is finished in light and dark brown wall paper with white woodwork, with the exception of the railings and partitions, which are in early English oak. The reception room contains telephone exchanges communicating with all parts of the building. The next section harbors the publicity department, which looks after the many details of correspondence and reporting. The department of estimating and printing-office efficiency occupies the balance of the front offices, and the cost-finding and accounting department and the labor and collection bureaus, together with the bookkeeping department, are located in a convenient manner in the offices at the back.

The secretary's office is comfortably located on the second floor just off of the library and lounging rooms. The ceilings in these rooms are 16 feet high, are papered in light brown with cool, green walls and white woodwork; and with appropriate mission furniture in fumed oak, and good-looking rugs, little is left to be desired. A massive library table contains all the trade magazines, a smaller table the telephones; leather-cushioned davenports, arm chairs and rockers afford comfort, and a writing-desk, convenience.

The dining-room on the third floor is especially attractive with its two shades of brown wall paper and pastoral border, dainty window shades, bare-top tables of weathered oak, Windsor chairs and willow-ware dishes. It is, in fact, a room where you will relish your meals without any additional "appetizers." A regular table d'hote luncheon is being served every week-day noon, and supper and evening lunches whenever desired. A daily average of between thirty and forty avail themselves of this feature of the club, which brings the men into closer touch with one another than ever before. The kitchen, a model of cleanliness, in blue and white, is directly back of the dining-room.

The fourth floor has been made into one big room 42 feet long by 20 feet wide, where general meetings are held. The decorations here are also in light and dark brown and white.

On the fifth floor a storeroom is provided with spacious shelves, and the front room will probably be converted into a pool and billiard room.

The floors throughout the building are covered with thick cork linoleum, which affords a soft, quiet covering to the rough boards which have done duty for nearly a century. The stairs are painted white with dark-stained treads, which are also covered with corrugated rubber with brass nosing.

The building is lighted throughout with electricity and the fixtures are of an antique design in keeping with the quaint woodwork and construction of the building. Running hot and cold water is another convenience.

This beautiful new home, with its club features and conveniences, is accessible to members night and day, and is attracting considerable attention not only among the membership, but the trade in general as well, and will undoubtedly be the means of increasing the membership of this progressive organization. Visiting printers, supplymen and all others identified with the craft will receive a cordial welcome and will find the clubhouse convenient headquarters.

BOOSTERS

I muse on what the printers tell,
Of work they do and work they sell;
And, my, how cute the things they do,
And yet how kindly hearted, too:
They do not want to see another
Do more than they would for a brother
Who needs the printers' art to dress
Or boost his goods and bring success.
In solemn conclave printers sit
And with discretion, tinged with wit,
Debate how best to make this sphere
A better place because they're here.
Long may they flourish, talk and boom
The printing trade — there's lots of room.
Let every booster lend a hand
And whoop 'er up to beat the band,
For that's the notion, so they say,
That justifies Typothetæ.

THE SANE FOURTH

My grandma says that long ago the little girls and boys
For July 4 saved up to buy their things to make a noise:
Rockets, guns and crackers, with powder blue and red,
And pistols and torpedo things, with wheels that
run and spread
A lot of sputtering sparks and squirm around about
your legs,
And big boom-booms they fire off in old tin-cans and kegs.
It must have been a lot of fun—I'd love like anything
To celebrate like that, and not just wave a flag and sing.
And I told grandma so, and then she took me in her lap
And told me all the awf'lest things—'m-m. There was
a little chap
(I ast her what a "chap" was. She said "Well—never mind,
There's plenty of 'em, goodness knows, but few
much use, you'll find.")
But that the little chap got hurt—he was a little boy—
And all blowed up with powderworks—his name
was Willie Roy—
So now he is a man growed up, and cannot walk or see—
But what has Willie Roy to do with fireworks for me?

Carmen H. McQuilkin



EDITORIAL

THOUGH pleasing to the general public, it is specially so to those of the printing industry to hear Postmaster-General Burleson say he is going to secure efficiency in the Postoffice Department before he is going to bother about surpluses — fictitious or real. As we have always contended, a surplus does not necessarily prove that this department has a capable or efficient executive. Its first — if not sole — duty is to give the public the best possible service. If we are to have a surplus from the postoffice it will come from extending its functions and not from narrowing them. Enterprise and efficiency — not parsimony and incompetency — are the elements that will bring monetary success to the Postoffice Department.

Protecting Designs.

Furniture manufacturers and manufacturers of all kinds of wares in which the elements of distinctive design are of value, such as the typefounders, lacemakers, potteries, etc., are subscribing to a fund to aid in bringing about the passage of an amendment to the law or a new law of registration to protect the industries from the piracy of designs. The enormous and growing commercial interest invested in manufactures of which design forms the main or a very important value demands that the laws shall be amended to rectify the loose and lax conditions which give no protection to the fruit of inventive skill and taste and the expenditure of great sums in developing designs. The typefounders have time and again endeavored to secure protection for new type-designs, but what success has been achieved by them has been achieved at the cost of long and expensive lawsuits. When it is known that to produce a successful type-face and place it on the market and advertise it and distribute it to the various agencies involves an expenditure of from six thousand to twenty-five thousand dollars, it would appear that such enterprise should be protected, for public policy assuredly recognizes in the copyright and patent and trade-mark laws protection as an incentive to invention in the arts and manufactures. The movement now well advanced comprehends as subscribers manufacturers in all industries in which the subject of design is of importance, and the effort is to be made to secure by act of Congress an extension or amendment to the United States patent laws as will admit of the registration and protection of commercial designs.

Charging Employees for Losses Due to Neglect.

Should employees be held financially responsible for losses due to carelessness or neglect? If so, to what extent? What is a foreman's responsibility? To what extent does the O. K. clear pressman and feeders?

These questions recently submitted by a correspondent open up an opportunity for considerable discussion. It must be acknowledged that the promiscuous charging of employees for losses would be detrimental, and would have a degrading effect on the working force. Accidents will happen, mistakes will occur, even under the closest supervision; and to make a practice of charging for every error would most certainly be bad policy.

On the other hand, where losses are constantly occurring on account of carelessness or indifference on the part of the employee it would seem only right that, if after having his attention called to the matter, he made no effort to overcome the difficulty by improving himself or being more careful, he should be charged for the loss sustained through his carelessness or be dismissed from service. Those there are who, no matter how hard one tries to assist them, will take advantage of leniency, and pressure must be brought to bear upon them before they will make any attempt to improve themselves.

The foreman's responsibility is a subject too large for proper treatment in limited space. It must be borne in mind, however, that every employee is under moral obligation to those who are "paying the bills." This applies as well to the other question; for while the O. K. is supposed to be final and to clear those handling the job after it is placed on, it does not excuse any employee letting an error that has been missed go through just because the job has been O. K.'d. The old saw "We are none of us saints," can also be stated "We are none of us perfect." The old song goes: "Accidents are apt to happen in the very best of

families; people oft forget their punctualities"; and so it is that mistakes will creep in be we ever so careful, and the Golden Rule may well be applied by all concerned.

Printers and the Parcel Post.

There is considerable discussion in the craft concerning the application of parcel-post rates to printed matter. Frequently we hear lamentations because all the products of the press were not included in the new classification. It is not as well known as it might be that to do so would produce a revolution in some branches of the industry. The article by Mr. Crain in this issue is illuminating, and a reading will help one to see why the trade is playing with dynamite when it is dealing with postal rates. As far back as last August, when the parcel-post bill was before Congress, THE INLAND PRINTER directed attention to this danger. At that time the spokesmen of the various trade organizations opposed the inclusion of printed matter in the parcel-post classification. The third-class rate is one cent for every two ounces or fraction thereof; the parcel-post rate of one cent an ounce up to four ounces would mean a rising scale like this:

1-ounce package, 1 cent (no increase).
2-ounce package, 2 cents (increase of 1 cent).
3-ounce package, 3 cents (increase of 1 cent).
4-ounce package, 4 cents (increase of 2 cents).
5-ounce package, 5 to 12 cents (increase of from 2 to 9 cents).

Or, to put it another way; now a booklet and envelope weighing six ounces can be mailed to any part of the United States for three cents; if they were sent by parcel post the rates would be:

5 cents for first zone.
6 cents for second zone.
7 cents for third zone.
8 cents for fourth zone.
9 cents for fifth zone.
10 cents for sixth zone.
11 cents for seventh zone.
12 cents for eighth zone.

The special rate printed matter enjoys and the light weight at which much of it must be distributed, make the problem difficult. As Mr. Crain says, the parcel post seems to be a good thing for the printer, but it would prove injurious to many of the printers' best customers, as it would raise the cost of distributing catalogues, booklets and like advertising matter to a prohibitive point. If we are not misinformed, the third-class rate would apply in any event to mail coming from foreign countries, which in effect would leave our industry open to competition, though our raw material is taxed and we are doing business on a protective basis.

At one time it was thought printed matter would be included in the parcel-post classification. A large Eastern house became alarmed when it found that the change meant an increase of nearly $400,000 in its postage expenses, and was preparing to ask bids from Canadian and British printing-offices when printed matter was eliminated from the parcel-post law.

It should also be borne in mind that parcel-post legislation gives the executive branch of the government large powers, and the department can do much to expand the service without consulting Congress.

Troubles of Weekly and Small-daily Publishers.

Our friends in the Canadian weekly and small-daily fields are pestered by what they call the "dollar daily," by which is meant a metropolitan-like paper which sells in small towns and the country for a dollar a year. That may be called fierce opposition when it comes to securing and holding the elusive subscriber. The smaller publishers must regard this as their most dangerous menace, because they want to meet the opposition by raising the second-class postal rate from one-quarter of a cent to one cent a pound. They reason that if publishers of big dailies are required to pay about $1.25 a year postage on each publication they could not sell for less than $2 to $3 a year. The reasoning is fallacious, and we are surprised that it should make any appeal to men engaged in the publishing business. The "dollar-daily" people would of course exhaust their resources before they would let the burden fall on their subscribers.

In the natural order, they would recoup themselves by a slight increase in the advertising rates, for which they would promise increased circulation, and do their best to get it, which would mean more trouble for the "small" fellows. Even if the law compelled the subscriber to pay the increased postage — which is inconceivable — the larger publishers could meet the impost by some sort of "premium."

At a distance and as a straight business proposition, we should think Canadian publishers would desire to retain the quarter-cent rate and consider themselves lucky. The problem of the weekly and small-daily editor in Canada is not a new one; it is simply an incident of increasing population and improving transportation facilities. It has bothered American publishers without number. The remedy is not in putting obstacles in the way of the "dollar dailies," but in giving more local news — news that the larger papers can not give. It is in order to do this that so many American small

publishers purchased typesetting machines. The Canadian publisher who is wise will follow that example, and develop his local paper along its natural lines — let it perform its proper function of giving the local news and discussing local issues.

Why an Advance in Freight Rates.

The railways are finding themselves in much the same position as the printers did some few years ago, and as some printers are still finding themselves: after the year is over there is not much left to meet the repair bills and the replacing of worn-out machinery. Hence the railways want more pay for their service, just as the printers want more money for the work they have been doing sometimes at cost, sometimes at a loss. Railways have cut prices in competition just as printers do and are doing. The law allows a railway to cut all it wants to but makes it difficult to go back to the higher figure. It is quite popular to damn the railroads, just as in the old days anything that went against the boss must be all right. The railways should have a fair deal, and if great services are demanded of them the pay should fit the service, otherwise they must cut the service to fit the pay.

The ratemaking power at present is vested in the States. The federal government is decreed to be the sovereign owner of all navigable waterways. It would seem that the principle involved in the public policy which confines the ownership of navigable rivers to the federal government would also obtain in the ratemaking power, for assuredly public policy requires that so vast an influence in the country's development as the railway interest should have a foundation of security in the federal government. It is obvious that the legislations of the various States on railway matters are prone to lead to confusion, expense and loss. The adjustment of rates is a federal office; more obviously so and more easily exercised than the job of equitably distributing its authority in the matter of water-powers and riparian rights.

Dishonest Dealing.

Price-cutting and shady methods seem still to be indulged in by some unscrupulous dealers. What permanent good comes from them, or whether or no those practicing such methods gain anything thereby is a question. It is common knowledge, however, that a child once burned keeps away from the fire afterward; and a customer "stung" is a customer "gone," and also one of the worst advertisements possible to have. A satisfied customer is not only a repeater; he is also carrying, perhaps unconsciously, a continuous testimonial of the service rendered him, and is indirectly turning others into the path leading to the door of the one who has served him.

The following letter sent to THE INLAND PRINTER has its message:

"Speaking about prices for jobwork, I should like to tell of an experience I had recently. I had not been in business very long. Was trying to get a start with two Gordons on the West Side, and intended to work along 'cost system' lines. After three months of that I wasn't getting anywhere. All the shops about were beating my prices. One day I got a chance to figure on five thousand postal cards, card and four rule lines, customer to furnish the cards. My price was $2.50 — really too cheap. But another printer took it for $1. I found out who got the job, and shortly after met him on the street. I asked him how he could possibly live on such prices. 'Oh, easy enough,' he answered; 'made good money on that job.' I told him that was ridiculous. 'Why, man alive,' he said, 'I got $18 for that job.' Eighteen dollars? How could that be? 'Why,' he said, 'I got $1 cash and stole 1,700 cards.'

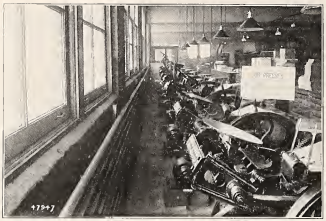
"And I learned that he wasn't the only cheap printer that was making good by robbing furnished stock whenever he could, by hook or crook.

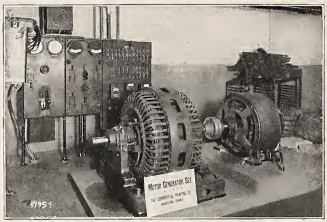
"But, you say, such fellows can't last long. Well, there's a new crop always coming, and how can an honest printer live meantime?"

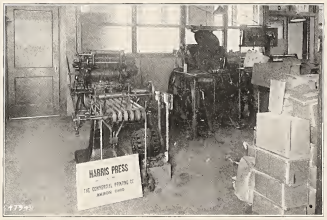
It seems impossible that such conditions exist, and the only consolation to be held out is the fact that such tactics can not make for permanency, and that honest methods, while possibly carrying with them a certain amount of hardship, win out in the long run.

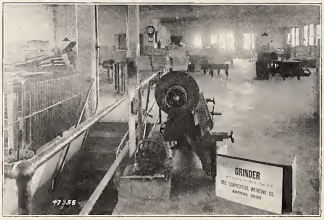
DISTRIBUTION.

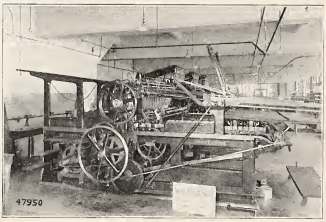
Go tell the people far and wide the merit of your ware,
But don't forget the printer-man who with judicious care
Exploits the merit of your stuff and shows its value clear
To make the printing well fulfil its mission and appear
In guise so fine and richly dressed that he who runs may read,
Which is the kind of stuff for which there is a crying need.
Of course you know your business best, for who would dare dictate
To men who have the brains beneath the hair upon their pate
Like to the purveyors of goods for those who printing buy?
Not us, indeed, we are not built on lines like these, we try
To whoop it up the best we can for those who buy or sell,
Just mildly hinting now and then that we for quite a spell
Have watched the advertising in journals large and small
We never get a crack at, but never take a fall
Out of the man who thinks it wise to strew the papered way
With ads. in papers of a class that live but for a day.
This is a question for all hands to wisely well discuss,
But not a question for us folks to shed our shirts and fuss.
"There's reason sure in roasting eggs," and reasoning in this way,
We try to prove that ads. with us are surely ads. that pay.
We do not try to prove, of course, by argument alone,
For wise men such as you-alls are desire to be shown.
We make a common cause with you a service to dispense
Whereby the printers get your stuff, and finding it immense
All read with greater interest your ads., then file away
Your samples duly indexed and send orders every day.
Because the orders come to them from customers well pleased,
We all trot around the circle and not one of us is feazed.



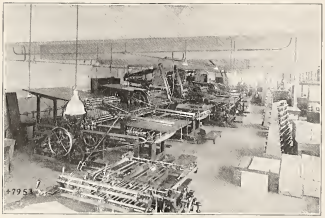














VIEWS IN THE PLANT OF THE COMMERCIAL PRINTING COMPANY, AKRON, OHIO, SHOWING ADVANTAGES OF INDIVIDUAL MOTOR DRIVE.

Written for THE INLAND PRINTER.

MOTOR DRIVE IN A MODERN PRINTING PLANT.

BY M. C. TURPIN.

ONE of the most important industrial advances of the past decade has been the adoption of electric-motor drive in almost all manufacturing lines. The extension of the use of motors has been rapid but not easy. The advocates of the electric drive have had to force every step of the way, showing manufacturers by actual facts and figures that this modern method does save money and produce better results than other forms of drive.

Printing is one of the industries that is especially benefited by electric drive. In recent years the attention of printers has been directed to the cost of production, and careful analysis of each item of expense that has been made by most printers has contributed largely to the rapid adoption of motor drive, especially of individual drive, meaning by that term the use of individual motors for each machine or small groups of small machines.

Stated broadly, the reasons why the electric drive is beneficial to printers are: (1) More impressions can be obtained per hour. (2) The work is more uniform and of a higher grade. (3) There is less handling of stock. (4) Working conditions are improved, with more light and air and less dirt.

Before determining how these results are obtained let us examine a typical, modern, electrically operated plant.

The Commercial Printing Company, Akron, Ohio, in the spring of 1912 moved into a new building. In their old plant, their power had been obtained from gas engines, and the various machines were driven by belts from line-shafts. In the new plant they determined to use individual motor drive with power from the local electric plant, mainly for two reasons: to obtain a lighter, cleaner shop, and to be able to arrange their machines to the best advantage.

Fig. 47953 shows a general view of the pressroom and proves that the first point has been gained. Note the absence of belts and overhead shafting. There is nothing here to obstruct light; nothing to throw dirt or drip oil on the work. There is also evidently less danger to employees, and the presses are more accessible.

As the second point — the better arrangement of machines — a motor-driven press can be placed wherever desired. It does not have to conform to the position of the line-shafts and can be placed crosswise if necessary. Heavy and light machines can be located together, and any machine can be placed on any floor. Hence the stock can travel through the plant by the most direct and shortest route. This means less expense for handling, quicker production and much less congestion.

The Commercial Printing Company has arranged the plant so as to enjoy these advantages of electric drive to the fullest extent, availing itself of the assistance and advice of the motor manufacturer to make the plant as efficient as possible.

In order to do this, the presses and other machines which require speed adjustment are driven by direct-current motors and machines such as stitchers, routers, molding machines, cutters, perforators, etc., are driven by alternating-current motors.

Fig. 47950 is a near view of one of the presses, showing the motor installed where it takes up no valuable room whatever. The pressman has full control of his press, the movement of a single lever being sufficient to start, stop, and control the speed. He has the choice of a large number of speeds, so that the job can be run off at maximum permissible speed. Where mechanical speed-changing devices are used, there are gaps between steps; since the probabilities are greatly against one of the steps providing exactly the right speed, the press must generally be run somewhat more slowly than the job permits. Hence with the motor drive more impressions per hour can be obtained.

A further advantage of motor drive is the uniformity of speed. Where the press is driven from line-shafts there is considerable slippage on the part of the various belts that make up the transmission system, and as this slippage is not uniform the speed of the press is irregular. As every printer knows, such irregularities lower the grade of the work.

In addition to obtaining more impressions per hour, there are fewer shut-downs in an individually motor-driven plant because trouble with one machine, or with line-shafts and belts, does not necessitate shutting down others, each machine being entirely independent. Furthermore, central-station power service is always more reliable than that from private plants, so that there are fewer delays from power troubles and no loss of time in starting in the morning. All these factors together permit a very considerable increase in production.

Overtime work is made much more economical. Any one machine, whether a press or stitcher or punch, can be run independently at any time, the operator of the machine being the only attendant required.

The decrease in the expense of maintenance and repairs is quite an item. Motors are most reliable machines. They require only an occasional inspection and lubrication, and can be depended on to give years of satisfactory service. Motors form a striking contrast to engines, line-shafts and belts, which require constant attention from experienced workmen and are always in need of repairs of some kind.

The Commercial Printing Company receives its power from the Northern Ohio Traction & Light Company. The alternating-current motors are driven directly from the lines and a motor-generator set supplies current for the direct-current motors. The motor-generator set consists of an alternating-current motor and a direct-current generator. The lighting company owns the motor and allows it to run continuously day and night. The printing company is, however, charged only for the current delivered by the generator, so that, though power is available at all times, there is no expense for it unless it is actually being used.

The electrical equipment of this plant was manufactured by the Westinghouse Electric & Manufacturing Company.

THE TYPES AS THEY SLIP.

"Eleven sheep, destined to be veal this afternoon, were being driven along King street East." — *Toronto Daily Star.*

"He sang of the gilded courts of kings, and the tears dripped unheeded from the listeners' ears." — *The Story Teller.*

"Five beautiful colored plates, from water colors of 1817; £8 8c; Turner's lost period." — *Evening Standard.*

"A large crowd of men gathered round the police station and many threatening epitaps were hurled at the police." — *Dundee Saturday Post.*

"Her head was crowned with gold and her small figure draped in a deeper shade of glue — a costume which she is expected to wear at the coronation ceremony." — *Bombay Gazette.*

APPRENTICE PRINTERS' TECHNICAL CLUB

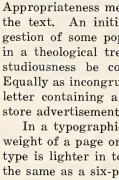
NO. XXXL— BY W. E. STEVENS,
Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

Selecting and Placing Initial Letters.

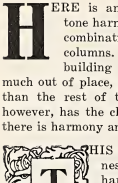
The intelligent selection of an initial letter necessitates a consideration of three things — tone harmony, shape harmony and appropriateness. Harmony means that the details or parts of a design should be congruent; they should have something in common; produce unity of effect. Appropriateness means consistency between the initial and the text. An initial containing in its decoration a suggestion of some popular sport would hardly be consistent in a theological treatise, nor would an initial suggesting studiousness be consistent in a summer-resort booklet. Equally as incongruous or inappropriate would be an initial letter containing a musical ornament used in a grocery-store advertisement.

In a typographical sense "tone" refers to the color or weight of a page or its parts. A page of Old Style Caslon type is lighter in tone than a page of Heavy Caslon type, the same as a six-point rule is heavier in tone than a two-point rule.



THE initial letter here used is too heavy to harmonize in tone with the type. It is too black — apparently standing out in front of the reading-matter and clamoring for attention. When reading these lines the eye is irresistibly drawn toward the initial as it is the dominant factor of the paragraph. In a warren of white rabbits a single black rabbit would be very conspicuous, more so than would a gray one, as black and white are in greater contrast than white and gray.

HERE is an initial that violates both shape and tone harmony. It is too condensed to look well in combination with the Century type used in these columns. A tall steeple if placed on the Capitol building in Washington, D. C., would look very much out of place, as it is a different style of architecture than the rest of that magnificent building. The dome, however, has the characteristics of the building proper — there is harmony and unity of effect.

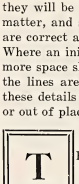


THIS initial has practically the same grayness of tone as the type-lines, therefore it harmonizes and seems to be a part of the paragraph rather than being set into it. It is auxiliary to the type rather than predominant, and in consequence legibility is not impaired. Therefore, in order to produce the greatest legibility and to see the page or paragraph as a consistent whole, one must select initials that harmonize in tone with the type. If harmony can not be preserved by using a decorative initial, a plain letter of the same style of type as the text should be used. Harmony should not be sacrificed for decorative effects.

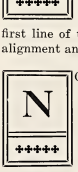
HOW much more pleasing this initial is than the condensed form. In selecting this initial harmony has been considered. In Hegel's "Philosophy of the Beautiful" is the following line: "The pleasure in harmony consists in its shunning differences too rude and oppositions too startling, for the accord must be more apparent than the difference, and never, or but momentarily, be lost sight of."

Not only should consideration be given to harmony between the initial and the type but to harmony between the initial and the page as well. A long, narrow page would call for a letter of the same proportions, while a page more nearly square suggests an initial of the same shape.

Now let us take up the placing of initial letters so that they will be properly and pleasingly aligned with the text matter, and so that the margins between initials and text are correct and in accord with the character of the letters. Where an initial is used in a page of widely leaded matter more space should be allowed around the letter than where the lines are solid or single-leaded. Lack of attention to these details often results in an initial appearing crowded or out of place.



THE margins around this initial are too narrow because of the wide areas of white space inside the rules. The character of the letter is open, therefore the margins should be generous in order to conform. This paragraph also illustrates an improper alignment of the first line of the text. In the following paragraph correct alignment and correct margins are shown.



NOTE how much more pleasingly this letter is placed than the one above. It has a fixed appearance, while the other letter seems "out of register." When placing decorative initials which have well-defined outlines the first line of the text should be aligned with the top of the border or decoration, but where the initial is surrounded by irregular decoration alignment is made with the top of the letter proper.

When stock initials of the proper size and tone are not available, as is often the case, letters constructed with

rules and border-pieces or ornaments can be substituted, as in this paragraph.

IN this initial the decoration is irregular, which, if alignment was made with decoration, would make the first line of the text appear too high. Therefore, alignment is made with the letter proper. A study of typefounders' catalogues will give one a good insight into the proper treatment of different styles of initials.

LETTERS such as A, L, T, V, W and Y present certain difficulties because of their irregular forms. L and A are especially bothersome, as, in order to get the best results, the letters must be mortised at the top. A wide area of space between the initial and the rest of the first word is rather unsightly. Note in this paragraph how, by mortising, the first word is kept together. Without mortising it would seem to have no connection with the initial.

WE know that ordinarily all lines at the side of an initial, with the exception of the first, are indented. In the letters T, V, W and Y, however, the widest parts of the characters are at the top, therefore indention is not desirable. Imagine how uneven the spacing around the initial in this paragraph would be were all side lines but the first indented.

Specimens.

CARL E. GRUBER, with the Jos. Betz Printing Company, East Liverpool, Ohio.— Your specimens are very commendable, allowing of no criticism. Especially do we wish to commend your knowledge of the proper type sizes to use, according to the size and nature of a job, in order to bring out the lines in their relative importance. No principles or rules can be given governing this point. It is a question of taste and of knowing that striking display is not a matter of large type sizes but of contrasting sizes. We take pleasure in awarding you a Certificate of Excellence.

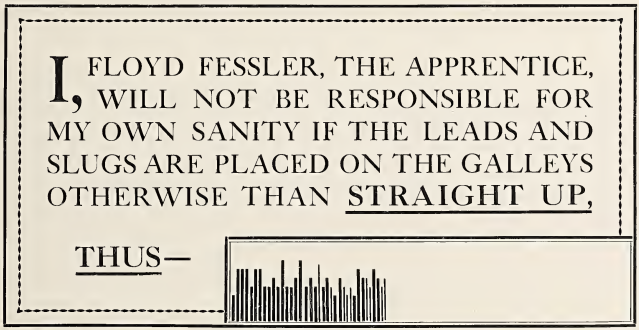
JACK KEEP, with The Creller Press, San Diego, California.— The specimens which you submit are very pleasing. In the "Cudney" business-card an improvement could be made by setting the two lines in the lower left-hand corner in a size smaller type, thereby showing better contrast between the type sizes used. In the "Creller Press" ad. one-point face rules underscoring the word "Printing" would be in better harmony with the tone of the type than are the hair-line rules. We are pleased to award you one of our Certificates of Excellence.

OLIVER J. MOORE, with The Law Reporter Printing Company, Washington, D. C.— The corner-card which you submit for criticism is very nicely handled. The dark green color you have used is very pleasing. The design is herewith reproduced (1).

EARL J. MYERS, with The Review Printing Company, Fostoria, Ohio.— The proof of a good workman is the *uniform* excellence of his work, and this we note in your specimens. Avoid at all times separating a postoffice from a State, as in the "Daubel" corner-card.

MARCUS A. ROLLINS, with the Highlander Publishing Company, Shelby, North Carolina.— In the ad. which you submit too many different type-faces are used. This produces a lack of harmony. To obtain harmony we must show unity of effect, and it is obvious that this can not be obtained if condensed and extended, and extremely light and heavy type-faces are all used in one design. We have sent a sketch showing how a better arrangement could be made.

CHARLES SCHWOERER, Chicago, Illinois.— Your specimens are excellent. The only suggestion we can make is in regard to the "Cast-



(a) Suggested by Floyd Fessler. Typography by George Benson, apprentice with The Henry O. Shepard Co., Chicago, Ill.

ing Club" ticket where half-point face rules instead of the hair-line rules would have been in better harmony with the tone of the type lines. It is herewith reproduced (2).

CONTRIBUTIONS.

Stacking Leads and Slugs.

Floyd Fessler, an apprentice with the Irwin-Hodson Printing Company, Portland, Oregon, sends in a very interesting contribution (a)— a suggestion which, if complied with, would alleviate one of an apprentice's necessary burdens. But the desirability of this idea lies not only in facilitating the sorting of leads and slugs but in preventing waste, as this material is easily bent and thereby made useless. It should be a rule in every printing-office that compositors *must* stack leads and slugs as suggested in the diagram.

Improper Conditions.

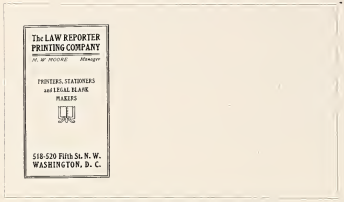
BY ARTHUR L. PALMER, INDIANAPOLIS, INDIANA.

Environment, I believe, has a great part to play in the success or failure of an apprentice. The conditions under which some boys work are repellent and discouraging. I for one, and I know others, worked under just such discouraging conditions, but only long enough to realize that

better jobs were to be obtained. The following few paragraphs will explain:

THE SHOP.

The shop was a regular fire-trap. Documents and papers were loosely piled in one corner in an unsystematic manner. If occasion should demand, it would be like hunting for a needle in a haystack to try to find the paper wanted.



No. 1.— Envelope corner-card by Oliver J. Moore.

The dust was so thick on the cases that I could write my name in it. The air was filled with the choking particles whenever the broom was used. The proprietor wouldn't think of buying sweeping compound or oil, which he knew would eliminate so much dust when applied.

One stove was provided. From that we received all the heat for a big room — a compositor knows how difficult it is to set type with cold hands. The fire-pot was cracked nearly all the way around, and every one expected sooner or later to see it fall off its base and set the building afire. Cuts were piled promiscuously in drawers, as the proprietor had no conception of the word "system."

In fact everything was arranged inconveniently. It was a rare occurrence to find a thing when it was most needed.

THE WORK.

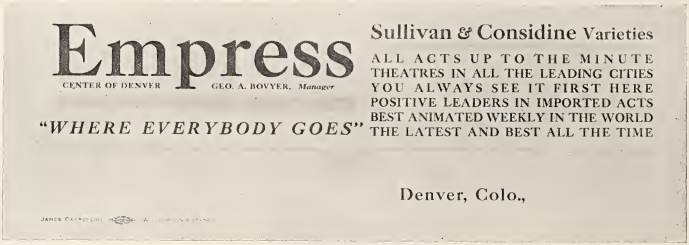
The apprentice comes to work with a smile. He opens the door and that print-shop smell of ink and paper assails his nostrils. The linotype operator yells, "Kid! gotta have some metal to-day sure, don't forget it." This in a very lofty and commanding tone. His minor duties performed, the devil then pushes the truck of dead metal the full length of the room in order to reach the elevator which conveys him to the basement.

The basement is a filthy place. Old ink-barrels, lumber, and trash of all kinds are thrown together. The wooden floor has worn through in many places, leaving great, jagged holes. Over these the disgusted apprentice pulls and tugs the heavy truck of metal.

The pipe that is supposed to carry the fumes from the metal-pot is unjointed and rusty. The apprentice stands over the metal-pot, stirring and pouring the metal into the molds, all the time breathing in the poisonous gases.

The pigs of metal are now hauled back and stacked behind the linotype machine within easy reach of the operator. Very soon the poor devil is getting a cursing because he didn't get all the dirt out of the metal.

Among other things he builds the fires, carries water, sweeps the floor, washes up the presses, strips cores, works the packer (rotary), makes wooden galleys to place the linotype on for conveyance to the customer and runs errands.



A prize-winning letter-head, by James Carretero.

Is it any wonder boys get tired of the business?

I do not exaggerate the above. They are experiences of mine and some of my personal friends.



No. 2.— Ticket by Charles Schwoerer.

That kind of work does not appeal to most boys desiring to learn a trade.

Help educate the apprentices in the right way, for they are to take the places of the older men of the craft. Place

the trade journals in their hands and tell them of the I. T. U. Course.

Most apprentices are, I am sure, eager to take advantage of any opportunity that is placed before them. They are ambitious and want to better themselves.

I believe that if better conditions were substituted for those I related, a more efficient compositor would be forthcoming.

Of course there are many, many shops where the "devil gets his due," but the above is one of the few where he doesn't. I am now working in a model shop. Here they know what a cost system is. Another apprentice has my former place, where those discouraging conditions exist.

"Do unto others as ye would that others do unto you," so the old saw goes.

Results of the Denver Contest.

The results of the April contest conducted for apprentice members of Denver (Col.) Typographical Union, No. 49, were as follows:

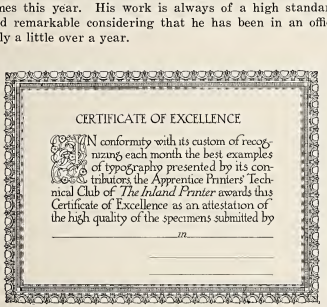
First Place — James Carretero, with the Williamson-Haffner Printing Company.

Second Place — Henry Gentsch, Jr., with the W. H. Kistler Printing Company.

Third Place — William Sobule, apprentice in the Denver School of Trades.

The first-place entry is herewith reproduced. The original was printed in dark blue and light blue on light blue stock, a very pleasing and harmonious color combination.

It is interesting to note that James Carretero received $10 additional this month, he having won first prize three times this year. His work is always of a high standard and remarkable considering that he has been in an office only a little over a year.


CERTIFICATE OF EXCELLENCE

IN conformity with its custom of recognizing each month the best examples of typography presented by its contributors the Apprentice Printers' Technical Club of *The Inland Printer* awards this Certificate of Excellence as an attestation of the high quality of the specimens submitted by

_____ in _____

_____

_____

_____

The engraving shown here is a reproduction of the "Certificate of Excellence" which "The Inland Printer" gives each month to apprentices submitting the best typographical specimens of their own work. The certificates are 5 by 8 inches in size, printed in black, red and gold on Japan vellum. Each winner's name and the month of issue of the certificate is hand-lettered in all cases. This authoritative and tangible evidence of an apprentice's diligence and ability is intended to encourage a true spirit of emulation in good craftsmanship, and to be helpful to the recipients and a source of gratification to them in after years.

Certificates were issued to the following for the best specimens submitted for the month of May:

Carl E. Gruber, with the Jos. Betz Printing Company, East Liverpool, Ohio.

Jack Keep, with the Creller Press, San Diego, California.

A THERMOMETER THAT MEASURES A HUNDRED-MILLIONTH OF A DEGREE.

It is no matter for great surprise to be told that the different portions of the spectrum into which a beam of light is spread out show different degrees of temperature when tested by an apparatus of sufficient delicacy. It appears, in point of fact, that the dark lines in the spectrum are also areas of relative coolness, and that the spectrum may be charted by moving a sufficiently delicate heat-measurer along it. The instrument with which this feat of measuring infinitesimal gradations of temperature is accomplished is known as a bolometer, and was invented by the late Professor Langley, of the Smithsonian Institution.

The principle on which the bolometer is constructed demonstrates that any change of temperature in a metal changes the capacity of that metal as a conductor of electricity. By using an excessively tenuous, flattened thread of platinum for his conductor, and an exquisitely sensitive galvanometer to register the effects, Langley produced an instrument which will respond to changes of temperature so slight in degree that no one could reasonably have supposed them measurable. Indeed, the feats accomplished by the little instrument are as incredible, not to say fantastic, as the feats of the spectroscope itself. A generation ago instruments for physical research had attained a high stage of development; but to measure a change of temperature of one-thousandth of a degree was considered a remarkable feat. The layman will be disposed to admit that it is a remarkable feat. But the perfected Langley bolometer measures a change of one-hundred-millionth of a degree. It is competent to deal with the infinitesimal quantities of heat that come to us from such bodies as the moon and the brighter stars.— *Dr. Henry Smith Williams, in "Harper's Magazine."*

THE ENTHUSIAST.

BY ARS LONGA.

I have a little printing shoppe,
And dearly love to print;
The proof whereof is clearly seen,
There is no money in't.

There is no money, cause for why
I bargain not at all;
My customers they make the price,
And for their price I fall.

And so I print for love of it;
I love it dearly well,
Because I take the work away
From those who erst would sell

At prices that would profit them —
A base and sordid view —
When printing is the art of arts
By which our knowledge grew.

And so I print for very love,
Enlightening human souls,
What matter if in panting thus
My pants are full of holes.

A MILITARY RESURRECTION.

The following was taken from an article written as an invitation to a Grand Army reunion:

Any comrade who fought, bled and died for his country, wishing to give a little reminiscence of army life will have the privilege of doing so.— *Elmer Times.*

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

SHORTAGES ON POSTAGE.

To the Editor: CHRISTCHURCH, N. Z., April 24, 1913.

We would greatly appreciate an announcement in the columns of THE INLAND PRINTER to the effect that a considerable amount of correspondence arriving in New Zealand from America is surcharged with short postage, owing to being insufficiently stamped at your side of the globe. Although we can send one ounce your way for a penny (two cents) your minimum this way appears to be five cents (two pence half-penny), and when a two-cent stamp is put on a letter from your country we have to pay three pence to get it from the postoffice, the extra having to be paid as a fine—double the amount of shortage. This would result in some letters being refused acceptance here, and it might be in the interests of some of our American friends if they were made aware of the fact through the columns of THE INLAND PRINTER. ALEX. WILDEY.

HE WAS ON THE ROAD AND LEARNED A NEW WRINKLE.

To the Editor: UVALDE, TEX., June 3, 1913.

One of the old-timers, a pressman, blew into the country print-shop, dry, hungry, sleepy, all in—something very unusual for a person who prints for a living, printer or pressman, to be in such a fix, you know.

As he entered the pressroom he saw the pressman throw a bucket of water on the bed of the press—a country Campbell. The visitor could not "sabe the stunt." He looked amazed and wondered. "Well, I'll be—what in the—that is certainly a new one on me, and I've been around a few, too."

He waited a few minutes, and the pressman returned with another bucket of water and repeated the same stunt.

They greeted each other pleasantly, the old-timer having sized up the pressman from his make-up was not wrong in his opinion of him as being a good fellow, as the pressman asked him how he was fixed, etc., and did the right thing toward him—handing him a piece of money and telling him he could "carry the banner" in the shop and make himself at home.

Reader, were you ever there? Have you ever been up against it? If you haven't you don't know what you've missed. Your education has been sadly neglected.

The pressman was about to leave the office and he remarked: "Jack, I'm going to supper, now, and by the time I get back that form will be ready to put on the stone for a change. Stick around till I get back."

"All right, brother; but say, tell me," said the old-timer, "what in the —— did you throw that water on that form for, and what kind of a scheme is that, anyway? Something new on me; put me wise, will you?"

"That, my boy, is something they all want to know. It's a simple little trick of my own, and she works like a charm, too. I've got them all skinned when it comes to making forms of wood type lift. You can't beat it, you see. I'll be gone about four hours and thirty-five minutes (it was then 6:45 P.M.), if you don't tip me off I'll put you next. You see the water swells the type; puffs it up and takes all the shrinkage; tightens her up and she lifts, and there you are. Mum's the word. Nothing to it."

L. W. PHILIPS.

THE TIME AND COST SYSTEM IN BURMA.

To the Editor: RANGOON, BURMA, April 28, 1913.

To those printers who are not within reach of printers' cost congresses and who have the same problems to face as the printers at home, the necessity arises of devising their own time system and cost system. We are always interested in the articles that appear in the trade journals on the subject, and have reason to believe that some of your readers will be interested in knowing how the problem has been worked out in this Press in Burma (the American Baptist Mission Press). Our establishment at present consists of over two hundred employees, about one hundred and fifty of whom are employed directly in the workrooms, and practically all of whom are working under our time-check system. Up to the time when we introduced the system, almost three years ago, costs were arrived at by rule of thumb and guesswork; figuring on what a job seemed to be worth rather than on what it actually cost, often with unfavorable results, as we found out later on. It should be borne in mind that the help we employ in our workrooms is entirely natives of Burma and India, the majority being natives of India and speaking as many as a dozen or more different languages, so that we had difficulties to contend with which the printer at home knows nothing about. The introduction of the plan almost led to a strike, but it was not long before the workers began to realize the benefit of the system to themselves, as when one man who had been marked absent by our timekeeper at the gate, asked for a reference to his daily ticket to substantiate his claim that he had been present; or when a worker applies for an increase in wages and refers to his record to show the amount and kind of work he has been doing.

The first ticket put into use was a job-ticket, which accompanied each job sent to the works from the office, and on which the employee entered the time spent on the job. It was not long, however, before its defects were discovered in so far that if a man took six hours to set a job which he knew was not worth more than four, he would enter up "four" and there was no check whatever on him. A daily ticket was then introduced to put a stop to this, and is in use in our composing-room and bindery. Under similar

circumstances if a man entered up "four" on the job-ticket when he actually took six hours to a job, and the same amount of time on his daily ticket, then at the end of the day he would be two hours short; and as the foreman has to initial all time spent on distribution, the tickets being laid on his table when distribution is started and picked up again when a job is given out, it is impossible to enter up the missing two hours as distribution without the connivance of the foreman. This daily ticket is similar to one which we noticed in a recent article in your journal had been discarded by one firm as unworkable; but used as a checking system to our job time-ticket we have found it to be absolutely necessary. These daily tickets are turned in to the office every morning, are checked up with the time on the job-tickets of work that has been completed the previous day, and are then filed and used for further checking purposes until all the work they refer to is completed, when they are destroyed.

In our bindery, owing to the large number of illiterate people we employ there, many of them being unable to write at all, we found it necessary to put a clerk in charge of the time-tickets, whose duty it is to enter up all the time on the tickets. When a man or a boy is given a certain piece of work to do he first of all goes to this clerk's desk and has his daily ticket marked up, and then when he has completed the job, or at the end of the day, he goes back to have the entry completed. However unsatisfactory this may appear to our friends in America, it has given excellent results, and has been a means of getting over what at first appeared to us to be an insurmountable difficulty in the way of establishing a time system in this department.

To complete the check system on the tickets, the time on all the jobs is scrutinized very closely in the office when pricing up after the completion of the work, and in some cases even before the work has been completed, and if it appears that more time has been spent than seems necessary on any job an explanation is called for.

A time system without a cost system, however, is not of much use, so we had to devise a system of costs for each department, and here again we met with difficulties that do not usually confront the printer at home. The standard wage is unknown so far in Burma, and it was necessary for us to find a satisfactory basis of costs with a very irregular scale of wages. We have, however, in our opinion, overcome the difficulty, and rejoice to be able to know just what it costs us to turn out each job, and to be in a position to check actual costs with estimates. In some cases we have checked up costs on jobs that have taken us months to complete, and compared them with original estimates, and in the large majority of cases to our complete satisfaction.

It might be of interest to state that this Press handles on an average about six hundred commercial jobs every month, to say nothing of a long list of vernacular publications and periodicals, and a few English monthlies, enough to keep a respectable-sized printing-office running all the time. The whole plant is run under the supervision of an American superintendent (from New York) and two assistants; the superintendent being the manager-in-chief of a large schoolbook and stationery business as well as of the printing-plant, the detail work of the plant being under the two assistant superintendents, of whom the writer is first assistant (a Scotchman) and runs the office end of the work, while the second assistant (from California) runs the plant end with locally engaged foremen in each department. The foreman of the vernacular section of the composing-room speaks Burmese only, while the foreman of the English section speaks English, but uses Tamil almost entirely to his men. In the pressroom both languages are used, but the typefoundry use Burmese and the stereotype-room use Tamil, the engine-room Hindustani, the bindery both Tamil and Hindustani, while the men of all work, the "coolies" as we call them, use the Telugu. The Press works in eight languages of Burma in the vernacular section and in Tamil and Telugu in the English section, not to mention commercial work for merchants in the languages of Europe, which use the Roman character.

J. B. Money,
Assistant Superintendent.

Compiled for The Inland Printer.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

Irish printers have also caught the commendable infection and have held a cost congress, this taking place on May 8, in Aberdeen Hall, Gresham Hotel, Dublin.

The recent death, at London, is announced of the widow of Sir Isaac Pitman, the noted inventor of the most-used system of shorthand writing. She had attained her eighty-eighth year.

A recent adlet in the London *Daily Telegraph* advertised for sale a two-revolution Cottrell press, giving its bed dimensions as "60 feet by 43 feet." Such a monster would truly be the eighth wonder of the world.

A printer in London, named Dixon, became bankrupt in the year 1836. The court having the case in hand has just ordered the payment of a dividend of 7½ per cent to the creditors, who, however, are now for the most part dead.

The London *Times*, which for fifty-two years held stubbornly to a 3-penny rate, has now reduced its price per copy to 2 pence (4 cents). In 1796 its rate was 4½ pence; in 1799, 6 pence; in 1809, 6½ pence; in 1815, 7 pence; in 1836, 5 pence; in 1854, 4 pence, and in 1861, 3 pence.

The British Museum has been enriched by the recent acquisition of a collection of wood engravings by the brothers Dalziel. It consists of forty-nine volumes and comprises the entire work of the Dalziels from 1839 to 1890, a total of more than fifty-four thousand engravings. The three Dalziel brothers — George, Thomas and Edward — were the leading wood engravers of the Victorian period. George died in 1902, Edward in 1905, and Thomas in 1906.

The cost congress which was held a few months ago in London is being followed by similar conferences in other parts of the kingdom. Some have been held and others will be held in the Gloucester district, Edinburgh, Nottingham, Newcastle, York, Manchester, Swansea, Leeds, Dublin, Hull, Bath and Norwich. The decided interest exhibited at the first British cost congress does not appear to diminish. The enthusiasts are urging the trade everywhere to come into line on this great question of the present day.

GERMANY.

A paper-industries exposition was held in Berlin, from May 4 to 14.

Moving-picture houses in Germany are showing films illustrating "A visit to the United States Government Printing Office."

The magistrate of Nuremberg has decided to establish a printing-trade school, provided the employers in the trade will get together the necessary material, tools, etc. The city will furnish the rooms and supply the teachers.

THE Otto Elsner Printing & Publishing Company at Berlin has increased its capital stock from 500,000 marks to 3,000,000 marks ($724,000).

THE trade-school conducted under the auspices of the Dresden printing-office proprietors' association on April 13 celebrated its twenty-fifth anniversary. The festivities began in the morning and ended with an evening session.

THE poster-pillars of Berlin are to be increased in number to the extent of 164, making a total of 1,568. The lessees, Messrs. Nauck & Hartmann, are then to pay an additional rental of 15,000 marks, or a total of 550,000 marks ($130,900) per year.

ON May 8 Rudolf Mosse, a prominent printer at Berlin and publisher of the *Berliner Tageblatt*, celebrated his seventieth birthday, on which occasion he donated about 2,000,000 marks ($476,000) for charitable purposes. To aid needy printing-office proprietors he set aside 10,000 marks, and among the employees of his business he distributed 300,000 marks. The *Tageblatt* has a circulation of over two hundred thousand.

THE following advertisement, which we translate from a Leipsic trade journal, belongs perhaps to the "man wanted" department of THE INLAND PRINTER. It presents a chance for a capable printer: "Marriage.—A competent craftsman, Catholic, twenty-five to thirty years of age, with several thousand marks in cash, will find an opportunity to marry into a prosperous job-printing and lithographing establishment (in southern Germany). Only daughter, twenty-five years old, expert in business and housekeeping. None but gentlemen having best of references will apply. Address letters with photograph to Life Fortune 1281, this office."

FRANCE.

THE Museum of Decorative Art, located in the Palais du Louvre, has been given possession of a fine collection of old bindings collected by Count Rambuteau.

AT a recent ministerial sitting it was decided that France shall be officially represented at the great international graphic-arts exposition in Leipsic next year.

THE last fiscal report of the Banque de France shows that the cost of producing a 1,000-franc bank-note is 7.2 centimes, and that of a 100-franc note 6.81 centimes (1½ and 1⅛ cents, respectively).

THE smallest offset press in France has just been turned out by the J. Voirin factory. It prints a page 40 by 50 centimeters (15.74 by 19.68 inches), and when fed by hand will deliver from 1,500 to 2,500 and with mechanical feeding 3,000 to 3,500 impressions per hour. It is to be noted that the Voirin concern was the first to introduce the French term "*roto-calco*" for "offset."

TO ERECT a monument in honor of Nicolas Robert, the inventor of the machine for producing an endless sheet of paper, there was collected a fund, the residue of which, after the completion of the monument, was to be given to M. Hurel, a grandson of the inventor. This surplus amounted to 4,377 francs, which will afford, through investment in an annuity company, a yearly income of 450 francs to M. Hurel upon his attaining his fiftieth year.

SWEDEN.

THERE is in the Royal Library at Stockholm a written book, which is noteworthy for its dimensions and weight, and which is known under the name of the "Devil's Bible." Its size is 50 by 90 centimeters (19⅝ by 35½ inches), and it contains 618 double-column pages. It takes three men to lift it. It has been calculated that the skins of 460 asses were used to furnish the necessary parchment for this book. The cover is of massive oak, nearly two inches thick. The text is written in Gothic characters and is ornamented with colored, gilded and figured initials.

THE Kungl-Vetenkaps Academy at Stockholm, which has the old privilege of producing calendars and almanacs in Sweden, recently made an appeal for a tariff on imported calendars, etc. The government, however, decided not to grant the request.

SWITZERLAND.

A COMMISSION of printers from Basle, Berne, Biel, Chur, Glarus, Lucerne, St. Gallen and Zurich has been engaged in preparing a minimum price-list of printing, which by this time is ready for distribution among the trade. It is to be accompanied by a collection of samples of various classes of printed matter.

ABOUT thirty years ago the publisher (who has since died) of the *Buchsi-Zytig*, of Herzogenbuchsee, found in a returned unsold copy of his paper a 1,500-franc bank-note. In all these years no one has turned up to claim the ownership of this money; it has been, therefore — increased to the value of 3,000 francs, supposably by interest earnings — now legally turned over to the present heirs of the finder.

A CORRESPONDENT of the *Schweizer Graphische Mitteilungen* severely criticizes the practice (which we imagined obtained only among certain half-baked American ad.-writers) of using quotation-marks as a means of emphasis. For instance, a house advertises: Our "sale of winter novelties," and Our "specially low prices." Through such misuse of quotation-marks the reader becomes confused as to their meaning, having been taught at school that they are mainly used by a writer to indicate the sayings of others than himself. Such use as here criticized weakens statements in an advertisement, since it is an indulgence in indirect expression, as if the writer did not dare to make a positive assertion on behalf of the advertiser.

NORWAY.

THE establishment of a Norwegian national printing-office is again being agitated.

THE present system of Norwegian orthography, which was established June 25, 1907, as is reported, will be again revised and made still simpler. Of course, a number of conservatives are protesting, but will be overridden by the practical and progressive element among those who have the power to put in force any amendments.

A NEW wage-scale, having six years' duration, was recently adopted by Norwegian printers. The work-week was reduced from fifty-four to fifty-one hours; for machine compositors to forty-eight. The minimum wage for journeymen in Christiania, Bergen, Trondhjem, Drammen, Stavanger, Notodden and Rjukar, the principal cities, is fixed at 29 crowns ($7.77) per week, and for machine compositors at 38 crowns ($10.18). The rate for hand composition is raised from 34 to 48 öre (12.8 cents) per 1,000 letters. Monoline compositors are expected to set 4,200 letters per hour; those at the typograph 5,000 and those at the linotype 6,000.

INDIA.

A TYPEFOUNDRY in Bombay has been fined for using typecasting machines without paying a license fee for their employment. The law imposes a license, presumably in all industries, in order to minimize the use of machines whose operation may result in risk or danger to life, health or property. A higher fee is required when machines are power-driven than when hand labor is applied.

Written for THE INLAND PRINTER.

LETTING UNCLE SAM DO IT.

BY G. D. CRAIN, JR.

AMONG the things for which the printer ought to be thankful just now is that he is not a retail merchant, with the fear eternally clutching at his heart that the big mail-order house is going to take away all of his business; for with the enactment of the parcel-post law which went into effect the first of January, the average retail merchant fully expected to see the gigantic concerns which do business all over the country, from certain of the larger cities, take what was left of his trade and walk off with it, notwithstanding the provision of the law, placed in it by the retailers' organizations, establishing the much-discussed zone system.

The printer, dealing in labor and service rather than merchandise, has little to fear from distant competition, especially if he is at all alive to his opportunities; at least, he has no cause to fear the encroachments of any concern in the same line of business which is located at any considerable distance, by reason of that same provision which was designed for the protection of the local merchant in all lines which increases the cost of mailing in direct proportion to the length of the haul.

And, like other local merchants in this respect also, the printer can benefit greatly by using the parcel post for his own purposes, instead of regarding it solely as the offensive weapon of the big concern in the big city. The man in the little town, or in the city either, for that matter, has little cause to complain of the advantages given the mail-order concern by the parcel-post law when he is himself given the very lowest rate of any for the mailing of matter in his own territory, and the next lowest rate for the purpose of using Uncle Sam as his delivery boy within a fifty-mile radius, the first zone.

There is one respect, however, in which the printer, large and small, is placed at somewhat of a disadvantage as far as the parcel post is concerned. He is not permitted to mail all of his goods in this way, being limited to certain classes, with reference to which the Postoffice Department itself seems just now to be in a state of considerable confusion. Books, catalogues and advertising generally, such as has always been included in the postal third class, is still retained in that class.

The distinction is made, however, for the benefit of the printer, between printed matter as such and that which can be considered as merchandise, or fourth class. Under this distinction the department has been really straining itself to let in matter which the law, for some mysterious reason, has excluded. There is no question about the mailability by parcel post of letter-heads, bill-heads, envelopes, order blanks, and the like; and inasmuch as matter of this sort probably constitutes the greater part of the output of the average printer, at least that part of it which is handled in relatively small quantities, the enlargement of the fourth class to include all sorts of printed matter can be awaited with some patience, while the printer takes advantage of those provisions of the law as it now exists which are susceptible of being turned to his service.

And, as it happens, the more bulky matter turned out by the print-shop, such as catalogues, almost always constitute jobs of such size that even a part of the order would be too heavy to come within the eleven-pound-weight limit imposed by the parcel-post law; whereas a package or two of letter-heads, 500 or 1,000, and a box or two of envelopes, come readily within both weight and dimension requirements; so that it might be worse, after all, from the standpoint of the printer.

The first idea of the modern business man is that of giving his customers superior service — service so prompt, so efficient, and so generally satisfactory that the customer will come again, with the repeat orders which make up the bulk of the profit in any business. An important part of this service, in most businesses, is that part of it which has to do with getting the goods to the customer after he has placed his order; and it would be hard to overestimate the exceeding desirability of good service in this connection.

When a man has ordered any kind of goods, it is usually safe to assume that he did so because he needed them. If he took occasion to state, voluntarily or in reply to a casual inquiry, that he did not need them until a certain time, well and good; but in the absence of information to the contrary, the only business-like attitude is to assume that the customer "wants what he wants when he wants it"; and the sooner the goods ordered reach him after the order is placed, the more approximately perfect is the service rendered, and the more the average customer will appreciate it.

Without in any manner intending to reflect unjustly on the small town, it would perhaps be generally conceded that the smaller the municipality the slower is the delivery service of the merchants in all lines; and as a very general rule, the printer is no exception to this statement. In fact, some business men might be found who would testify most emphatically that printers in some of the larger centers of population have a good deal to learn about the necessity of promptness in handling the orders entrusted to them.

However, regardless of the size of the town, it is certainly true that in a good many cases the customer suffers more delay in getting his order after it has been printed than in getting it printed; and unless he is in a position to drop into the shop himself, he must sometimes await the convenience of the printer while orders closer to the shop are disposed of, and the customer grows warmer and warmer. This is especially true when he lives at some point where no delivery service extends.

But stop — that is the point exactly; for there is a delivery service which extends beyond the limits of every city, and to the door of every country merchant and cross-roads store, no matter how remote. The place which is not reached by the lines of the Postoffice Department must be remote indeed — too remote, in fact, for the printer to be interested in it. And the far-reaching and intricate facilities of that great machine are at the service of the job-printer, as of every merchant and every other citizen who cares to use it — for the conveyance of parcels weighing not more than 11 pounds, and measuring not exceeding 72 inches in girth plus length.

There are large city printeries, with automobile delivery systems, which do not deliver work outside of the city limits; and yet around those limits lie scores, or even hundreds, of small business concerns, the aggregate of whose business amounts to figures reaching very respectable proportions. The R. F. D. man reaches these places, and he will carry a package of letter-heads, of envelopes, of bill-heads, or samples, or what not, for a charge which is probably less than would be the expense of sending the wagon or truck out that far with the goods.

This local rate, for the delivery of parcels within the limits of the city-delivery service, or on any rural free-delivery line running out from that city, was devised for the benefit of the local merchants and business men, and, conversely, for the use of the farmers living on the rural lines in shipping in their products. The rate is the lowest

on the list, starting at 5 cents for the first pound, with only 1 cent extra for each additional pound, making 15 cents for the maximum weight of eleven pounds.

Compared with express rates, the local and first-zone rates are pretty low; and, in addition to this, the much greater speed of the service counts for much. That this is realized by business men generally is indicated by the fact that one of the largest printing-houses in one of the larger Ohio valley cities finds its customers specifying parcel post as the shipping medium in practically all cases where the matter ordered is susceptible of being carried in that manner. The complicated recording necessary in the handling of an express package does not take place in the mail. is another class, which is being created and will continue to be created by the operation of the parcel-post system itself. This is that of the business farmer — the farmer who seizes the opportunity offered him to handle his goods rapidly and certainly directly to the consumer, and acts accordingly.

He must have the ordinary appurtenances of the simplest business, letter-heads, envelopes and bill-heads, if nothing more; and the printer should be prepared to fill his order for these things promptly, and send it out to the farmer by the new medium.

The cost of the delivery charge may, of course, be added to the bill sent the customer, and it is hardly to be doubted



FRIDAY MORNING.
Photograph by R. R. Sallows, Goderich, Canada.

There is no delay whatever, barring accident, which is a rare occurrence; the package goes through promptly, from sender to addressee, in the minimum of time.

This was illustrated by the experiment undertaken by an enterprising baker, with a keen sense of the value of advertising, in a certain city of fair size. Taking his bread one morning directly from the ovens, he had it immediately wrapped in packages of two loaves each, sending them to a number of his customers in the city; and the bread was received by the astonished recipients while it was still warm. It may not be possible to get stationery and the like to the customer while it is still hot and damp from the press, like an "extry" newspaper edition; but if the printer speeds the job, Uncle Sam will not often be the cause of delay if he is entrusted with its delivery.

And there is a larger field for deliveries by this medium than might be thought, especially for the small-town printer. There are the numerous village and country stores and business concerns, already mentioned; and there that in most cases he will be willing to pay it without a murmur, in view of the convenience which the better and quicker service affords him. Or the charge can be absorbed in the bill without specific itemizing, exactly as it is when the delivery is made by a boy, in person, or by a wagon. The cost of the delivery must be paid by the customer, in any case, no matter whether the work is done by the printer's own facilities or by the employees of the Federal Government. The form in which the charge is made, therefore, really does not matter, save that it should be governed by the chances of the customer's objecting to a specific charge.

The printer who avails himself of this newly created means of getting a job to a customer can thereby bring his delivery service that much nearer the point where delay is eliminated, and that with the minimum of cost and effort; and it should prove worth his while to advertise that fact to his trade, once he has taken the postal service into his employ, and speeded up just that much.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Mr. Lewis Reiterman, a graduate of the Linotype Department of the Inland Printer Technical School, at present employed by the Gunthorp-Warren Printing Company, Chicago, recently made the remarkable record of setting, without special preparation, in the ordinary run of work, 69,800 ems corrected eleven-point, twenty-six ems wide, solid, in eight hours. Mr. Reiterman has long been recognized as a fast operator, and his latest achievement reflects credit on himself and his alma mater.

Casting Long Lines.

A Michigan operator writes: "(1) I have been trying to get a thirty-em slug cast from the machine and it doesn't work well. In the first place, the matrices on being transferred to the first elevator invariably twist, and when they cast cause a squirt. I have to hold back the line with my fingers and let it go over easy. (2) The trimmings come off in chunks and contain nearly as much metal as in the slug itself. It appears as though there is a squirt with every line, but it falls to the floor each time and does not retard the machine. (3) When the line is transferred to the second elevator the matrices frequently fall off the end of the second-elevator bar; at times four and five matrices have fallen off, and nearly every time the last matrix would fall even if the line lacked a couple of ems of being full. Then there would be a loose matrix at the end of the bar, and when it would rise it would catch on the distributor-box bar. The pawl at the end of the second-elevator bar appears to be all right for I couldn't get a matrix off with my hands that way. This is the first time I have had thirty-em measure to set since I have been here, and I don't seem to be able to set that size of line. I thought probably the justification had something to do with the great amount of trimmings, for the spacebands do not appear to come up as far as the other end of the line when the line is justifying."

Answer.—(1) It may be possible that the back jaw of the first elevator is sprung or damaged in some way. Open the vise and pass a matrix through the jaws and note if it is as free as it should be. The fault will usually be with the back jaw. (2) Cast a line and stop the machine as the slugs reach the back trimming-knife. As you did not state whether it was on the back or front of the mold that the excess metal appears, we are unable to tell you where to look. Examine both the back and the front of the mold and see if there is metal fringing around the mold cell. If it is the back, then you should make a test of the lock-up between pot and mold and correct any error. If it is in front you should, if possible, find out why the lock-up is imperfect. Possibly the pressure is insufficient. If you can increase the stress of the pot-lever spring it may help. For thirty-em lines it may help to give tighter justification if you increase the stress of the springs. Turn down on the nut on the rods. (3) In regard to preventing the matrices from shifting past the end of the second-elevator bar, the trouble can be corrected permanently in this way: Lock the spaceband shifter and pull the controlling lever. When the elevator has descended and the machine is stopped on the safety pawl, lift the elevator and place a matrix on the bar up to the pawl and then seat the elevator in place again. Measure or mark the position of the right side of the matrix on the outside of the spaceband intermediate channel. This mark is to guide you in drilling a hole through the plate. The hole must go through the plate, and be in line with the lower ear of the matrix. When the hole is drilled, put in a brass pin, which *must not* extend inward far enough to touch the spacebands but just sufficient to have the lower ear of the matrix stop against it. When this is done on both inside and outside of the spaceband intermediate channel you will have no further trouble with long lines when shifting.

Double Response of Matrices.

An Oklahoma operator writes: "We are having trouble with a Model 2, in regard to doubling letters, and in some cases letters continuing to fall, or even emptying the channel. We have cleaned the bars, put on new rolls, and done everything we know of. Cleaning the bars helped matters temporarily, but the trouble came back. Can you suggest anything to help us?"

Answer.—The keyboard probably needs a general cleaning up. The key-levers should all be removed and the ends polished with graphite. The key-lever slots should be cleaned by using fine emery-cloth on a thin piece of brass rule. After the operation, draw a strip of cloth through each slot. The cam-frames should be removed and the cams and triggers taken out. The free end of each yoke should be cleaned with a cloth dampened in gasoline. The pivot of the cam should have a drop of clock oil. All triggers should be soaked in gasoline and when dry should be rubbed on a graphited cloth. The wires should be polished and slightly oiled. These wires should be without bends or kinks, otherwise you will have further trouble, notwithstanding this cleaning. The slots in the cam-frames should be cleaned with a gasoline-dampened cloth, and afterward brushed with graphite. The triggers should be put in place first and then locked by running a wire through the upper hole. The keybars may be rubbed on a graphited cloth after they have been washed in gasoline.

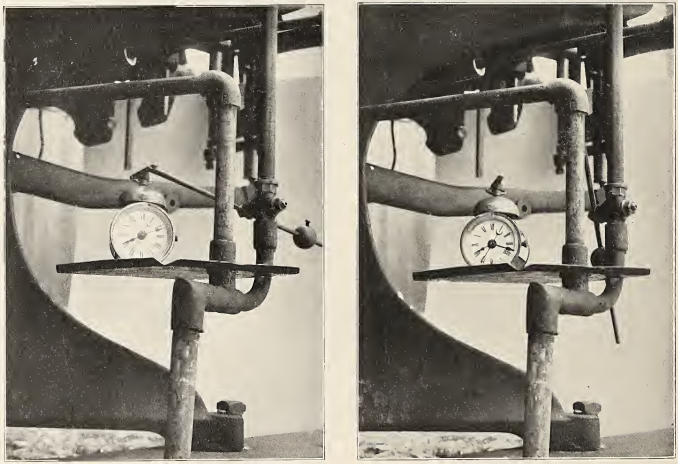
A later letter from this correspondent says: "Regarding the matter of the doubling of matrices about which we wrote you, the trouble was, as you suggested, in the bars. The hard oil from the assembling pulley of the lower magazine had escaped and some of it got down on the bars and triggers. We took everything off, including the keyboard, and cleaned off all the oil, and now the machine is working

perfectly. The driving pulley of the assembler of the lower magazine is something of a puzzle to us all the time. Unless plenty of oil is used it runs so hard that it slows the machine down, and if plenty of oil is used it is thrown over the magazine."

Answer.— The use of Oildag for lubrication purposes is recommended for all parts of the linotype, and Gredag for the assembler ball-bearings. The graphite contained in these lubricants makes the use of less oil necessary and thus prevents overflow of the oil to parts where it causes trouble.

Automatic Attachment for Lighting Linotype Burners.

An alarm-clock apparatus has been used very satisfactorily for over four years by Alex. Wildey, Limited, Christchurch, New Zealand, for the purpose of automatically lighting up their linotypes, and THE INLAND PRINTER is indebted to Mr. Wildey for the accompanying photos of it. It will be seen that the base of the contrivance is a small alarm clock, the alarm of which is wound up by a small knurled screw over the top of the bell. On the top of this screw is soldered a small brass plate about one-sixteenth of an inch thick, a quarter of an inch wide, and about two inches in length. The next item of importance is a small three-eighths-inch gas cock with a square neck. Through the square neck a one-eighth-inch hole is drilled. Through the hole is inserted a piece of one-eighth-inch brass wire about a foot long, one end of which is flattened out, though of course this is not necessary unless for appearance. On the other end there is a brass ball with a set-screw to keep the ball in position on the wire rod. The ball is drilled with a hole corresponding with the size of the gage of the wire rod. The wire rod goes through this hole. The alarm clock can be set to go off at any time desired, but not for more than twelve hours ahead. A clock with a twenty-four-hour dial would enable it to be set for twenty-four hours ahead, or a two-to-one gearing in the twelve-hour clock would accomplish the same thing. The first illustration shows the wire rod with its flattened end under the brass plate of the clock, and the brass ball at its other end. When seven o'clock (or any other time at which the clock may be set) comes around the alarm sets the knurled knob or screw in motion and releases the wire rod; the brass ball weighs it down at the other end and thus turns on the gas under the metal-pot at the Bunsen burner, the gas being ignited by a very small jet from a pilot light or by-pass. The second illustration shows the brass rod, with its brass-ball weight, in a nearly vertical position, after it has been released and the gas turned on by the action of releasing the rod, and the ball weighing it down. The views show the apparatus located to the left of the machine and below the metal-pot, the by-pass for igniting the gas branching off from the gas supply pipe just beneath the gas cock.



Automatic Gas Lighter for Linotypes Used by an Australian Printer.

Recent Patents on Composing Machinery.

Casting-control Mechanism.— A. W. LeBoef, Woonsocket, R. I., assignor to Electric Compositor Co., New York city. Filed July 11, 1910. Issued May 13, 1913. No. 1,061,388.

Type Mold.— F. H. Pierpont, Horley, England, assignor to Lanston Monotype Machine Co., Philadelphia, Pa. Filed April 11, 1911. Issued May 13, 1913. No. 1,061,559.

Machine for Casting and Composing Semitic Languages.— F. H. Pierpont, Horley, England, assignor to Lanston Monotype Company, Philadelphia, Pa. Filed April 11, 1911. Issued May 13, 1913. No. 1,061,560.

Variable Mold Liner.— A. G. Stevenson, Chicago, Ill. Filed October 2, 1911. Issued May 27, 1913. No. 1,062,616.

Slugcasting Machine.— F. C. L. d'Alix, New York city. Filed November 14, 1908. Issued May 27, 1913. No. 1,062,770.

BELLEVILLE EXCHANGE DIRECTORY

JANUARY · 1 · 1914



EASTERN MICHIGAN TELEPHONE COMPANY

CHARLES EMORY · MANAGER

First place. By Joseph Jeangerard, Wilmette, Ill.

Belleville Exchange Directory

Charles Emory
Manager

January 1
1914

Eastern Michigan Telephone Co.

Second place. By A. F. Dengler, Cleveland, Ohio.

BELLEVILLE EXCHANGE DIRECTORY

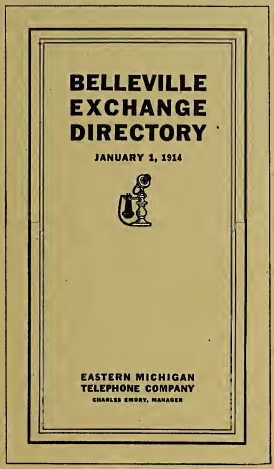
CHARLES EMORY, MANAGER

JANUARY 1, 1914

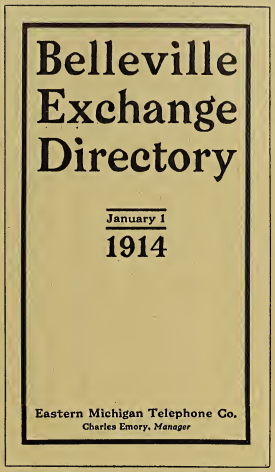


Eastern Michigan Telephone Company

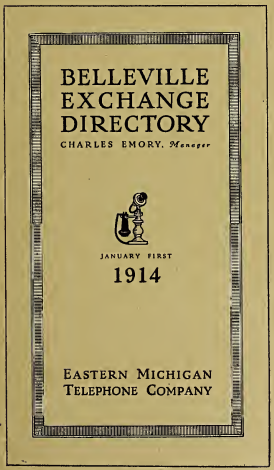
Third place. By Chas. W. Megaffee, Canandaigua, N. Y.



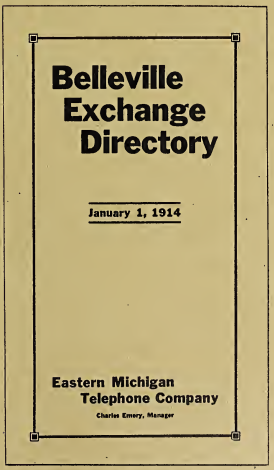
Fourth place. By Albert Godfrey Ernst, Buffalo, N. Y.



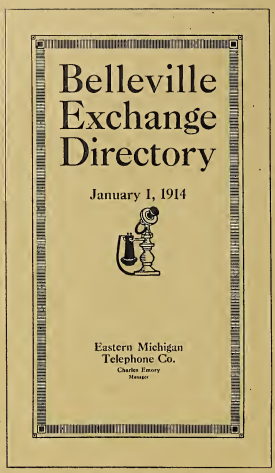
Fifth place. By Theodore Moeller, New York city.



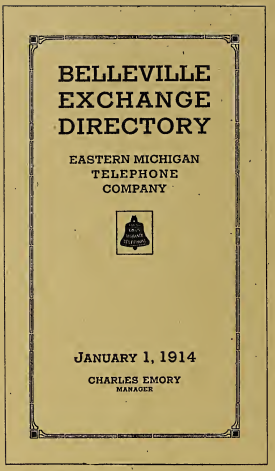
Sixth place. By H. H. Akehurst, Cleveland, Ohio.



Seventh place. By E. G. Mulvey, Buffalo, N. Y.



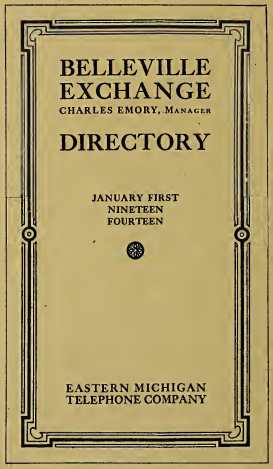
Eighth place. By Henry Nidermaier, Youngstown, O.



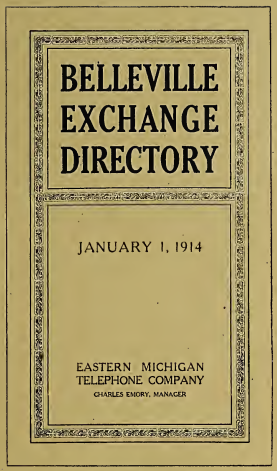
Ninth place. By David J. Gildea, Catonsville, Md.



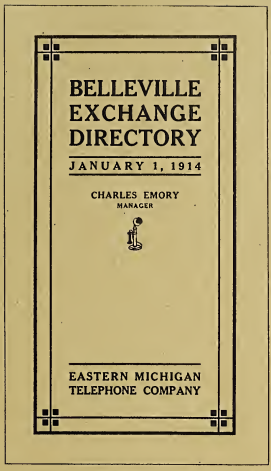
Tenth place. By W. C. Randall, Prairie City, Iowa.



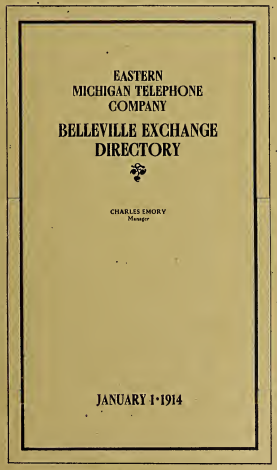
Eleventh place. By N. E. Hopkins, Philadelphia, Pa.



Twelfth place. By Ernest E. Adams, Toronto, Ont.



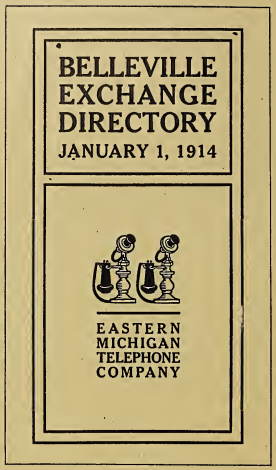
Thirteenth place. By W. S. Shantz, Philadelphia, Pa.



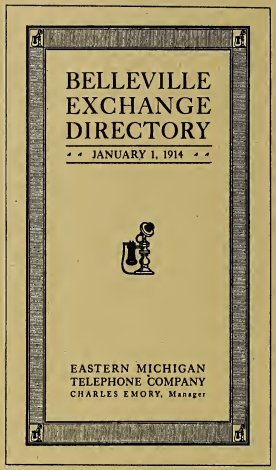
By Eli Black, Cleveland, Ohio.



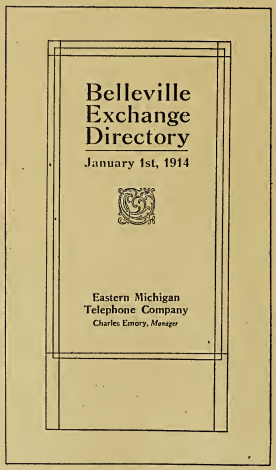
By W. T. Breading, London, England.



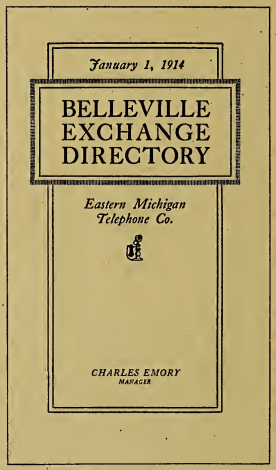
By George Wetzel, New Orleans, La.



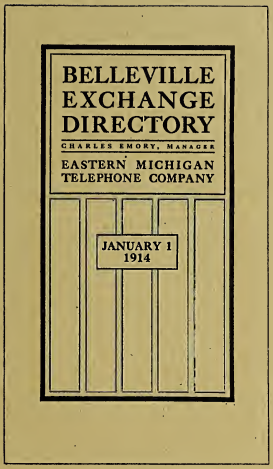
By M. L. Vincent, Boston, Mass.



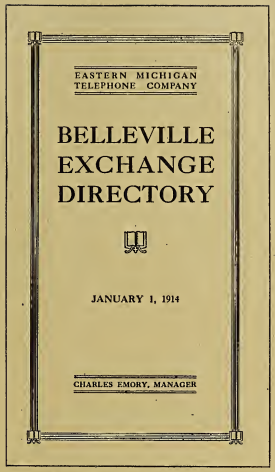
By Joseph Rudd, Warrington, England.



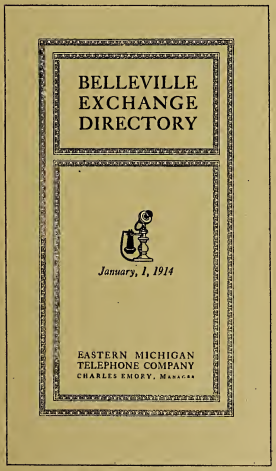
By T. W. Lee, Fargo, N. D.



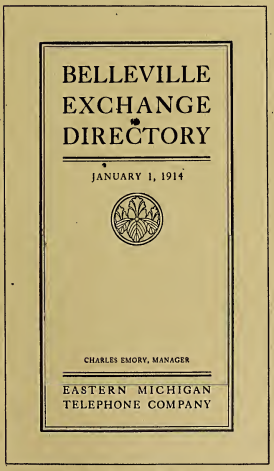
By H. A. Smith, Swampscott, Mass.



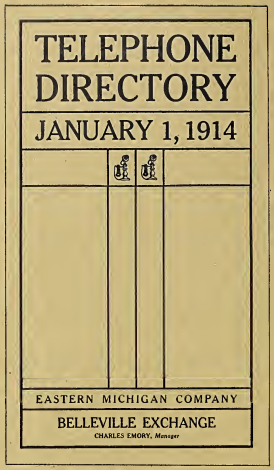
By Philip McIntee, Glasgow, Scotland.



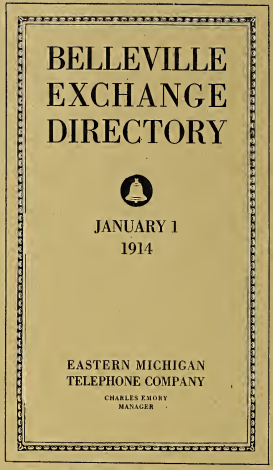
By P. Gomes, Honolulu, Hawaii.



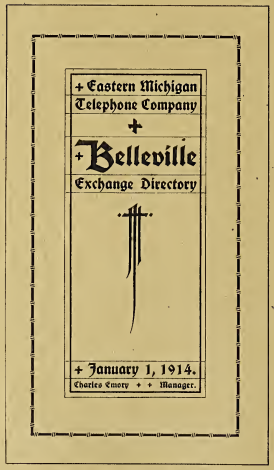
By H. Scheibler, New York city.



By Purcell Barbee, Salem, Ore.



By J. A. Nelson, Brooklyn, N. Y.



By Arthur Taylor, London, England.



By Howard Van Selver, Norfolk, Va.

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

The cover-page contest which has been conducted by this department, and which closed on May 15, marked the breaking of all records for competitions of this character. The results of previous contests had led us to place our expectations high, but that we should receive over a thousand entries was not thought of. And yet the thousand-mark was passed, 1,048 designs being submitted.

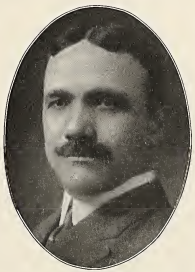
An indication of the widespread interest aroused by these contests is the fact that the designs represented the ideas of 509 different printers of this and other countries. That such a large number of men should be sufficiently interested in this work to devote their time to competing is a gratifying demonstration of the educational value of work of this character.

The first prize, $25, was won by Joseph Jeangerard, Wilmette, Illinois; the second prize, $15, was won by A. F. Dengler, Cleveland, Ohio; the third prize, $10, was won by Charles W. Megaffee, Canandaigua, New York. The ten $3 prizes were won by Albert Godfrey Ernst, Buffalo, New York; Theodore Moeller, New York city; H. H. Akehurst, Cleveland, Ohio; E. G. Mulvey, Buffalo, New York; Henry Nidermaier, Youngstown, Ohio; David J. Gildea, Catonsville, Maryland; W. C. Randall, Prairie City, Iowa; Norman E. Hopkins, Philadelphia, Pennsylvania; Ernest Edwin Adams, Toronto, Ontario, and Wayne S. Shantz, Philadelphia, Pennsylvania.



Joseph Jeangerard, Wilmette, Ill.
First place.

The designs, as a whole, were excellent. In fact, there were so many good examples that the judges — Messrs. John M. Larking, W. E. Stevens, and John Stanesco — were not to be envied in their task of selecting the prize-winners. That they did their work conscientiously and with painstaking care the results will attest. We show, in the eight-page insert in this issue, the thirteen winning designs, together with fourteen others, the latter being selected with a view to showing the wide range of ideas submitted by the various contestants.



A. F. Dengler, Cleveland, Ohio.
Second place.

Following are brief biographies of the prize-winners:

Joseph Jeangerard.—Although the winner of the first prize in this contest has had but a brief experience in the printing trade, his experience has been marked by unusual opportunities. Graduating from the public schools of Wilmette two years ago, he entered the employ of The Printing Studio as an apprentice, thus coming under the influence of Mr. Bertram B. Udell, who is well known to readers of this department. As a result he has advanced rapidly. He is now with the *Highland Park Press*, at Highland Park, Illinois.

August F. Dengler.—Served his apprenticeship in the office of Mount & Co., Cleveland, Ohio. For the past eleven years Mr. Dengler has been connected with the Corday & Gross Company, occupying the positions of foreman of the composing-room, superintendent and head of the lay-out department, which latter position he now holds. He has contributed technical articles to the leading trade journals. Forty-three years of age.

Charles W. Megaffee.—Began his apprenticeship at the age of fourteen in the office of *The Ontario County Times*, Canandaigua, New York, where he has since remained. He has had an all-around experience, specializing, however, in job composition. Twenty-two years of age.

Albert Godfrey Ernst.—Served apprenticeship in the office of the Matthews-Northrup Works, Buffalo, New York. Now foreman of the R. H. Connor & Co. plant at Buffalo. Mr. Ernst has been a consistent prize-winner in contests during the past three years. Thirty-seven years of age.

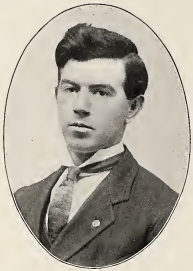
WINNERS IN THE COVER-PAGE CONTEST



Theodore Moeller, New York city.
Fifth place.



H. H. Akehurst, Cleveland, Ohio.
Sixth place.



E. G. Mulvey, Buffalo, N. Y.
Seventh place.



Henry Nidermaier, Youngstown, Ohio.
Eighth place.



David J. Gildea, Catonsville, Md.
Ninth place.



W. C. Randall, Prairie City, Iowa.
Tenth place.



Norman E. Hopkins, Philadelphia, Pa.
Eleventh place.



Ernest Edwin Adams, Toronto, Ont.
Twelfth place.



Wayne S. Shantz, Philadelphia, Pa.
Thirteenth place.

Theodore Moeller.— Began apprenticeship in Denmark at the age of fifteen. Came to America in 1910, graduated from the I. T. U. Course of Instruction in Printing, and is now employed in the office of *The American Printer*. Thirty-two years of age.

H. H. Akehurst.— Served a seven-year apprenticeship in Lewes, England, going from there to London to take a position with W. H. Smith & Sons. While in London Mr. Akehurst was awarded a gold

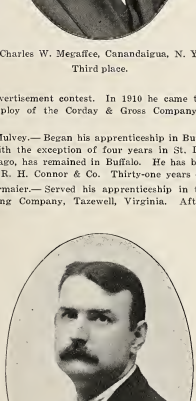


Charles W. Megaffee, Canandaigua, N. Y.
Third place.

medal in an advertisement contest. In 1910 he came to Cleveland and entered the employ of the Corday & Gross Company, where he has since remained.

Edward G. Mulvey.— Began his apprenticeship in Buffalo, New York, in 1896, and with the exception of four years in St. Louis and a few months in Chicago, has remained in Buffalo. He has been for the past two years with R. H. Connor & Co. Thirty-one years of age.

Henry Nidermaier.— Served his apprenticeship in the office of the Tazewell Printing Company, Tazewell, Virginia. After finishing his



Albert Godfrey Ernst, Buffalo, N. Y.
Fourth place.

apprenticeship Mr. Nidermaier worked in various cities, finally locating in Youngstown, Ohio, where he has an excellent position with Thomas Kerr's Sons.

David J. Gildea.— Served apprenticeship and has continued to work with The Falconer Company, Baltimore, Maryland. A graduate of the I. T. U. Course and an advanced student in the I. C. S. Course in Advertising. Twenty-six years of age.

W. C. Randall.— Began his apprenticeship at the age of fifteen, working about two months on the Lynville (Iowa) *Star;* moved to Prairie City and worked as a "sub" on the *News* when not attending the local high school, from which he was graduated in 1911. Last fall he and his brother purchased the *News*, of which he is now associate editor. Twenty-one years of age.

Norman E. Hopkins.— Commenced his printing career in the plant of Howard M. Jenkins, Philadelphia. Afterward with Ferris & Leach Company, Thomson Printing Company and Keystone Publishing Company. Now foreman of the department of printing of the Beck Engraving Company, Philadelphia.

Ernest Edwin Adams.— Served apprenticeship in various offices in London, Hamilton and Toronto, Ontario. Now with Hahndorf & Brewer, Toronto, in position of typographical designer. Has been a prize-winner in numerous contests. Twenty-eight years of age.

Wayne S. Shantz.— Began his apprenticeship in 1893, in the office of *The Tribune*, Royersford, Pennsylvania. After three and one-half years of apprenticeship he accepted the foremanship of *The Enterprise*, a weekly paper and job-printing office of Glassboro, New Jersey. Since 1901 has been employed in some of the largest and best plants of Philadelphia and New York. At the present time Mr. Shantz is superintendent of the department of printing of the N. W. Ayer & Son Advertising Ageney.

The following is a complete list of the contestants:

Abbott, Ammon R., South Bend, Ind.
Abbott, T. E., Missoula, Mont.
Adams, C. W., Toronto, Ont., Can.
Adams, Ernest Edwin, Toronto, Ont., Can.
Adamson, E. R., Sheboygan, Wis.
Aigner, Jos. L., Los Anceles, Cal.
Akehurst, H. H., Cleveland, Onio.
Alban, Alban L., Columbus, Onio.
Amy, A. J., Winnipeg, Can.
Anderson, Clifford, Portland, Ore.
Anderson, R. A., Brideburg, Ont., Can.
Andrus, Oliver G., Newark, N. J.
Asten, A. F., Sherbrooke, Winnipeg, Man., Can.
Avery, S. W., Shelbyville, Ind.
Backen, Theo., New York city.
Bailey, Edward Ernest, Centre Hall, Pa.
Ban, Louis, Youngstown, Ohio.
Barclay, J. G., New York city.
Barnes, Harley, Ames, Iowa.
Bartels, H., Jersey City, N. J.
Bartels, S., Brooklyn, N. Y.
Bartman, Henry, Milwaukee, Wis.
Barbee, E. S., Steubenville, Ohio.
Barbee, Purcell, Salem, Ore.
Barton, Frederick J., Farmington, Me.
Bauch, Robt. A., Kansas City, Mo.
Bauman, Herman J., Chicago.
Beattie, A. M., Benton Harbor, Mich.
Beckham, D. L., Beeville, Tex.
Bell, Edwin J., Cleveland, Ohio.
Bell, Horace, St. Johnsbury, Vt.
Benson, Albert, Fremont, Neb.
Benson, H. W., Aurora, Ill.
Benton, D. M., Macon, Ga.
Berberich, Jno. P., Long Island City, N. J.
Berg, H. E., Kansas City, Mo.
Biegen, Wm. J., Brooklyn, N. Y.
Biery, Harvey V., Saginaw, Mich.
Black, Eli, Cleveland, Ohio.
Blomquist, Harvey L., Toledo, Ohio.
Blum, Louis David, Bronx, N. Y.
Bradford, W. T., Winston-Salem, N. C.
Breading, W. T., London, W. C.
Bright, A. A., Readin.;, Pa.
Bristol, E. M., Flint, Mich.
Broomfield, L., Philadelphia, Pa.
Bross, Clarence A., Lestershire, N. Y.
Brown, James S., Jackson, Miss.
Brunner, R. C., Columbus, Ohio.
Buckley, Daniel, Waverley, Mass.
Burke, Robt. E., Pittsburgh, Pa.
Burman, R. W., Winnipeg, Man., Can.
Burnett, Hugh H., Pawhuska, Okla.
Burns, Frank J., Sackville, N. B., Can.
Bustin, H. W., Hamilton, Ont., Can.
Butler, Percy Morgan, Yarmouth, N. S., Can.
Bryant, Pete, Stockton, Cal.
Brydia, C. S., Jr., Pontiac, Ill.
Caffrey, Edw., New York.
Cain, Al. S., Provo, Utah.
Carlin, Laurence F., Philadelphia, Pa.
Carmichael, J. A., Kansas City, Kan.
Carsen, F., Delavan, Wis.
Casburn, W., Toronto, Ont., Can.
Cavanagh, E. J., New York city.
Charbonneau, A., Montreal, Que.
Chickering, Jos., Roxbury, Mass.
Christopher, Jas. E., Springfield, Ohio.
Clark, Geo. W., Berea, Ky.
Cobb, L. Willard, Jr., Woodstock, Ill.
Coffelt, R. M., Junction City, Kan.
Coffelt, W. E., Wichita, Kan.
Coleman, Ellis, Shreveport, La.
Coleman, Glen, Chicago, Ill.
Collins, George, New York, N. Y.
Conger, Remington, Rochester, N. Y.
Cooke, Chas. H., Washington, D. C.
Corey, W. S., Chicago, Ill.
Cossboon, Harry E., Cleveland, Ohio.
Cowan, Jack, Vancouver, B. C.
Craig, Chas., Philadelphia, Pa.
Craig, Jas. V., Delta, Colo.
Cramer, Walter G., Burgettstown, Pa.
Cribb, Richard N., Clinton, S. C.
Crocker, Frank L., Jersey City, N. J.
Cunningham, J. T., Ogden, Utah.
Dammeyer, A., New York city.
Davis, J. H., Cleveland, Ohio.
Dawson, M. O., Madison, Wis.
Decou, Odige C., New Orleans, La.
Dengler, A. F., Cleveland, Ohio.
De Puy, M. W., Deming, N. M.
Detrick, Chas. Laurence, Bozeman, Mont.
Dickson, W., Rosebud, Tex.
Dietze, Walter R., Bakersfield, Cal.
Dixon, O. T., Springfield, Mo.
Dixon, Thos. H., Buffalo, N. Y.
D'Amico, Sam, Houston, Tex.

Dodd, W. L., Post City, Tex.
Doerty, LaFayette, Findlay, Ohio.
Dolphin Print Shop, Brooklyn, N. Y.
Dooley, Joseph, Meriden, Conn.
Dowling, Stephen, Stamford, Conn.
Drechster, Casper, Baltimore, Md.
Drips, J. V., Lead, S. D.
DuBois, Geo., New York city.
Duhart, Harry, New Orleans, La.
Dunlap, Teel W., Meridian, Tex.
Eberhart, Harry, Greensburg, Ind.
Eby, N. P., Fresno, Cal.
Edington, Jno., Dennistown, Glasgow, Scotland.
Else, W. G., New Castle, Pa.
English, Robt., Toronto, Ont., Can.
Ernst, Albert G., Buffalo, N. Y.
Eslinger, Henry, Allentown, Pa.
Evans Press, The, Concord, N. H.
Evans, Russell, Medford, Ore.
Everts, Emil, Beverly, Mass.
Fabrites, W. D., New York, N. Y.
Faneuf, Jos. N., Worcester, Mass.
Farrar, F. M., New York.
Feldt, Nate, Chicago, Ill.
Felsenthal & Co., G., Chicago, Ill.
Fielder, Ernst B., Raspeburg, Md.
Fisher, Jno. J., East Walpole, Mass.
Finger, H. A., Vancouver, B. C., Can.
Forsberg, Harry L., Canton, Ohio.
Franklin, B., Corpus Christi, Tex.
Frazier, J. L., Lawrence, Kan.
Freeburg, H. J., De Land, Fla.
Frommader, E. A., Moline, Ill.
Frumharz, Paul, Toronto, Ont., Can.
Galyon, Jno. R., Chattanooga, Tenn.
Gammon, R. N., Truro, N. S., Can.
Gebhard, J. W., Philadelphia, Pa.
Geist, Chas. J., Macon, Ga.
Gilbert, Andrew R., Flint, Mich.
Gildea, David J., Catonsville, Md.
Glatthaar, Arthur, Brooklyn, N. Y.
Glenn, Geo. W., Duluth, Minn.
Gould, A. H., Fremont, Neb.
Gustafson, Paul, Lindsborg, Kan.
Gustafson, August, Jr., Oakland, Cal.
Godwin, Sanford, Charlotte, N. C.
Gomes, P., Jr., Honolulu, Hawaii.
Goodwin, A. S., Fitchburg, Mass.
Gotcher, Ernest, Claude, Tex.
Graham, Hop, Lawton, Okla.
Grant, Chas., Columbus, Ohio.
Gray, D. C., Memphis, Tenn.
Green, H. Emmet, Wichita, Kan.
Green, Luther T., Philadelphia, Pa.
Grossman, John, Cincinnati, Ohio.
Gruber, Carl E., East Liverpool, Ohio.
Haine, Harry, North Cambridge, Mass.
Hallett, A. G., East Liverpool, Ohio.
Hamilton, George, Chicago.
Hamilton, Geo. T., Troy, N. Y.
Hammer, Carl G., Missouls, Mont.
Hampton, Ed, New York city.
Haney, J. P., Baltimore, Md.
Hanlyn, A. S., Fargo, N. D.
Hanna, Jas. S., Fitchburg, Mass.
Harris, George C., Sparta, Ill.
Harris, I. M., Brooklyn, N. Y.
Harris, J. M., Brooklyn, N. Y.
Harting, L. S., Reading, Pa.
Hartley, Harvey, Jackson, Miss.
Hartwell, Geo. W. B., Boston, Mass.
Hawn, C. W., Woodbury, N. J.
Hazeldine, Jno., Vancouver, B. C., Can.
Heiser, Henry, Jr., Helena, Mont.
Heitzman, Geo., Syracuse, N. Y.
Heiland, F. E., Delphi, Ind.
Helion, John J., Brooklyn, N. Y.
Helmeke, W., Linton, N. D.
Henderson, Harry, Bridebury, Ont., Can.
Henry, Morton H., Chicago.
Henry, J. Henkel, Winchester, Va.
Henry, R. C., Williston, N. D.
Henry, Robt. R., Philadelphia, Pa.
Herzberg, F., St. Louis, Mo.
Herzing, George, Nazareth, Pa.
Hesse, Jno., Detroit, Mich.
Hetrick, R. J., Denver, Colo.
Hildreth, H. W., Superior, Neb.
Hoffman, O. E., Columbiana, Ohio.
Hoffman, Wm. J., Flint, Mich.
Hollinger, Harry M., New York, N. Y.
Holman, J. Glenn, Findlay, Ohio.
Holly, J. L., Milwaukee, Wis.
Hopkins, Norman E., Philadelphia, Pa.
Horting, Frank H., Philadelphia, Pa.
Howard, C. J., Portland, Ore.
Howell, Geo. H., New York city.
Hull, Howard C., Charlotte, N. C.
Hultgren, A. L., Junction City, Kan.
Hunt, E. G., Danville, Ill.
Hunter, Ernest, Arlington, N. J.
Huntz, Jno. N., Chilton, Wis.
Hurr, Henry, Flatonia, Tex.
Innes, Arthur N., East Boston, Mass.
Interbitzin, M. D., Saugatuck, Mich.
Isele, Jos., Washington, Mo.
Jeangerard, Joseph, Wilmette, Ill.
Johnson, A. E., Woodstock, Ill.
Johnson, J. T., Camrise, Alta., Can.
Johnson, W. H., Cleveland, Ohio.
Jones, S. H., Schenectady, N. Y.
Jones, W. C., Denver, Colo.
Jordan, Frank, Camden, N. J.
Karn, Fred'k, East Aurora, N. Y.
Kay, John, New York, N. Y.
Keane, Jno., New York, N. Y.
Kear, F. A., Mitchell, S. D.
Kelley, Wilfred, Cortland, N. Y.
Kendall, Wilber, Greensburg, Ind.
Kesner, Robert, Jr., Lockport, Ill.
" Kid, The," Williston, N. D.
Kiessling, F. W., Cleveland, Ohio.
Kiley, T. E., Boston, Mass.
King, R. J., Nevada, Iowa.
Klock, H. Le Grand, Rochester, N. Y.
Kniss, C. A., Pittsburgh, Pa.
Kobelin, Wm. L., Michigan City, Ind.
Koehn, N. C., Chicago, Ill.
Kolkbrenner, Geo., Wabasha, Minn.
Koons, Edmond A., Des Moines, Iowa.
Kussro, Ed J., Bay City, Mich.
Landess, Jno. M., Chicago, Ill.
Lare, P. W., Holmes, Del. Co., Pa.
Largenheim, H. A., Lincoln, Neb.
Le Baron, H. B., Upland, Cal.
Le Dain, A. J., Milwaukee, Wis.
Lee, T. W., Fargo, N. D.
Leggett, Harry W., Ottawa, Ont., Can.
Levasseur, Walter H., Bridgeport, Conn.
Linehan, Jas. A., Uhriesville, Ohio.
Lischer, H. R., Waverly, Iowa.
Lord, Albin H., Painesville, Ohio.
Loring, Axtell Co., Springfield, Mass.
Lott, S. J., Savannah, Ga.
Lowe, C. Olos, Topeka, Kan.
Lyons, Owen E., Easton, Pa.
McAnally, Ralph J., Omaha, Neb.
McAuley, L. L., Thompsonville, Conn.
McCreary, W. C., Lexington, Ill.
McCusker, Jas. D., Ningara Falls, N. Y.
McDowell, Chas. S., Morris, Ill.
McEwen, Arthur S., Stillwater, Okla.
McIntee, Philip, Glasgow, Scotland.
McKean, Louis, Philadelphia, Pa.
McNeely, Wilmer L., Shelbyville, Ind.
Maeser, Geo., Leipzig, Germany.
Magee, Edw. C., Philadelphia, Pa.
Magee, Wm. C., Philadelphia, Pa.
Marchman, I. H., Wilmington, N. C.
Markey, D. V., New York city.
Marquis, W. Clyde, Bozeman, Mont.
Marsh, Willard, Nazareth, Pa.
Martin, B., Winnipeg, Man., Can.
Massey, R. F., Savannah, Ga.
Megaffee, Chas. W., Canandaigua, N. Y.
Meier, Frank B., Syracuse, N. Y.
Melchinger, W. L., Irvington, N. J.
Merrill, Clarence A., Farmington, Me.
Metz, William, Brooklyn, N. Y.
Meyer, S. A., Harrisonville, Mo.
Migliorates, Jno., New York city.
Miller, H. B., Lead, S. D.
Milner, E. L., Delta, Colo.
Mitchell, Renard R., Greensboro, N. C.
Moeller, Theo., New York city.
Moffit, W. P., Rock Hill, S. C.
Moore, Theodore, Lodi, Cal.
Moran, Harold L., Batavia, N. Y.
Morley, E., Patrick, Glasgow, Scotland.
Morley, Wm. A., Patrick, Glasgow, Scotland.
Morris, Wm. M., Helena, Mont.
Morrison, Wm., Winnipeg, Man., Can.
Morse, Geo. H., Burlington, Vt.
Mottershead, A. E., Toronto, Ont., Can.
Mulvey, E. G., Buffalo, N. Y.
Murray, John, Los Angeles, Cal.
Myers, Earl J., Fostoria, Ohio.
Nelson, J. A., Brooklyn, N. Y.
Nicol, Ray B., Milford, Iowa.
Nidermaier, Henry, Youngstown, Ohio.
Nieman, Arthur J., Cincinnati, Ohio.
Norris, G., Baltimore, Md.
Nuhr, A. L., Canton, Ohio.
Oberdier, Leon W., Cincinnati, Ohio.
O'Brien, Harry, Anaconda, Mont.
Olson, Gus, Sacramento, Cal.
Olson, Otto A., Fergus Falls, Minn.
Olson, N. J., Asbury Park, N. J.
Osborn, B. B., Kearny, N. J.
Osborne, Harry L., Los Angeles, Cal.
Ostman, Jos. O., Brooklyn, N. Y.
Ostmark, Harry E., Chicago, Ill.
Ott, Stephen S., Springfield, Ohio.
Page, Geo. S., New York city.
Palmer, Arthur L., Indianapolis, Ind.
Palmer, M. S., Santa Ana, Cal.
Patton, Elmo, Macon, Ga.
Peck, Lynn J., Oneonta, N. Y.
Pedersen, P. V., Richfield, Utah.
Perrin, Guy, Kansas City, Mo.
Perry, J. S., Nashville, Tenn.
Peterson, Eric, Ft. Wayne, Ind.
Petrone, Frank, Riverside, Conn.
Phillip, W. A., Winnipeg, Man., Can.
Pierce, Myron W., Nevada, Iowa.
Pinkston, J. T., Post, Tex.
Place, Louis J., Hornell, N. Y.
Poetzinger, L., Waverly, Iowa.
Pollard, Miss H. Bertha, De Land, Fla.
Preye, Frederick E., Hoboken, N. J.
Quinton, B., Winnipeg, Man., Can.
Radcliffe, B. W., Macon, Ga.
Rahn, Chas. A., Youngstown, Ohio.
Randall, W. C., Prairie City, Iowa.
Reagan, C. W. G., Gillespie, Ill.
Redd, C. C., Wilmington, N. C.
Reed, Jno. M., Santa Ana, Cal.
Reeder, J. J., Savannah, Ga.
Rehling, Chas. H., Baltimore, Md.
Reiss, Morris, New York.
Reynolds, D. G., Columbus, Ohio.
Reynolds, W. G., Bethany, Mo.
Riley, Chas. W., Fairbury, Neb.
Roberts, Adolph, New Bern, N. C.
Roberts, W. B., Toledo, Ohio.
Romig, Ceylon Stoy, Altoona, Pa.
Rosenwald, Maurice G., Springfield, Mass.
Rudd, Joseph, Warrington, Lancashire, Eng.
Rudolph, W. S., Mamaroneck, N. Y.
Russell, Chas., Stockton, Cal.
Russell, Ed, New York city.
Sahlin, Axel E., East Aurora, N. Y.
Samuelson, A. J., Omaha, Neb.
Scheibler, Hroar, New York, N. Y.
Scherkenbach, J. A., St. Paul, Minn.
Schlick, Ray N., Cleveland, Ohio.
Schinner, Stephen, Toledo, Ohio.
Schivam, R. H., Wooster, Ohio.
Schoenung, Alois G., Milwaukee, Wis.
Schultz, Paul, Anaconda, Mont.
Schultz, Richmond E., Batavia, N. Y.
Schwenson, Adolph, Chicago.
Seitz, Geo. F., Philadelphia, Pa.
Seubert, M., Brooklyn, N. Y.
Shaninger, Edw. M., New York, N. Y.
Shantz, Wayne S., Philadelphia, Pa.
Sharp, W. E., Melfort, Sask., Can.
Shartle, Harry L., Philadelphia, Pa.
Shepherd Bros., Crete, Neb.
Sherman, Cleveland, Spokane, Wash.
Siddons, W. R., West Philadelphia, Pa.
Silverman, Louis, Chicago, Ill.
Simmen, L. E., Jersey City, N. J.
Simmons, Walter H. L., Hamilton, Bermuda.
Sinclair, J. L., Barrington, Mass.
Skelly, C. F., Altoona, Pa.
Slattery, W., Ottawa, Can.
Smallwood, Robt., Beren, Ky.
Smith, Chas. W., Los Angeles, Cal.
Smith, Chas., Philadelphia, Pa.
Smith, Fred, Grants Pass, Ore.
Smith, Harry P., Moline, Ill.
Smith, H. A., Swampscott, Mass.
Smith, L. N., Lenoir, N. C.
Spaans, Cornelius, Hyde Park, Mass.
Speer, H. C., Paterson, N. J.
Spence, Jas. W., Primos, Pa.
Spitzenberger, Geo. W., Bellows Falls, Vt.
Sponable, R. L., East Aurora, N. Y.
Springstead, B. M., West Duluth, Minn.
Springer, L. E., Los Angeles, Cal.
Stapleton, I., Jackson, Miss.
Starnes, O. H., Charlotte, N. C.
Steel, Wm. H., Winnipeg, Man., Can.
Sterling, Geo. A., Oakes, N. D.

Sterry, Edward C., Kamloops, B. C., Can.
Stetter, Geo., Milwaukee, Wis.
Steuerman, David, Brooklyn, N. Y.
Steuerman, Max, Brooklyn, N. Y.
Strauss, Carl, Pontiac, Mich.
Streeter, R. T., Worcester, Mass.
Striegel, Charles, Philadelphia, Pa.
Sturm, Laurence A., Richmond, Ind.
Stuttis, B. T., Truro, N. S., Can.
Sullivan, R. L., Winston-Salem, N. C.
Tyner, P. F., Philadelphia, Pa.
Unruh, Elwood B., Philadelphia, Pa.
Ubrich, A. C., New York city.
Van Allen, Sergeant L. F., Fort Riley, Kan.
Van Dusen, M. K., Renfrew, Ont., Can.
Van Egmond, J. E., Collingwood, Ont., Can.
Van Sciver, Howard, Norfolk, Va.
Varcoe, Ernest W., New York city.
Vincent, M. L., Boston, Mass.
Wetzel, George, New Orleans, La.
White, Lee, Cleveland, Ohio.
Whitehill, Arthur B., Wilkinsburg, Pa.
Whitney, C. F., Wayne, Neb.
Wicht, George L., Eldora, Iowa.
Whittingham, Bert, Winnipeg, Man., Can.
Widd, Chas. A., Los Angeles, Cal.
Wiley, Ben, Charleston, Ill.
Wilkins, A. R., Seattle, Wash.
Willett, S. P., Davenport, Iowa.
Wold, Christ, Minneapolis, Minn.
Wolf, Frank J., Denver, Colo.
Woodard, L. E., Cincinnati, Ohio.
Woodward, L. J., Jr., Buffalo, N. Y.
Woolsey, C. J., Poughkeepsie, N. Y.
Wood, J. O., Cleveland, Ohio.
Woodis, W. A., New York city.
Worley, Milton R., Norfolk, Va.
Wright, G. R., St. John, N. B., Can.
Wright, H. L., Lebanon, Kan.
Wussow, Wm., Milwaukee, Wis.
Wyatt, U. S., Berea, Ky.



HOLSTEINS—"LOOK WHO'S HERE."
Photograph by R. R. Sallows, Goderich, Canada.

Sweeney, H. L., Montreal, Que., Can.
Sweetman, L., Paterson, N. J.
Sykes, Hugh M., Charlotte, N. C.
Tait, Chas., Vancouver, B. C., Can.
Taylor, Arthur, London, Eng.
Taylor, A. C., Phoenix, Ariz.
Taylor, G. Gehman, Dorchester, Mass.
Taylor, W. L., Salida, Colo.
Teate, James, De Land, Fla.
Tindall, Harry, New York city.
Thompson, W. S., Westmont, N. J.
Thompson, Wm. E., Westmont, N. J.
Thorpe, S. S., Boston, Mass.
Tresler, Jno. H., Greensburg, Ind.
Trudel, A. J., Montreal, Que., Can.
Tucker, J. F., New Philadelphia, Ohio.
Turner, C. C., Macon, Ga.
Turner, C. C., McPherson, Kan.
Turner, F. F., New York, N. Y.
Tydeman, Roy, Yates Center, Kan.
Vinson, O. T., Wichita Falls, Tex.
Visscher, C. B., Kalamazoo, Mich.
Voelker, R. F., Williamsport, Pa.
Vogel, Jno., Paterson, N. J.
Volk, Kurt H., Lindenwold, N. J.
Volkmann, H. R., Maywood, Ill.
Wakefield, W., Jr., Winnipeg, Man., Can.
Walden, Clyde, Shenandoah, Iowa.
Walker, D. C., Wichita Falls, Tex.
Wallerstedt, Walter, Lindsborg, Kan.
Walton, Mulford, Augusta, Ga.
Ward, Frank J., Baltimore, Md.
Ward, H. O., Wayne, Neb.
Warner, Michael A., Chicago, Ill.
Wehmeyer, H. F., Philadelphia, Pa.
Weis, Joseph A., Springfield, Ill.
Wellington, Jos. C., Cleveland, Ohio.
Werner, Fred A., New Orleans, La.
Werner, Jno. M., New Orleans, La.
Wertheimer, Otto, New York city.
Williams, C. C., Leonard, Tex.
Williams, L. B., Brooklyn, N. Y.
Williams, Llewellyn, Flint, Mich.
Wilson, R. P., Newton, Kan.
Winter, E. D., Grand Rapids, Mich.
Wynne, A. A., San Angelo, Tex.
Yelle, N. E., Colfax, Wash.
Yost, William H., Camden, N. J.
Younger, A. J., Eustis, Fla.
Zink, R., St. Johns, Ore.

THE WHY OF IT.

Professor Brander Matthews, the eminent critic, was talking at Columbia University about the wretched quality of modern American fiction.

"When I look over our best sellers," said Professor Matthews, "I can't believe that these writers are really doing their best. I believe that they must loathe their work — that they must be ashamed of their work.

"But such work, if it catches on, pays, while fine work can never pay like a best seller. And so I suppose we must say of our modern American novelists as of most other people:

"'They give up what they like to do in order to get what they like to have.'"

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat; if rolled they will not be criticized.

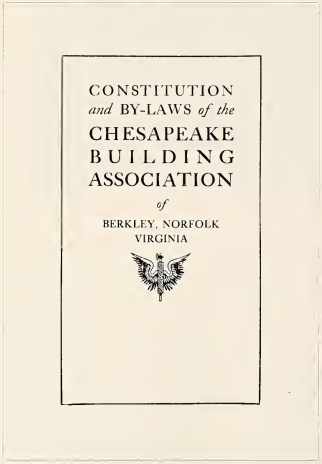
A FOUR-PAGE folder issued by The Art Printery, Harrisonburg, Virginia, is pleasingly printed in black and red on white stock.

ALVIN E. MOWREY, Franklin, Pennsylvania.— The specimens are quite satisfactory in arrangement. The circular for Phipps & Sykes is especially good.

O. L. LILLISTON, Philadelphia, Pennsylvania.— The specimens are all well arranged and the colors are carefully chosen. The blotters are especially good.

A FOLDER from the John T. Palmer Company, Philadelphia, printed in two colors on india-tint stock, is attractive and in keeping with the Palmer standard.

D. V. MARKEY, New York city.— The circular is especially well designed and the colors used are very pleasing. The work offers no opportunity for criticism.

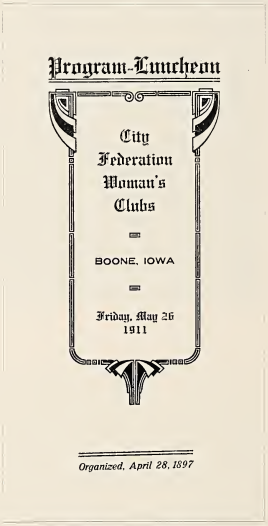


A booklet cover by David J. Gildea, Catonsville, Maryland.

COMMERCIAL specimens from David J. Gildea, Catonsville, Maryland, show the same excellent taste and careful regard for the principles of design which characterize all of Mr. Gildea's work. They offer no opportunity for criticism. One of his booklet covers is shown herewith.

WILL M. MACQILLIVERY, Boyne City, Michigan.— The letter-head and full-page advertisement are both satisfactory in design, and neither one offers opportunity for criticism.

FROM W. H. Lewis, Boone, Iowa, we have received a package of high-class commercial specimens. Excellent typography, careful press-



By W. H. Lewis, Boone, Iowa.

work and good color combinations characterize the work throughout. We show herewith reproductions of some of the designs.

AN exceptionally attractive folder announces the removal to new quarters of Geo. W. King & Son, Worcester, Massachusetts. The folder is handsomely printed and embossed.

WE are in receipt of the initial number of *Technical Printery*, a semi-annual journal edited and published by J. Orville Wood, instructor of printing at the West Technical High School, Cleveland, Ohio. The

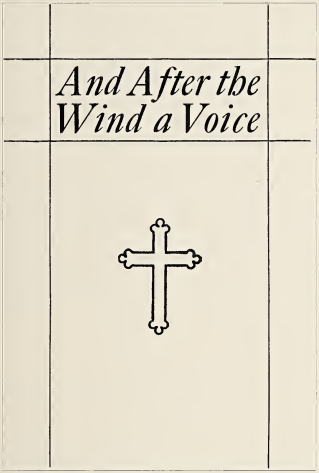
text matter has been carefully selected and is instructive and entertaining, while the printing is very satisfactory.

R. H. Owen, Kansas City, Missouri.— The leaflet is certainly a pleasing departure in this particular class of printing. It is well arranged and calls for no criticism.

J. H. Porter, West Hartford, Connecticut.— One series of type throughout, and rules which harmonize in tone with the type, would greatly improve the appearance of the blotter.

A package of commercial specimens from the Harry D. Earl Printing Company, Austin, Minnesota, shows unusually good designs and a pleasing use of colors. The presswork is also excellent.

A careful regard for space divisions and restraint in the use of decorative material are charcteric features in the typography of R. J. McAnally, Omaha, Nebraska. Among recent examples of his work, one



An interesting arrangement by R. J. McAnally, Omaha, Nebraska.

of the most interesting is a booklet cover, a reproduction of which we show herewith.

An attractive circular announces the moving to a new location of the Chicago branch of The Fuehs & Lang Manufacturing Company. The circular is unique in design and is nicely lithographed.

From George Wetzel, New Orleans, Louisiana, we have received a package of unusually interesting booklets and folders. All of them are well designed and the colors used are harmonious throughout.

D. C. Walker, Wichita Falls, Texas.— The specimens are well handled and offer no opportunity for criticism. The poster is especially pleasing in that it is set entirely in one general style of type.

T. W. Ashe, Toronto, Ontario.— Both of the pages are well arranged, and neither of them offers opportunity for criticism. The title-page shows a pleasing harmony of tone between type and rule.

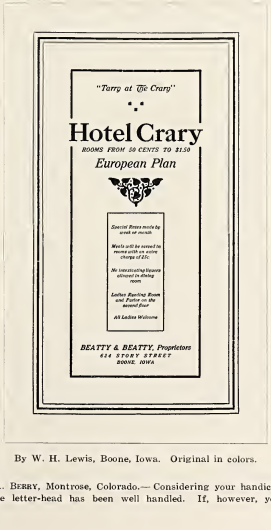
A series of envelope slips submitted by M. W. Dreyfuss, San Francisco, California, shows clever conceptions in design and pleasing color arrangements. They should prove exceptionally good advertising.

We show herewith a reproduction of the cover of an attractive booklet recently produced for the Pennsylvania Lines by Poole Bros., of Chicago. The original is in gold and colors and is especially pleasing.

In a clever little folder, entitled "Artvertising," the Peninsular Engraving Company, of Detroit, announces the opening of a service bureau under the personal direction of Adrian Gil-Spear, recently of New York. The manner in which the folder is gotten up gives promise of excellent things from this new bureau.



An attractive cover by Poole Brothers, Chicago.



By W. H. Lewis, Boone, Iowa. Original in colors.

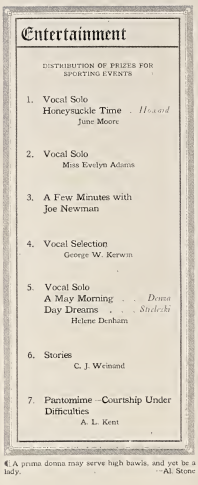
W. A. Berry, Montrose, Colorado.— Considering your handicap as to type, the letter-head has been well handled. If, however, you could



¶ Whether sown early or late, the wild oats crop is always a failure. —Charles Hynes



¶ Never judge a man by his chest measure; his lungs may be full of hot air. —Charles Weimind



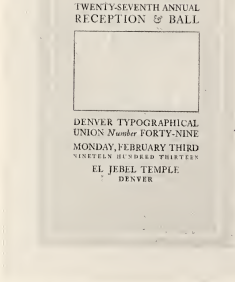
¶ A prima donna may serve high bawls, and yet be a lady. —Al. Stone

Pages by Frank J. Wolf, Denver, Colorado.

AMONG other interesting specimens in a recent package from Axel Edw. Sahlin, East Aurora, New York, is a business card, a reproduction of which we show herewith. The original is printed in two colors.



A striking card by Axel Edw. Sahlin, East Aurora, New York.



By Frank J. Wolf, Denver, Colorado.

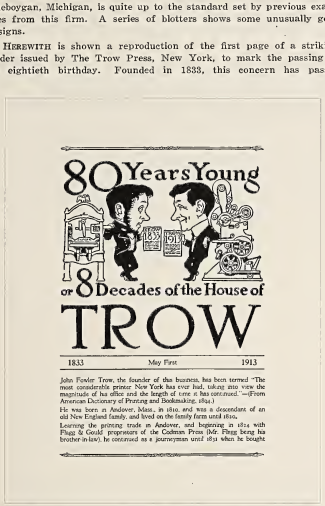
have placed all of the matter at the left of the sheet, doing away with the narrow measures and consequent poor spacing, the result would have been more pleasing.

W. E. SNOWDEN, Grenada, Mississippi.—The blotter is very nicely arranged and the percentage of red as compared to the black is pleasing. On the business card you have placed too much space between the words in the feature line. Text letters should always be closely spaced.

AMONG the interesting specimens contained in a package recently received from Frank J. Wolf, Denver, Colorado, are the programs of an outing of the Smith-Brooks Printing Company and a reception and ball given by Denver Typographical Union, No. 49. We show herewith reproductions of some of the pages. The title-page of the ball program is printed in black and gray on white stock, and is an especially pleasing piece of work.

RECENT commercial work from the McMullen Printing Company, Cheboygan, Michigan, is quite up to the standard set by previous examples from this firm. A series of blotters shows some unusually good designs.

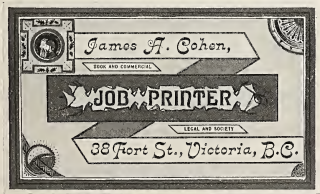
HEREWITH is shown a reproduction of the first page of a striking folder issued by The Trow Press, New York, to mark the passing of its eightieth birthday. Founded in 1833, this concern has passed



A page from a striking folder by the Trow Press, New York city. Original in colors.

through many varying conditions in the printing field. As indicating the changes in styles of typography, the folder shows examples of work produced some sixty years ago as contrasted with the work of to-day.

FROM the Union Special Machine Company, Chicago, we have received a handsome catalogue. The cover is exceptionally well embossed from a design by Carl Krafft, and the inner pages are well printed in colors.



An old-time specimen by F. N. Ham, Vancouver, British Columbia.

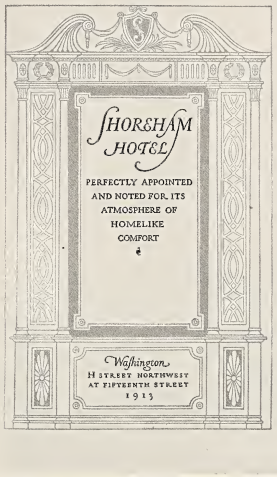
READERS of this department will be interested in the accompanying reproduction of one of a number of old-time specimens composed by F. N. Ham, of Vancouver, British Columbia. The original is printed in gold and several colors and is in marked contrast to the simplicity of design which prevails in present-day typography.

FROM the Wichita *Eagle* and The Eagle Press, Wichita, Kansas, we have received an attractive booklet descriptive of this institution and the plant which it occupies. The booklet is nicely gotten up, is well illustrated and carefully printed. Except for the fact that the cover shows a rather large amount of bright color, there is nothing to criticize regarding the manner in which the work has been handled.

J. W. SHORT, Toronto, Ontario.—While all of the specimens are good, the letter-head for The Newton Symphony Orchestra is especially interesting in design and color, and we would compliment you upon its neat appearance.

JOHN GROSSMAN, Cincinnati, Ohio.—The memorial printed in Hebrew is very pleasing in design and is, as you suggest, an illustration of the fact that the same principles of design underlie all printing, of whatever language.

ONE of the most attractive pieces of printing that has reached this department in some time is a book printed by the Munder-Thomsen Company, Baltimore and New York, for the Shoreham Hotel Company, of Washington. The book is bound in boards, with a handsomely



Page from a handsome booklet by the Munder-Thomsen Company, Baltimore, Maryland.

stamped design on the cover, and the illustrations are by photo-gelatin process. We show herewith a reproduction of the title-page, the original of which is printed in blue-gray and black on india-tint stock.

E. A. MARTIN, Columbia, South Carolina.—The program is well handled, although we would prefer to see the title-page set in some type other than the script, especially as it contains so much reading-matter, and is rather crowded.

F. E. HELAND, Delphi, Indiana.—In all of the specimens upon which you have used text type we note that you have placed too much space between words, and would suggest that this style of type is at its best only when it is closely spaced.

A RECENT package of commercial specimens from Phinney's Printery, Riverside, California, contains much that is interesting. Clever in conception and well executed, the work throughout is of a high order and reflects much credit upon the house producing it.

A. J. SCHLINGER, White Plains, New York.—Both of the programs are well arranged, although perhaps the raising of the upper group on the cover of the one for the installation would be an improvement. We would suggest that the cover and title-page of the flower show booklet

be set in type of a lighter face, as the heavy series which you have used do not in any way convey the idea of grace and daintiness which the subject suggests.

Page Printing & Binding Company, Sherbrooke, Quebec.— Inasmuch as the inner pages of the menu and program contain no half-tones, we would prefer an antique stock rather than the coated one which you have used. The antique paper would harmonize much better with the cover, which is an excellent specimen of printing and embossing on appropriate stock.

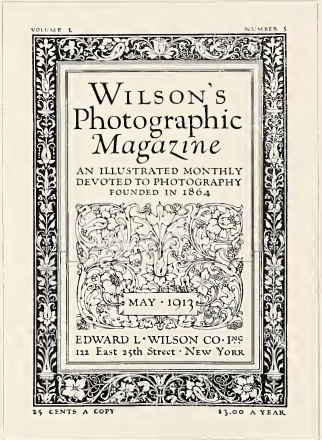


Letter-head by J. Warren Lewis, Visalia, California. Original in colors.

J. Warren Lewis, Visalia, California.— All of the specimens are well arranged and the color combinations are excellent. We show herewith a reproduction of the letter-head for the Visalia Board of Trade, an interesting panel arrangement in colors.

H. S. Guy, Laurel, Mississippi.— Inasmuch as the text initial does not fit in well with the line of italic, we would suggest that you keep the name of the paper all in italic and print it in the darker color, together with the word "printers" underneath.

We show herewith a reproduction of the cover of *Wilson's Photographic Magazine*. This is one of the most recent designs of Fred W. Goudy, and is an exceptionally attractive combination of decoration and lettering, all in Mr. Goudy's characteristic style.



Copyrighted.

A handsome cover-design by F. W. Goudy.

W. Arthur Cole, Philadelphia, Pennsylvania.— The work throughout is very satisfactory, the leaflets for the Locomobile Company being especially pleasing in design and color combination. The house organ, "The Lehigh," is gotten up in a very creditable manner.

We show herewith a reproduction of the cover of a handsome booklet, designed and printed by The Henry O. Shepard Company for the



Catalogue cover by The Henry O. Shepard Company, Chicago.

Gulbransen-Dickinson Company. The original design is embossed in brown on a blanked panel on gray stock, and is very effective. The balance of the booklet is nicely printed on coated stock, the illustrations being especially good.

The Escolta Press, Manila, Philippine Islands.— While the calendar is quite satisfactory in arrangement, the presswork and ink are not what they should be. A better grade of ink and a little more care in make-ready and register would materially improve the work.

A souvenir announcement designed by Ernest Hart, with the Rochester Herald Press, Rochester, New York, is a handsome piece of work. The cover is embossed in gold on rough white stock, and the inner pages are printed in colors, with the illustrations tipped on.

From S. D. Warren & Co., Boston, Massachusetts, we have received a copy of the "Paper Buyers' Guide," a loose-leaf volume containing printed specimens and blank sample sheets of the Warren standard

lines, together with valuable information and suggestions to the paper buyer. The work is nicely printed throughout, and illustrates the adaptability of these papers to various printing processes.

EXAMPLES of commercial printing from Stephen Ott, Springfield, Ohio, are gotten up in a very satisfactory manner, although one or two of them could be improved by the use of a smaller number of type-faces. As a usual thing, the emphasis desirable for certain lines may be obtained by a variation in the size of type used without resorting to another series.

W. R. BOYD, Lincoln, Nebraska.— The work throughout is excellent, and offers little opportunity for criticism. We would, however, suggest



An attractive card by W. R. Boyd, Lincoln, Nebraska.

that the center group on the letter-head in green and gold be raised just a trifle. The card for the Boyd Engraving Company is very neat, and we are showing herewith a reproduction of it.

The Centre Reporter, Centre Hall, Pennsylvania.— We would suggest that the words "Commencement Exercises" on the cover-page be raised a trifle, and a decorative initial design, which would bring the letter itself a little closer to the balance of the word of which it is a part, would be an improvement in a panel design of this character. The other specimens are excellent.

EXPRESS PRINTING COMPANY, Superior, Nebraska.— Some of your specimens contain entirely too much red, and we would suggest that you confine your bright colors to but few spots on the page. Red should be used sparingly in combination with black, and the red should be of an orange hue. Personally, we would prefer to see the outline letters used less frequently than your examples show.

"B. L. T." Pickups.

WHY THE EDITOR LEFT TOWN.

Mrs. P. L. McKinnie entertained inmorally Wednesday evening at dinner.

Mr. Dwight H. Perkins and Mrs. E. F. Walker left Thursday night with a party of men to spend the week-end trout fishing at the Wausaukee club, Wis.—*Evanston Press.*

REDUCTIO AD ABSURDUM.

The prize for the most ridiculous girl's costume, a pair of green silk hose, was awarded Miss Sara Young.—*Tampa Times.*

THE HEAT IN KANSAS CITY.

Pastor Russell, of the Brooklyn tabernacle, will arrive in Kansas City to-day and will speak in the Auditorium theater. The subject of his address will be "Hell Destroyed." Electric ventilators have been provided for the purpose of keeping the theater cool.— *Kansas City Journal.*

SQUALLS AHEAD.

The marriage of Miss Cora Meimerstorm and Fred Storm, both of Geneseo, took place Monday afternoon.— *Moline Dispatch.*

GOOD TEAMWORK.

Dr. A. R. Cowser, of Farmington, was kicked in the side by a horse Saturday, and when examined he was found to have three ribs broken and two or three more cracked. His practice is being cared for by his brother, J. C. Cowser, the undertaker.— *Peoria Star.*

UP TO THE MINUTE.

Many women attended the sale and purchased a stock of clothing for next to nothing.—*Aberdeen (S. D.) News.*

AND HIS RECOVERY IS DOUBTFUL.

Eau Claire — James Lowden, sixty years old, an old pioneer resident of this city, dropped dead in a saloon here. He died shortly after.— *Milwaukee Sentinel.*

THE SLEEPWALKERS OF MICHIGAN AVENUE.

I saw a female somnambulist walking on Mich. av. Sat. aft. At least I took her to be one from her costume.— *P. M. L.*

GIRDED FOR THE FRAY.

Bloomer Girls Here To-day — Canton Team Will Have Supporters.— *Canton (N. C.) Daily.*

AN ALL-AROUND DECORATOR.

A. D. Miller has recently redecorated the exterior of Rev. and Mrs. Hoskyns and the home of Mr. and Mrs. Jas. Smith, with a new coat of paint.—*Arlington (Iowa) News.*

PERFECT DRAUGHT.

Men, keep cool when you can buy a Keepcool union suit at the Bargain Bazaar, white front, two entrances, for 77c.— *Bureau County Republican.*

WHY OPTICIANS GO INSANE.

Gentleman: Please send me right away 1 pair of eyeglasses with which I can thred a needle. I am 5½ feet tall, and weigh 152 pounds. I am 59 years old and have a straight nose, only it is turned up a little at the tip.— *Received by one of them.*

DISTINCTLY.

Dear Doc: I thought the news butcher on the train showed a nice distinction when, in plying his trade [Jar. 42], he called, "Reading books." He knows they are different from selling books. MERGETROID.

WHY CLAIM AGENTS GO INSANE.

"Dear Sir: Referring to our claim. These goods never did reach our customer. Same were stolen from the car and Deputy Sheriff arrested the thief who had the goods in his possession. The Deputy Sheriff appropriated the goods himself in consideration of the expense he was put to. The thief escaped from jail."

ELEMENTARY, MON CHER WATSON.

Sir: I went into the candy store Saturday evening about 7:30, and a man of about thirty-five was buying a pound box of chocolates and ten cents worth of taffy candy. Am I right in concluding that he was going to call on a widow? M. W. J.

WE HAVEN'T A NOTION.

Sir: My husband has a habit of talking in his sleep, exclaiming angrily: "That's me! That's me!" What do you suppose is the trouble? MRS. KELLY POOL.

WHEN IS A PLAIN LETTER-HEAD?

Sir: A booze firm sent me a "special offer to the medical fraternity," and said: "When ordering on a plain letter-head, be sure and mention you are a physician." E. E. H.

OBVIOUSLY.

Sir: In "The Danger Mark," Mr. Chambers' heroine writes that her "throat is full of tears." From her eye teeth? — *D. C. W.*

— *Line-o'-Type or Two, Chicago Tribune.*

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Arranging the First Page.

Sam Little, editor of the Hillsboro (Ill.) *Journal*, writes: "The writer and the foreman of the composing-room have had quite an argument about the make-up of the first page of the *Journal*, a sample of which is enclosed in another wrapper. I insist that it would have been better to have continued the long articles to another page after using a column on the first page than to run the extra matter in another column on the first page in the absence of headings to cover the entire matter of each subject." It is not a good practice to continue an article to an inside page unless it is exceptionally long, and the articles on the first page of the *Journal* were not long enough to warrant it. If the two articles had been continued inside, this would have brought a heading at the top of each column, all alike, and this would be objectionable. The headings on the first page of the *Journal* are not prominent enough. If they were more like those on the first page of the Chilton (Wis.) *Times*, which is also shown, they would be much better, and then the articles running over into the second column would bring the headings out nicely owing to the contrast. The *Times* page is nicely arranged, but the publisher goes to unnecessary extremes to avoid running headings at the tops of the second, fourth and sixth columns. There would be no objection to a heading of a single line at the top of each of these columns.





Reproductions showing two first-page arrangements.

New Buildings and New Plants.

Among the papers which have recently entered or will soon occupy new homes is the Sharon (Pa.) *Telegraph*. The *Telegraph's* new building will be ready early in September. It will be one of the most complete and up-to-date newspaper buildings in that section, three stories high, and will be occupied exclusively by the paper and its job department. The entire third floor is to be given over to the interests of the newsboys. The Ashland (Ohio) *Press* has recently moved into a large new building in which it occupies the entire lower floor. In the mechanical department new machinery has been installed throughout, including a new press, folding machine and two monotypes. The *Press* has been advancing rapidly, and with its new equipment

is in a position to forge ahead with even greater strides. The Geneva (N. Y.) *Times* is another paper which has been growing steadily with the result that a new press, with double the capacity of the former machine, was made necessary. The *Press* now has a circulation of over 5,000.

Higher Advertising Rates for Country Papers.

That the country newspaper is not receiving better rates for advertising is due to custom, and that custom has been brought about through the weakness of the publishers themselves, through their lack of appreciation of the value of the service they render, and their lack of confidence in themselves and their ability to convince advertisers that the space they sell is worth more money. The advertising rate-cards which have been published in THE INLAND PRINTER for several years past have all been too low, but it is safe to say that in every instance they are higher than the prices previously obtained by the publishers for whom they were intended. As an evidence of the lowness of the rates let me quote a portion of a letter to THE INLAND PRINTER from J. W. Keyes, of Gladstone, Manitoba, Canada, a man who has made a study of advertising rates and the cost of publishing advertising. Mr. Keyes writes:

> I had occasion to look up some data the other day on publishing a country newspaper, and found a rate-card in the March issue of THE INLAND PRINTER that struck me as being a little off. This card put the rate for a 20-inch ad. for one year at $59. How can a publisher do this and pay his grocery bill?
>
> A well-balanced paper should have a column of news for every column of advertising printed, and the advertiser must pay for the news as well as the advertising composition. Composition is supposed to sell for $1.10 a thousand ems, and there are 3,510 ems of eight-point in a 20-inch column, so that the news composition alone would be worth 19 cents an inch and the advertising 10 cents an inch more, at least.
>
> It strikes me that the influence of the cost congress has not reached your newspaper rate-card estimating department, and I fancy you would be doing the trade a service if you investigated the newspaper rate-card problem thoroughly and started a movement for better advertising rates. The country newspaper man needs them, as a glance at any commercial-rating book will show.
>
> Your newspaper department is doing a world of good, but the ideal paper will come only when the publisher obtains a rate that will enable him to employ competent help at living wages, and this can not come with a rate of less than 6 cents an inch for advertising.

Mr. Keyes is entirely right in his statement that the rate named is too low, although he may find those who will not agree with him in his assertion that the advertiser must pay all the cost of production. The rates given in THE INLAND PRINTER are always much lower than they should be, but the endeavor has been to give the publisher a rate always slightly above what is customary, and even with these slight advances the answer frequently comes back, "These prices may be all right, but I can not get them in my town." A lot of space has been used in THE INLAND PRINTER during the past several years advocating higher rates, and while no decided changes can be cited, still it can be seen that there is a growing interest in the subject. A short time ago C. L. Coward, publisher of the Lodi (Wis.) *Enterprise*, who gives THE INLAND PRINTER credit for having awakened in him the realization that he should have better rates, delivered an address before the Wisconsin State Franklin Club in which he figured out a basis for advertising charges. Mr. Coward has made a careful study of costs and places his hour-cost at 80 cents, and on this basis he finds that the actual composition on new ads. and changes is within a fraction of a cent of 6 cents a column inch, and that the total cost of ad. composition divided by the total number of inches of advertising gives an average cost per column inch for composition alone of 4 cents. Mr. Coward figures that the publisher should charge 7 cents an inch for composition and 8 cents an inch for running an ad., making the total charge for new ads. and changes 15 cents a column inch. At one time Mr. Coward admits that he carried advertising at 6 cents an inch flat, and had one advertiser who paid a little less than 4 cents an inch. To-day he is getting 8 and 10 cents an inch and is going still higher. What he has done others can do, and THE INLAND PRINTER will be glad to send carefully graded cards to those who are interested in getting better prices, naming slightly higher rates, providing they send samples of their present schedules. Here is a request received recently from E. S. Matthews, publisher of the *Bradford County Enterprise*, Starke, Florida: "I am writing to find if I can avail myself of your assistance in arranging a card for my weekly paper. I have been charging a flat rate of 15 cents, but while this is the least complex arrangement that may be made, it does not seem to me as a just and fair method to either myself or the customer. My paper is published at a county site, occupies its field exclusively, and has a circulation of 1,800." The card given below is graded according to the number of inches in each contract, and the average price is a little above 15 cents an inch:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$ 0.50	$ 0.90	$ 1.30	$ 1.70	$ 4.45	$ 7.65	$12.75
2 inches	.90	1.70	2.40	3.05	7.65	12.75	21.00
3 inches	1.30	2.40	3.40	4.20	10.25	17.00	28.00
4 inches	1.70	3.05	4.20	5.20	12.75	21.00	34.00
5 inches	2.10	3.70	4.95	6.20	14.75	24.25	41.00
6 inches	2.40	4.20	5.70	7.20	17.00	28.00	46.00
8 inches	3.05	5.20	7.20	8.85	21.00	34.00	57.00
10 inches	3.70	6.20	8.45	10.50	24.25	41.00	67.00
20 inches	6.20	10.50	14.00	17.25	41.00	67.00	110.00

Open-space contracts:

50 inches and less than	100 inches	$0.25
100 inches and less than	250 inches	.21
250 inches and less than	500 inches	.16
500 inches and less than	1,000 inches	.13
1,000 inches and over		.11

Here is another request — from W. M. Grier, business manager of the Bartow (Fla.) *Courier-Informant:* "Will you kindly furnish me with a rate-card that should be charged by a weekly paper with a circulation from 2,750 to 3,000. Please also give me rates that should be charged for one-half and full-page ads. with medium amount of composition." The card given herewith is suitable for a weekly paper of 3,000 circulation, according to present standards. Below this card are shown prices for open-space contracts, and these prices should be used in naming rates for half-page and full-page ads. For example, a half-page ad. is equivalent to 60 inches, and should be charged at the rate of 38 cents an inch, while a page ad. is 120 inches, and should be charged at the rate of 32 cents an inch:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mos.	1 year.
1 inch	$ 0.75	$ 1.35	$ 1.95	$ 2.55	$ 6.70	$11.50	$19.50
2 inches	1.35	2.55	3.65	4.60	11.50	19.50	32.00
3 inches	1.95	3.65	5.10	6.20	15.50	26.00	43.00
4 inches	2.55	4.60	6.30	7.85	19.50	32.00	53.00
5 inches	3.15	5.55	7.45	9.25	22.75	38.00	63.00
6 inches	3.65	6.30	8.60	10.75	26.00	43.00	71.00
8 inches	4.60	7.85	10.75	13.50	32.00	53.00	88.00
10 inches	5.55	9.35	12.75	16.00	38.00	63.00	105.00
20 inches	9.35	16.00	21.50	26.50	63.00	105.00	170.00

Open-space contracts:

50 inches and less than	100 inches	$0.38
100 inches and less than	250 inches	.32
250 inches and less than	500 inches	.25
500 inches and less than	1,000 inches	.20
1,000 inches and over		.17

Another "Home Builders'" Page.

Special-feature pages have been described in recent issues of THE INLAND PRINTER, and among them a "Home Builders'" page which brought to the publisher extra advertising. Here is another page of the same kind from the *Hamilton County Advocate*, Aurora, Nebraska. The



Home-builders' page of the *Hamilton County Advocate*.

ads. on this page are mostly from firms who do not regularly advertise and are run without change through the building season — thirteen weeks. This being a special feature a better rate is secured, so that the publisher is the gainer all around. Other publishers must have special extra-money features of this kind; send them in and let us pass the ideas along.

Get-together Banquet of the Arizona Republican.

Dwight B. Heard, general manager of the *Arizona Republican*, Phoenix, Arizona, held the first of a series of get-together dinners recently, which was attended by the men "who are working for him and with him in keeping the *Arizona Republican* the foremost daily paper in the entire State." The occasion was a great success. On the back of the menu card was printed the following appropriate essay:

LITTLE JAMES.

This here's a most Pleasant Occashun, which is made more so by th' Vines which is sot before us to Devour up. As I understand it, we have got together fer a Git-together meetin' an' they ain't no other place at which Fokes can git so Closte together at, as around what's called th' Festif Bord.

We have gat together here fer th' Good of The Republican an' to help depleat th' Pocket book of our Hoast. Our Hoast 'll be on th' Rode to Troo Enjoyment sich as that which Andy Carniggy is seekin' when he's settlin' th' Bill with Coffy Al fer what we're Consoomin'.

We have came here fer to take on another Lode of Loilty to th' Republican, Admirashun fer wun another an' Vittles. This here Dinner ort to git us in th' Way of Workin' together better. A dinner 's th' First Lesson in Coopyrashun. When we Coopyrate to Clean off this here Table, we're engaged in what's called United Effort, all Workin' Happily toards th' same End. That'll make Coopyrashun in everything else Easier.

I don't like nobody who goes off by hisself to Feed like a Canine, with th' Silence Broke only by th' Crunchin' of Food an' his Deep Breethin'. Sich a man can't Coopyrate with nobody an' Nobody can't Coopyrate with hisself. When Folkes is eetin' a Dinner together they ain't Liable to be no Britches of th' Peece committed among th' Participance.

Some of th' Gratest Acheevmence of th' World has been Discust arounf th' Bankwet Table an' I don't know of no Acheevmence which Has Anything On th' Arizony Republican. LITTLE JAMES.

Some Special Issues.

Special numbers are not as numerous during the summer months, but occasionally one is received which has particular points of merit. The "Second Annual Special Edition" of the *Washington State Journal*, Ritzville, Washington, was published in May and it was an exceptionally interesting one. It consisted of forty-eight six-column pages with a colored enameled cover, nicely printed and illustrated. One unusual feature was "Holcomb's Histories," consisting of about sixty pen sketches and brief biographical notes of local business and professional men, humorous but not offensive. The Ritzville Publishing Company, which publishes the *Journal*, boasts the finest printing-plant for a town of its size anywhere in the Northwest. Another big special number was that of the South Charleston (Ohio) *Sentinel*, forty-four seven-column pages and cover. This, too, was nicely arranged and profusely illustrated, being the biggest paper ever published in South



No. 1.

Ad. by Oscar T. Vinson, *Times*, Wichita Falls, Texas.

Charleston. A belated Easter number, that of the *Hamilton County Advocate*, Aurora, Nebraska, has just been received. This was exceptionally well printed, filled with neat ads., and had a handsome illuminated cover.

Criticism of Ad. Display.

Among the ads. received this month is another batch of those Pennington ads. from Oscar T. Vinson, of the Wichita Falls (Tex.) *Times*. These are all set with round-cornered panel arrangements, the border rules varying in thickness or in style, so that there is more contrast than usually appears in a panel ad. The one shown herewith (No. 1)

has a heavy panel in the middle which is a commendable feature. I. A. Grabmeyer, of the Bay City (Mich.) *Times*, sends another lot of samples of his work, all of which are excellent. The one which is reproduced (No. 2) is not one of his best, but it shows how an illustration is allowed to take the place of a display line. Without the cut the ad. would be weak, as there is nothing in the display to indicate what kind of a special sale is being conducted. Mr. Grabmeyer takes more liberties than he should in some of his ads. when he divides a word in large display type where



No. 2.

By I. A. Grabmeyer, *Times*, Bay City, Michigan.

the displayed portion makes two or more lines. No. 3 is an ad. which was designed by Ernest Shallenberger, advertising manager for the department store, and set by Joseph Cathriner, of the Brenham (Tex.) *Banner*. This is another



No. 3.

By Joseph Cathriner, *Banner*, Brenham, Texas.

instance where the illustration takes the place of a display line. The ad. would have been better balanced if the display line at the top had started much farther to the left and run clear across the top, setting the body a little smaller if necessary. W. Dickson, of the Rosebud (Tex.) *News*, sends a number of specimens of his ads., one of the best of which (No. 4) is shown herewith. This was all hand composition and was set in four and three-quarters



No. 4.

By W. Dickson, *News*, Rosebud, Texas.

hours. Mr. Dickson's work shows very good ideas, his greatest fault being the use of too large body type in several cases, giving a sameness to the appearance of the ads. aside from the large display lines at the top and bottom.

ORGANIZATION OF COUNTRY PUBLISHERS.

At the Great Northern Hotel, Chicago, June 12-13, 1913, a national meeting of country publishers was held, under the auspices of the Washington State Press Association, and an organization known as The Country Publishers of America was formally created. The new national body of country newspapermen begins its career with a membership, which, though necessarily small, is enthusiastic and embraces forty States in the Union. The principal objects of the organization are: To secure more general advertising for the country papers; To establish a minimum advertising rate; To make a united stand on all legislation affecting the interests of the country papers; To use every possible legitimate means to induce the Government to discontinue the practice of competing with private concerns and individuals in the printing and sale of envelopes and wrappers. Mr. Elbert Baker, publisher of the Cleveland *Plain Dealer* and president of The American Newspaper Publishers' Association, delivered an interesting and instructive address which was much appreciated and enjoyed by the publishers present. A complete constitution and by-laws were adopted. The following officers were elected for the ensuing year: President, Arthur A. Hay, Camas, Washington; vice-president, Frank Ready, McDonough, Georgia; corresponding secretary, E. Benjamin Yale, Waynesfield, Ohio; recording secretary, Samuel E. Boys, Plymouth, Indiana; treasurer, Carl Jettinger, Delphos, Ohio.



HAVE A SMOKE?

In 1492 or thereabout the emissaries of Columbus found the natives of Cuba fumigating themselves inside and out with burning tobacco, and elsewhere the Americans snuffed, smoked and chewed tobacco. Its use was exercised in connection with solemn tribal ceremonies, and it is therefore assumed to have a deep religious significance. Sir Walter Raleigh popularized the use of the weed in England, it is said. He " tooke a pipe of tobacco a little before he went to the scaffolde," and those who are opposed to tobacco said he did so to make himself less grieved to die.

Photograph by R. R. Sallows, Goderich, Canada.

COST AND METHOD

BY BERNARD DANIELS.

Large Presses Versus Small.

It is not always the little printer who is carried away with his enthusiasm to have a big press, so that he can double up on the long runs; the big fellow, with his dozen or more cylinders, is equally guilty.

Some time ago, as the result of an argument, a big printer, doing large quantities of publishers' work and consequently having a better chance than most printers to double up, was induced to keep a careful record of the forms on the large presses (44 by 64) in his plant. After six months the results so surprised him that he could hardly believe them and, therefore, continued the record for a year.

During that year the large presses had less than twenty-five per cent of what might be called full forms, and only fifteen per cent that could not have been done on a smaller machine. The remaining seventy-five per cent were forms from a half to two-thirds the size of the press for which a considerably lower price was received than the cost of running the presses.

Some one might remark here that he should have had a less number of large presses. His reply would be that at the time the large sheets were running the publishers were pushing so hard that he had actually thought of installing another in the belief that he could run it at cost anyhow when not needed for the large sheets. But his cost system proved this to be a fallacy.

The only one to benefit by the extra-size machine is the publisher or the consumer. It is impossible to obtain double price for the double-size sheet. In fact, one of the reasons in the mind of the printer for doubling is the opportunity to reduce the price. There are a few printers with backbone enough to get the double price, but they are very few.

The smaller investment, lower running cost on the average sheet and higher speed all point to economy in the smaller or medium size machine, even though you occasionally feel that another two inches would be desirable. You can better afford to run two or three jobs a year in two forms at a narrow margin of profit, or get the press-work done outside, than you can to run a big press ten months out of twelve on forms too small for it.

This does not mean that the man who has work to keep a big press going eight months out of twelve should not have one; but he should be sure he can run it on the right size sheet at least sixty per cent of the time, and that he gets the right price for the size.

Where Equipment Counts.

Printers are notably inclined to feel and say that "If the other fellow can do it at that price I can," and to take the order and let it go through the plant without seeming to care whether there is any profit in it or not.

A recent case of this kind came under our notice where a printer was asked for a quotation on five hundred order-books, numbered, perforated and bound with the orders in triplicate — that is, original on one paper, duplicate on thin stock and third sheet on manila writing. On making his quotation of $95 he was told that a competitor had bid considerably less, and finally he took the job at the competitive price of $70, and on completion found that he had lost money on it.

Here are the specifications:

Five hundred books of triplicate orders, 4¼ by 6, printed one side in black ink, numbered in triplicate, bound in books of fifty sets with manila tag cover and cloth strip, original to be on pink bond, duplicate on white onion-skin, and triplicate on yellow railroad or telegraph manila. To be delivered f. o. b. destination.

And here is how the competitive price should have been figured to make any money on it; the numbers being so close to the other reading matter as to preclude the use of machine in the proper place in the form:

Composition of one and changes, 2 hours, at $1.20	$ 2.60	
Lock-up for foundry, ¼ hour	.34	
3 electros, 3½ by 5½	1.50	
Lock-up for press, 4 pages and 4 machines on sheet, 12 by 18, ½ hour	.65	
Make-ready, 1½ hours, at $0.80	1.20	
		$ 6.29
Stock:		
3 4-20 reams pink bond, 19 by 24, 24-lb., at $0.10	$ 7.68	
3 4-20 reams white onion-skin, at $2.50 per ream	8.00	
3 4-20 reams telegraph, 19 by 24, 20-lb., at $0.05	3.20	
Cutting stock	1.50	
		20.38
Running 3 lots of 6,250 impressions and waiting for changes, 26 hours, at $0.80	$20.80	
Ink, ¾ pound, at $1.00	.75	
		21.55
Gathering and collating 9,375 sheets, at $0.60	$ 5.63	
Wire-stitching 500 books in gangs of 4, 2 wires each	1.00	
Cloth-stripping back, 125, 19 inches long	3.75	
Trimming 500, 1 hour	1.00	
Tagboard and cloth	2.00	
		13.38
Packing and delivery to station	$ 1.00	
Freight to destination	.85	
		1.85
Total cost of job		$63.45
Add 25 per cent for profit		15.86
Total		$79.31
Proper selling price		$80.00

This would allow a fair profit, and the job would be handled in the most economical way. Any larger form would have required a pony press and would have cost more, and to have run the numbering machines separately and eight plates up would have required the printer to have had eight machines and doubled the cost of the electros without reducing the number of impressions.

The printer who took this order, however, had no numbering machines, and had to place that portion of the work

and the binding outside, for which he paid 6 cents per book and had to pay for cartage one way, making an increased cost of $17, to offset which he had made eight plates and reduced his presswork. His additional electros cost $1.50, and he saved less than half the presswork, as the changes took longer — his records showed 15½ hours for the run, making a saving of 9½ hours at 80 cents, which is $7.60, and deducting the electros made a net saving of $6.10 to balance an extra cost of $17 in the binding, or nearly $11 to the bad. This made his total cost $74.32 and his price should have been $93.

Of course, the buyer misrepresented the price he had been quoted, as an investigation showed that he had asked the other printer for prices on a larger number of books and taken the proportional part of what he had quoted.

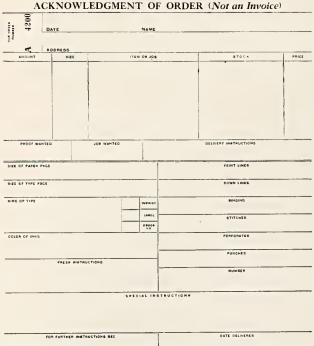
This is simply another example of the fact that the specialist who has the equipment stands alone, and is beyond the competition of the every-day job-printer.

Just as we finished this, another job of a similar kind was brought to our attention, where the numbering and perforating being done at the same time as the printing reduced the right price from $84 to $57, and at the lower price there was really more profit in the job, as the printer, who was going to have it numbered outside, was going to add only ten per cent to the prices given him for that work.

When you get work of this kind be a real merchant-printer and buy and sell what you can not make at a profit; but be sure you get a real mercantile profit on what you buy and sell or let it alone.

A Labor-saving Job Record.

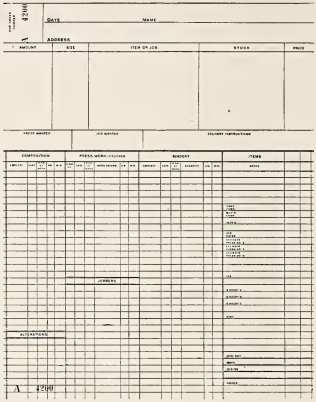
So many different job tickets and job records have been devised that one would almost think it would be impossible to produce anything that was really new or valuable along



Top Sheet, to be Sent to Customer.

this line; but it seems that it has been done in the one which we illustrate this month.

The idea comes from the Wichita (Kan.) *Eagle Press*, who have been using it for several months and are entitled to credit for adding to the value of the job record while saving labor in the production of the job instructor or job ticket.

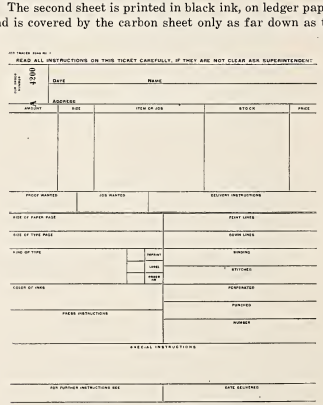


Second Sheet, to Be Kept in Office.

Their ticket is comprised of three parts, which are padded in sets so that one writing is made to complete all three by the use of carbon sheets.

The first or top sheet is printed in red ink on onion-skin bond, and is sent to the customer as an acknowledgment of the order and a check on details.

The second sheet is printed in black ink, on ledger paper, and is covered by the carbon sheet only as far down as the



Third Sheet, to Follow Job Through Plant.

line above "Composition, Presswork," etc., the balance of the sheet being left for the records of production as in the ordinary job record filled in by a separate writing.

The third or bottom piece is the manila job envelope, which goes to the workroom with the copy inside. The carbon extends the full length of this and thus gives a complete record of all data exactly as it was given the customer, any special matter being filled in afterward, such as special instructions as to presses or technical handling.

The advantage of this system is that the customer, the office and the workroom have identical data at the top of the sheet to determine the kind of job sold, and the customer has the working detail to allow him to check up any misunderstanding before the job has been started or before too late to change it without losing money.

The *Eagle Press* claims that this is the best ever. Here is what they say: "We have tried this system for over two months and find it the most satisfactory of any we ever had, or even ever saw, and we have a hobby for collecting cost-sheets from various printing-offices all over the United States."

Of course we do not expect every printer to enthuse over it to that extent, but it seems good enough to pass along, so we publish it.

Pressroom Efficiency.

So much more attention has been paid to the details of the pressroom than to those of the other departments that it should not be thought strange if its ratio of productive to nonproductive hours should be higher; but with all this granted there is lots of room for improvement in the average pressroom, and even in many plants where there is a good cost system, to show up the defects at their real value.

Only the other day we were shown a pressroom record of a busy month that showed 96.2 per cent of efficiency, and naturally the question arose as to how such results were secured, as the plant was running on high-grade work, and here are some of the things we found out:

No form is allowed to be sent to the pressroom until it has been passed by the foreman and proofreader as finally correct, and extra care is used in handling to prevent batters on the way from one department to the other. The pressroom receives all forms through the assistant foreman, who will not accept any form not properly locked up for the press it is marked for, and thoroughly cleaned up after proving. The form racks in the pressroom are spaced much wider than usual, so that there is much less danger of accidental knocks in putting the forms in and taking them out.

The superintendent or general foreman keeps in close touch with the actual working conditions, and before each form goes down gives notice to the composing-room foreman of the press the form is to go on and the exact time it is expected to be clear, and it is understood that the form must be down, or the superintendent notified in time to change the list before the press is off.

At the same time the notice is sent to the composing-room, notice is also sent to the stockroom and the inkroom to have the paper and ink beside the press on time. The result of this is that there is no delay between forms and the pressman's time-ticket begins on the second form the minute it stops on the first, and all incidental work that actually belongs to the make-ready but is often left off the time-card is charged where it belongs.

The careful revision of the work before passing it to the press eliminates all of the stoppages and double make-ready that are so often caused by corrections on press, and all of the time that the form is on the press is real productive time, and is charged for as it should be.

If you will carefully examine the records of your own or any other pressroom where they are accurately kept, you will be surprised at the amount of time taken up by such items as "Waiting for O. K.," "Waiting for ink," "Waiting for stock," "Corrections," etc., all of which (or nearly all) can be avoided by being actually sure that the form is correct before sending it down. A sheet from press should only need O. K. for make-ready when finally submitted. The register should be attended to before it is made ready. And any additional make-ready required naturally belongs on the chargeable side of the books.

In the plant above, running twelve cylinders, it required an extra man in the pressroom to inspect the forms and follow up the details and see that things were actually there when they were supposed to be, and his presence and work increased the number of productive hours from 81 to 96.2 per cent in a plant where the average selling price per hour was $2.50.

Did it pay? That man saved the firm more than 400 per cent on the price paid him, besides looking after the time and production records of the department and making out the monthly report. Of course he was a pressman and knew what he was doing.

Stop and think what this means in profit, you who are pleased when your records show anything over 80 per cent productive in the pressroom. Twelve machines increased 15.2 per cent in efficiency or really more than that, for 81 per cent is nearly a fifth less than 96.2 per cent. Suppose we translate it into hours: 15.2 hours gained in every hundred paid for in a month or 364.8 hours clear gain, for the pay-roll was not increased, nor the presses run any faster, nor the men driven any harder. It was simply a catching of the waste and turning it into dollars.

Here is the opportunity of every proprietor and manager of a printing-plant — gather up the time that you are throwing away and put it to use by careful planning, and you will find out that you will make money in your business and be able to pay yourself a liberal salary and put away your interest and depreciation as the cost experts say you should.

It takes some brains, but it pays better than putting in extra machines when the rush comes, and you don't have so much idle time when the dull season comes, either.

IN A DRUG STORE.

Druggist (to little girl customer) — Did you say pills, miss?

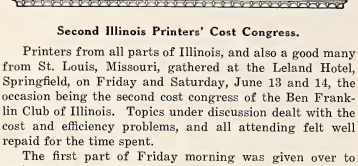
Little Girl — Yes, sir, please.

Druggist —Antibilious?

Little Girl — No, sir; but uncle is.— *Jones's Magazine, Chicago Record-Herald.*

SOUND ADVICE.

No printer should be satisfied with a job of printing which does not secure the results desired by his customer. Such a job, however well done as far as the technical point of view is concerned, does not reflect the highest credit on the seller. It is up to him to put thought into the planning and preparation of the work in order to see that it will meet the needs of the customer. If he thinks he can improve it, let him make his suggestions. It won't hurt any one and the customer will probably realize that the printer may be qualified to make suggestions which it may be to his advantage to adopt.— *Graphigrams.*



Second Illinois Printers' Cost Congress.

Printers from all parts of Illinois, and also a good many from St. Louis, Missouri, gathered at the Leland Hotel, Springfield, on Friday and Saturday, June 13 and 14, the occasion being the second cost congress of the Ben Franklin Club of Illinois. Topics under discussion dealt with the cost and efficiency problems, and all attending felt well repaid for the time spent.

The first part of Friday morning was given over to registration and getting acquainted, and the congress proper was called to order by President B. Frank Brown at half-past ten. Rev. William Schulzke, pastor of St. John's German Lutheran Church, gave the invocation, and Hon. J. S. Schnepp, Mayor of Springfield, extended a hearty welcome and turned over the keys of the city to the printers.

Mr. Schnepp said that there was a warm spot in his heart for the printer as he was formerly one himself, and he considered that there was no other calling higher than that of the printer. He also said that while on a visit to Germany and engaged in conversation with a professor in one of the colleges he asked why it was that monuments had been erected for so many people, while he had never seen one to the memory of Gutenberg, who, he considered, was one of the greatest benefactors of mankind. In reply the professor said he considered that every printing-press throughout the world was a monument which would ever keep alive the memory of Gutenberg and of the work he accomplished.

Governor Edward F. Dunne followed Mayor Schnepp with a greeting to the delegates in behalf of the State, wishing them a happy and profitable session.

President Brown responded to the welcome of the Mayor and the Governor, and thanked the Springfield members for their hospitality.

W. J. Hartman, president of the Ben Franklin Club of America, gave an address on "The History of the Cost-finding Movement and Its Benefit to Printerdom." Mr. Hartman stated that printers for the past fifty years have been trying to find the cost of production, and that he saw a statement made out in 1882 which was estimated, and the fact that there were a good many hours for which they were not paid had been completely overlooked. He also called attention to the fact that those printers who have adopted and kept up cost systems are still successful, and that there have been a number of cases where printers have been saved from bankruptcy by installing the scientific system of finding costs.

R. T. Deacon, of St. Louis, was the next speaker and gave a stirring talk on "The Satisfaction of Helping Others." State Printer Expert H. L. Williamson gave a talk on "State Printing," in which he showed plainly that there are still some printers who need to learn more about cost-finding. H. W. Flagg, assistant secretary of the United Typothetæ of America, spoke on "Organization and Coöperation." E. K. Whiting, of Owatonna, Minnesota, gave an address on "Cost of Advertising in Country Daily and Weekly Newspapers," demonstrating his talk with charts and by the use of the blackboard.

Other addresses made were "Casualty Insurance and Its Importance in the Printing Business," by J. C. Adderly; "Credits and Terms in Printing," by R. F. Welsh; "Efficiency in the Arrangement of a Country Plant," by C. A. Burner, and "Printing-office Efficiency," by Charles W. Kellogg.

Friday evening was given over to a banquet which was held in the banquet hall of the hotel. Hon. Thomas Rees, of the *Illinois State Register*, was toastmaster and several hundred printers together with the wives and sweethearts of a large number made merry.

Ed. E. Sheasgreen, secretary of the Ben Franklin Club of America, conducted a cost school on Saturday afternoon, which was illustrated by the use of stereopticon slides, and in which the operation of a cost system in all its details was thoroughly gone into. Mr. Sheasgreen is thoroughly posted on costwork, having spent several years installing systems throughout the country, and he demonstrated his ability by the satisfactory manner in which he answered the many questions asked during the course of his talk.

Convention of Manufacturing Photoengravers.

The International Association of Manufacturing Photoengravers held its seventeenth annual convention at Claypool Hotel, Indianapolis, Indiana, June 23 to 25. The program which had been arranged consisted of subjects which were not only of great interest but of importance and value.

The convention was formally opened at 10 o'clock on Monday morning, E. E. Stafford, president of the Indianapolis Photoengravers' Association, making the opening address, which was followed by prayer by Rev. Charles H. Winders. Addresses of welcome were extended by Hon. Samuel M. Ralston, Governor of Indiana; C. C. Hanish, president of the Indiana Chamber of Commerce; and A. M. Glossbrenner, president of the United Typothetæ of America. President E. W. Houser was then introduced by E. E. Stafford and responded to the addresses of welcome for the association, Lon Sanders responding on behalf of the visitors.

Following the reports of the officers and the various committees, F. P. Bush, of Louisville, and N. J. Mears, of St. Paul, conducted a demonstration, by cost records, on the subject "The Cost of Long Narrow Plates as Compared with Those of Normal Size." Addresses delivered were as follows: "Fire Insurance Policies and Riders," F. H. Clark; "The Local Organization, Its Functions and the Benefits Therefrom," H. A. Gatchel, E. J. Ransome, B. J. Gray and E. W. Klauminzer; "Photolithography and Its Effect Upon the Photoengraving Industry," S. H. Horgan; "The Relationship of Local and Sectional Organization Toward the I. A. M. P. E.," A. J. Powers and L. B. Folsom; "A Simple Cost-finding System," an illustrated lecture, by George H. Benedict; "The Cost of Production and Its Relation to Salesmanship and Profits," illustrated lecture by Louis Flader; "The College-annual Problem, Its Abuses and the Remedies Therefor," R. B. Teachenor, Adolph Jahn, Charles J. Doyle and J. C. Buckbee; "Practical Standardization," N. S. Amstutz, research engineer; "The Proper Basis of Charges for Photolithographic Plates," J. A. Bevan. The presentation of the Cost Committee's report, and the discussion held, was also an important feature of the convention.

The entertainment program consisted of a theater party on Monday night, a banquet at Claypool Hotel on Tuesday night, an auto ride through the city, a trip to the speedway and luncheon at the Canoe Club Wednesday afternoon.

The convention was undoubtedly one of the best in the history of the association, and great credit is due the officers and the various committees who shouldered the burden of preparing and looking after the many details.

Golden Anniversary of Utica Typographical Union.

On Tuesday evening, May 20, Utica (N. Y.) Typographical Union, No. 62, celebrated its half century anniversary with a banquet, and about one hundred and sixty, including the wives and sweethearts of the members, gathered in the auditorium of New Labor Temple to do honor to the occasion. Edward A. Bates, ex-president of No. 62, acted as toastmaster and contributed his fair share of the evening's entertainment, touching the chord of approval in his every conduct of the office. His remarks were brief but not without the personal touch which lent interest to it all.

The Hon. Frank J. Baker, mayor of Utica, was the first speaker, and was down on the program for "Felicitations." He complimented the printers, their union, and above all, the militant sister of that aggregation of would-be voters, and received in return a generous outlay of applause.

"The Publishers" was the theme chosen for George E. Dunham, and he spoke interestingly upon the relationship that has existed between the printer and the publisher in this city for many years. Arbitration has been the means ever employed in settling disputes, and no matter how bitter the pill has been the printers have manfully swallowed it, coming into their own at length.

City Judge J. K. O'Connor responded to the toast "Reminiscences," and took his listeners back some years and borrowed of his store of reminiscences of the printers and the print-shops of those days. His remarks were of special interest to the older men of the union, and his allu-



GOLDEN ANNIVERSARY BANQUET OF THE UTICA TYPOGRAPHICAL UNION.

their wives and sweethearts. The Mayor took occasion to introduce a bit of reminiscence of the best meal he ever ate, when as a boy he was employed on the old *Herald* and a special edition of the Garfield assassination was taken by him on a hand-car over the Black River road to Lowville. When he returned that night John Flanagan told him to go to Mary O'Neil's restaurant, in Liberty street, and get the best meal the place afforded. Shortcake was the piece de resistance, the Mayor said, and he wanted to felicitate the printing crafts for giving him the best meal he ever ate.

William Ross Lee, assistant district attorney, was next introduced and got the loudest hand of any of the speakers, especially from the fair sex, when he finished his toast to "The Ladies," the theme assigned to him. He spoke fervently for the "old-fashioned, simple woman, the womanly woman," as against the suffragette and especially sions to some of those present struck the happily responsive chord.

Thomas C. Peters, the secretary of the Typothetæ, responded to the toast "The Utica Typothetæ," and expressed his appreciation and pleasure for the splendid coöperation of the members of the craft in Utica. Patrick E. Kelly, who has been connected with the printing trades for half a century, told of the work of some of the old-timers in exerting their efforts to make the union the splendid success it is to-day. He gave an outline of the responsibilities of the union's members to other branches of labor and the channels through which its influence is felt.

James M. Lynch, president of the International Typographical Union, occupied the place of last speaker on the program, but Mr. Lynch's remarks lost nothing by the

delay. He held the close attention of his brethren of the craft and their ladies, and said he believed his esteem and affection for local No. 62 was testified to by his long journey of eight hundred miles or more to be present at the dinner. He dropped a word of caution to the young members of the local against lack of interest in its affairs, there being too great a tendency at present to take everything for granted and accept as a matter of course what their fathers before them sought so vigorously to attain.

While the speeches consumed a very fair portion of the time occupied by the post prandial session which opened about 10:30 o'clock following the excellent dinner — as wineless as Bryan's most cherished idea of a dinner could be — there were other good things on the program marking the fiftieth anniversary of the birth of the organization.

Rev. George A. Perry, a former active member of No. 62, offered the invocation. Hahn's orchestra furnished music during the dinner and for the songs that were given between the speeches, and was a fine feature of the evening. The Utica Typographical Glee Club, composed of William J. Bantham, Ona J. Edwards, J. Q. Hughes, George Seckner, Frank T. Owens, William E. Davis, William J. Timmerman, Wilfred Cunningham, Walter J. Lane, and Miss Margaret S. Hughes, accompanist, sang several excellent numbers, and solos were rendered by William J. Bantham, J. Q. Hughes, Ona J. Edwards, William J. Timmerman and Frank T. Owens.

Conspicuously displayed behind the speakers' table was the charter of the union, and it silently bespoke the fine success that has attended its long life — fifty years, and then but a milestone on the great highway of time. The first meeting for the purpose of forming a union among Utica printers was held Saturday evening, April 19, 1863, in Temperance Hall, Franklin square. Committees reported the sentiment in favor of a union as unanimous, and a charter was applied for. This was granted May 18, 1863, by the National Typographical Union, the local organization taking its place as No. 62.

Ohio Printers' Cost Congress and Central States Million Dollar Exposition.

This colossal affair, which opens at Toledo the first week of September, is to be entirely in the hands of the printers of Ohio, Indiana, Michigan and Kentucky who have planned it and clamored for it. It is designed for the education, delectation and enlightenment of the craft, and if, as a result of the labor of the men who are doing the active work, the craft is assisted, the industry raised to a higher plane of efficiency; if those who attend this wonderful meeting — or series of meetings — gain a deeper insight into the possibilities of their noble industry and absorb the backbone to do their bounden duty to themselves and their contemporaries — the Third Ohio Cost Congress will be a tremendous success and its influence will be immeasurable.



UTICA TYPOGRAPHICAL GLEE CLUB.

Every feature that is proposed for either the congress or the exhibition has been chosen for its educational value, not for the financial return that it represents. Those in charge want every visitor to go away from Toledo feeling amply repaid for his visit, and wonderfully strengthened in his determination to make money in his business. The splendid education that an attendance upon this congress and exposition holds for those who plan to attend could not otherwise be realized in years of study at home. While educating the visitors, plans are also being made to entertain them royally and on a truly elaborate scale.

Here will be offered to the printers of the Central States by the printers themselves, a trinity unsurpassed for attractiveness — Education, Efficiency, Entertainment — in conjunction with the advantage of an exhibition of modern machinery and equipment that will comprise the last word in every branch of the industry.

DISTRIBUTION OF SHOP EXPENSES.*

BY J. A. SINGLER.

ABOUT a year ago when the Cost Committee of the Ben Franklin Club was preparing for its educational campaign for 1912 we tried very hard, for a good many weeks, to get accurate and reliable cost reports; we finally succeeded in securing about nine reports that would pass muster, and in order to get a better average we got three or four other reports from Typothetæ members. We also received about a half dozen more reports from Ben Franklin members, but these reports were so incomplete and unreliable that they had to be thrown out.

Printers who keep their cost records in a half-hearted, haphazard manner remind me of a sick man who went to a doctor to be examined. The doctor looked him over carefully and said, "Young man, the trouble with you is wine, women and song — cut it out, do you understand me?" The young man said he understood and handed over a fee of five dollars. About a month later the doctor met his patient on the street, and inasmuch as he was not looking any better, he inquired if he had followed his advice. The young man hesitated a moment and then replied, "Yes, I have. I have cut out the singing." Many printers are like this. They take the easiest way, which is not always the best way.

Seven or eight years ago, at least two years before the first cost congress was held in Chicago, I started our present cost system for Rogers & Co., and I want you to believe me, gentlemen, when I say that I had my troubles getting this started. At that time cost accounting was in its infancy, at least as far as the printing industry was concerned, and I was able to obtain very little outside help, and consequently was compelled to paddle my own canoe. We encountered some rough weather, but think we got through all right, inasmuch as W. J. Hartman and J. A. Morgan and others came around about a year later and looked over our system and found everything in tip-top shape.

One of the first difficulties I encountered was the distribution of shop expense. This was a new problem and had to be studied out. In the beginning we distributed our expenses on blank journal paper, but found this unreliable, and we then got up our present system of which this blank is a copy (see reproduction).

I will try to explain our method of handling the distribution of expenses as simply as possible and suggest that you follow me as I explain each entry.

This record represents cylinder pressroom expenses for the month of October, 1912, and early in November our cost accountant went to the cashier and obtained from him our distribution journal, or accounts payable record in other words, and made a list of every voucher charged to this department. After obtaining the vouchers he listed them in numerical order on the voucher distribution sheet. After this was done, he carefully analyzed each and every bill in each voucher and entered the various totals in their respective columns.

The first voucher, No. 6933, was a pay-roll voucher and, of course, went in the pay-roll column, and you members who are present will understand, of course, that this pay-roll is analyzed in a separate book, separating the time into chargeable and nonchargeable time.

The next voucher, No. 6957, was an ink voucher, the major portion being entered up in the "applied" column. You will note, however, that $10.60 is entered up in the "chargeable" column under the head of "department supplies and material." This represented bills for drier and reducing varnish, and as experienced printers, you will understand that not all ink bills are necessary stock items; certain bills from the inkmaker are a necessary expense, such as these items that I have mentioned.

*An address delivered at the weekly luncheon of the Ben Franklin Club of Chicago, Thursday, April 24, 1913.

Voucher Distribution—Cost System

Cylinders Dept. Month of October 1912

Vou. No.	NAME	APPLIED: Charged to Jobs	APPLIED: Special Supplies Chargeable to Jobs or Ink Markups	CHARGEABLE: Department Expenses	CHARGEABLE: Department Supplies or Material	Pay-Roll	TOTAL
6933	✓					629 80	629 80
57	P.R.	852 10	71 50		10 60		934 20
61	M & M mfg Co				2 25 @ 20 2 20		6 45
64	M.P.				3 50		3 50
67	J.B.S.			63 81			63 81
86	C.B.R. Co				23 40		23 40
7045	✓					556 10	556 10

(THIS CUT REPRESENTS SECTION OF PAGE)

	TOTALS	939 60	233 25	610 23	146 95	2396 90	4326 93
		APPLIED			CHARGE		
							1172 85
		939 60			610 23		757 18
		233 25			146 95	✓	2396 90
		1172 85 ✓			757 18	✓	4326 93 ✓
					ENTERED	J.A.S.	

Reproduction of Journal Page Showing Distribution of Expenses.

The next voucher was for press supplies from the Miehle Company, and, of course, was entered up in the chargeable column. The next entry was from a wholesale drug house representing chemicals for a cleaner, which was entered up in the chargeable column.

Ink rollers, costing $63.81, represent the following charge entered up under department expenses, and this is followed by voucher 6986, representing a bill for wiping-rags entered up under department supplies, both in the "chargeable" column.

The next item was a pay-roll voucher, which was, of course, handled in the usual way.

You will note that the totals of the various columns are proved up and balanced out with the total in the total column and must agree to a cent with the amount charged on the accounts-payable record.

I will not try to enter into a detailed discussion of composition shop-expenses, and will simply take up one item, that of brass rule. We make three different classifications for our brass rule: labor-saving rule is charged to the plant account, as the wear and tear on this rule is about the same as on type. Special rule for catalogues is charged to the job it is purchased for, and a bill of this kind of rule would, of course, go in the "applied" column and, therefore, would not represent a department expense. Miscellaneous brass rule for stock is the third classification and this is a department expense as it is used up very rapidly in general work.

In order to give you some idea of how many little items of expense enter into the handling of a job in the composing-room, I will read you part of an article I wrote in January, 1912.

A printing salesman (1) landed an order for some circulars from a concern and turned in the copy to the manufacturing department of his office. A job-ticket (2) was made out, inspected and approved by the general superintendent (3) and sent to the composing-room. The compositor (4) who handled this piece of work went to the foreman's (5) desk at 7:30 A.M. and got his daily time-ticket (6) stamped and was handed the copy and given his instructions in regard to style, etc., and sauntered across the floor (7) to one of the type-cases and turned on the electric light (8) as it was a dark and dismal day. He set five or six lines, spaced it out with leads (9), used thin-faced brass rule (10) for some underscoring and finished setting the balance of copy. While tying the page of type with string (11) he became an absent-minded beggar and dreamed of his lunch hour and pumpkin pie and pied the type (12). Ye gods! only No. 12. Of course, the poor cuss got a call down and had to reset the job, charging this time to distribution (13) or to office corrections, perhaps.

When the job was reset and tied, he washed the type with benzin (14), placed it on the hand proving press, pulled a rough proof and handed the copy and proof to the proofreader. The copyholder (15) read the copy, while the proofreader (16) checked the proof and marked a few typographical corrections and returned copy and proof to the compositor.

The compositor made the necessary corrections and now pulled two finished proofs, using enamel paper (17) and a good black proving ink (18), and handed copy and proofs to the foreman.

The foreman took a glance at it, slipped it into a proof envelope (19), and handed it to an errand-boy (20) to deliver it to the customer. The boy got car fare (21) from the cashier, and in due time (?) returned with the O. K.'d proof.

Now for the pressroom.

The composing-room may have more small items of expense, but the pressroom has the large ones, such as ink-rollers, draw-sheet paper, etc., and they count up. Rollers, in a well-kept-up establishment that always is supplied for emergency use, such as extremely hot weather, etc., cost a pretty penny per annum and average about four cents per chargeable hour.

Now back to our story.

After the form was locked up (22) it was taken to the cylinder press form rack by the janitor (23) who was pressed into service. As soon as a press was available the form was taken from the rack and placed on the bed of the press for preliminary underlaying, etc.

The pressman now proceeded as follows:

He saw to it that the form was properly locked up — quoins not too tight — and that the half-tone engravings in the circular were of proper height and did not rock. One half-tone was underlaid with a sheet of paper to make it type-high.

The tympan was now put on. This consists of two sheets of Star manila (24) on bottom of cylinder, about six hard sheets of enamel paper (25), two soft sheets (26) and Star manila on top. The next step was to set the guides, nippers, etc., and position the sheet. It is important for the pressman to get the sheet as nearly right as he can before sending to stoneman for O. K. on position.

While getting O. K. the pressman set his fountain, fly, ink-roller, etc. All of the above time is *chargeable* as make-ready (27).

We are now ready for actual make-ready, which consists of about three overlays, including the cut overlays. The feeder (28) assisted on this work. In making these overlays, French folio (29), tissue-paper (30) and paste (31) were used. Final O. K. was now obtained, and another little spot overlay finished this part of the work.

Before starting running the form, the wash-up man (32) washed-up the ink-rollers (33) and the type-form with benzin (34) in order to get a clean, uniform impression.

After running (35) off a few hundred impressions it was discovered by the pressman that a half-tone was scratched, presumably by a button or hook and eye in the wipers (36) while washing up with benzin.

The press was stopped and waiting time charged to idle time (37) while the half-tone was sent to the engraving-room to be repaired (38). An hour later the press was again humming its monotonous tune until ten thousand impressions were off.

This circular was being printed in a dark sepia ink and as the supply in the ink-locker was low, an order for another lot was 'phoned to the inkmaker as soon as the job was started, but the inkmaker was also in league against this job, and delivered the ink, in spite of frantic telephoning, a few hours late. More waiting time (39) in the idle column.

The job was now finished and hurried through the bindery and turned over to the shipping-room for delivery. (The bindery expenses will not be gone into for lack of space.)

After the job was printed and delivered the type was distributed (40), the ticket turned into the office, and the time entered on the original job ticket by the cost clerk (41). After the job was priced by the office manager (42) the ticket was sent to the bookkeeper and the charge entered (43) on the books, and a typewritten bill (44) made out and mailed (45) to the customer.

Is this all? Not by a jugful. The bill became overdue,

and a collector (46) made many fruitless trips to this customer's office and finally the account was given to an attorney and eventually charged off into doubtful accounts (47).

It will be seen that but four items — numbers four, twenty-two, twenty-seven and thirty-five — are chargeable to this job, the others simply swelling the grand chorus that finally makes up the average hour cost. Thirty-two of these were shop overhead items, consisting of unproductive labor and material, and eleven were office overhead charges, of which the composing-room and pressroom must stand their proportionate share.

I could go on and follow this little job through the other departments in the plant — the bindery and the shipping-room, and keep on piling up items of expense, but what I have given here will give you an idea of what enters into even the smallest job before it is finally placed on the books.

This may sound like a hard-luck story and the average printer will undoubtedly think that it is much overdrawn, but if you will carefully examine your daily press reports you will come across Jonahs like this one only too often. They are not very rare. If a job starts wrong it sometimes happens that it has ill luck on its journey through every department. This is the experience of every observing printer.

A FREQUENT MISUSE OF THE COMMA.

Of all the marks of punctuation, the comma, it is said, has the least power; and yet its misuse may cause no end of trouble and misunderstandings, even lawsuits. For example: quoting the opinions of three authors named, a writer gave only two bibliographic references. Of course the query at once arose whether (1) two of the authors were co-workers in one essay or report; (2) if so, which two? Or (3) were there three articles, one by each of the three authors, the bibliographic reference to one having by mistake been omitted? The publication of the paper was thus delayed for several days, a number of letters between three cities were required, and a deal of bother and expense followed before the matter was finally and correctly understood. The correction of the misuse or nonuse of a comma was necessary to avoid a far greater expense and bother, at some later time, as well as to give an author his proper place and honor. Because, omitting the important matter of bibliographic references, it is clear that *Sea, Pond and Soil* conveys a different significance from *Soil, Pond and Sea*, while a third variant is *Sea, Pond, and Soil*." Philosophers such as Bergson and James, and Schäfer and Henderson," means one thing, while other placings of commas would suggest decidedly different meanings. When Dean Alford said, "The great enemies to understanding anything in our language are the commas" — was he not a teacher of indiscrimination? His killing of a thousand of these "enemies" in the Greek text of the New Testament may have been both "war" and "magnificent," but fortunately our English translation was left unattacked.

An illustration of such differences in the uses of the comma let me quote from John Wilson's "Treatise on English Punctuation." The first edition was published in 1826, the third in 1855, and the twenty-sixth in 1871. In America, therefore, the proper use of the comma has had sufficient authority, vogue, and time to become fixed. Wilson says: "In a series of words, all of the same part of speech, a comma is inserted between each particular," and some of the illustrations given are these:

Industry, honesty, and temperance are essential.

A brave, pious, and patriotic prince.

Happy is the man who honors, obeys, loves, or serves his Creator.

"Some punctuators," adds Wilson, "omit the comma between the last two particulars, when united by either of the conjunctions *and, or, nor*. But the propriety of using the comma will perhaps be obvious to any one who examines the nature of such sentences: for the last two words of a series are not more closely connected in sense and construction with each other than with the preceding words; as Infancy, childhood, youth, *manhood*, and *age* are different stages in human life." (There follow certain explanations, examples, and exceptions, which need not be copied here.) In other words, the last *and*, or *or*, or *nor* may not at one time serve both for the omitted comma and the conjunction.

The "Manual of Style" of the University of Chicago Press (December, 1912) disposes of the matter in the same way. The "Style Book" of the Government Printing Office at Washington has nothing in regard to the question. Orcutt's "The Writer's Desk Book" fails to notice that besides *and, nor* and *or* also require the comma before the last of a succession of three or more words.

Despite the usual assent to this rule by most authorities treating of the rules of punctuation, there is an astonishing lack of this correct and indicated usage on almost every page of American and English books, magazines, newspapers, etc. One may hardly say that either the rule, or its opposite, is more frequently illustrated by our best American printers and writers; nor may one be very dogmatic as to the preponderant habit of the contrasted Americans and English. I have collected hundreds of illustrative instances, and, glancing over them, it would seem that, while all are sinners, as a rule the best authors of England (or their printers and proofreaders) have more frequently adopted the right and discriminating use of the comma than have we Americans. But, for instance, quoting the Oxford University Press "Rules for Compositors," the "Encyclopædia Britannica" says: "The comma separates clauses, phrases and participles" — thus inexcusably omitting the comma after *phrases*. In our own "Webster's New International," under "Comma," we read: "to set off words, phrases, and clauses that are independent, parenthetical, or appositional" — thus happily and twice illustrating the proper rule in its own definition. It also quotes: "the virtues of faith, hope, and charity." It need not be added that this commended use of the comma is that constantly exemplified in our New Testament. And yet so general has been the American lapse in "punctiliousness" that one of America's great scholars, a producer, during fifty years, of exquisite literary masterpieces, was a thoroughgoing stickler for the omission of the comma *before* "*and*," "*or*," *and* "*nor*," *connecting the last two links in a sequence of three or more; or all the links in a series of greater length, or where each individual link consists of several words*. And this, although he thus mistakenly gave his readers and pupils to understand that "the last two words of such a series are more closely connected in sense and construction with each other than with the preceding words." — *G. M. G., in The Dial, Chicago.*

CANDOR GONE MAD.

Victor Grayson, the English Socialist and ex-M. P., denied in New York that he advised murder as a strike weapon.

"Such advice on my part," said Mr. Grayson, "would be candid, indeed, wouldn't it? It would be candor gone mad. It would be like the well-dressed lady in the department store who approached the floorwalker and said candidly: 'I have kleptomania. What would you advise me to take for it?'"

CORNELIUS FORD, PUBLIC PRINTER.

BY S. H. HORGAN.

"SEND at once engraving and sketch, Ford, new Public Printer," was the telegram that sent me on a pilgrimage to Hoboken, New Jersey, to the modest home of the man selected by President Wilson to take charge of the greatest printery in these United States.

A sweet girl of fifteen or so said, "Yes, father is at home and will be pleased to see you," as she showed me into the front room, where the new Public Printer was going over a pile of congratulatory letters and telegrams. "From THE INLAND PRINTER, eh? Well, I've known that magazine for a good many years. I have had no photograph taken for some time, but I am having a family group made in the yard to-day and will gladly send you a copy. There is little you can say about me different from that of any other printer. I was born in this city in 1867 and have been a printer thirty-one years."

And this frank, pleasant, modest Cornelius Ford thought that was all that the printers cared to know about him. One learns after a few minutes' conversation that he is a clear-headed business man, clean-cut in appearance and tactful in speech — one who has had experience in dealing with and handling men and who can not be deceived easily.

Questioning brought out these details: "After graduating from high school, I learned my trade with Jenkins & Thomas, New York, who were high-grade printers, and I always feel grateful to them. I resolved not to stay too long in any one place, but to get all-around experience, and I advise the same course to apprentices to-day. After working around in job shops, I came back to Hoboken to take charge of the job end of the old Hoboken *News*, where I had a force of twenty-five men under me, and I was only twenty-one years of age at the time. When the *News* went out of business and the *Observer* took its place, I went on the latter paper, and have been working there ever since. Last Monday I worked on the bank, and expected to work all this week, but when news of my appointment came to the office, I laid off, thinking I had better come home, as it might disturb the office to have friends come to see me there. I was never in the printing-office in Washington, but I expect to go down there to see my old friend, Sam Donnelly, and look the place over."



THE NEW PUBLIC PRINTER, CORNELIUS FORD, AND FAMILY.

From the New Jersey *Legislative Manual* a biography of Mr. Ford states, among other things, that he is connected with several fraternal and social organizations and is and has been for years president of the State Federation of Labor. He was a member of the Hoboken Board of Education for four years before going to the Assembly. He has also been sergeant-at-arms of the Assembly.

A member of Assembly who served with Ford said that he was not surprised at President Wilson's selection, for he said Ford was a born diplomat.

Written for THE INLAND PRINTER.

MACHINE RECORDERS AND PRINTING MACHINERY.

BY GEO. F. CARD.

THESE are days of much talk and writing about efficiency, scientific management and kindred subjects. You can scarcely pick up a magazine or trade journal without finding something in it about such things.

It is the order of the day, and the business man, factory manager, foreman or employee who has not read something about or given this new movement consideration, has indeed fallen behind the procession. The large profits made in the past were

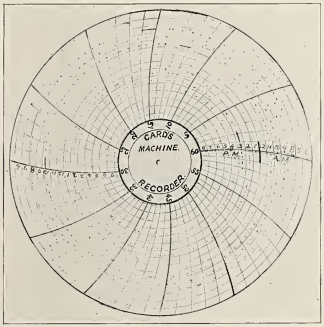


FIG. 1.

undoubtedly won at a higher price of wasted time and effort than we are now able to pay, and the day has arrived when a readjustment of methods must be made or failure is inevitable.

"THE PROFITS OF THE FUTURE MUST BE MADE OUT OF THE WASTES OF THE PAST" is a good motto to hang in every office and factory. First, because it is wrong on general principles to permit a waste of any sort that can be prevented, and second because these wastes, if saved, might bridge over a long stretch of rough sledding, if not absolute failure, to "Easy street" and business prosperity. In any event they could be used to increase the comforts and lighten the burdens of those whose labors and loyalty have carried the business beyond the breakers.

Under the "rule of thumb" management, which depends mainly upon hard driving and hustling for results, little attention is paid to the leaks that abound, or the principles that make for greatest results with the least effort. These things are now to have their day in court, and with the summons has appeared a variety of prescriptions and treatments labeled "scientific," designed to cure the malady. Many of them contain ingredients that will give relief, but they are mostly too elaborate and expensive for managers of small concerns to consider, and only the most optimistic and courageous can have the patience to wait the necessary time for results. Instead of approaching this proposition, as it were, through the office door with time and motion studies, moving pictures, elaborate reports and what not (which invariably creates resentment and opposition in the factory and sometimes in the office, because no capable executive can patiently see a rank outside man handle his work), why would it not be better and more logical to come in, say, through the factory gate with work clothes on, and in a practical way first find out just what the machinery that makes the meal tickets is actually doing?

This will be a way that employees can readily understand without a diagram, and while the machinery will invariably be found operating at a lower efficiency than was expected, or should be permitted, there will also be found a lot of things that the management must do or rectify before the men can be justly blamed or criticized for existing conditions. This is as it should be, and besides putting the initiative where it belongs, it pleases employees who are never slow to see the drift of things and appreciate having a portion of the burden and blame they have carried so long shifted onto other shoulders. After this has been done, if a good job is made of it, there will be but one other move to make to secure their approval and coöperation in carrying through to success all the worth-while refinements of scientific management, stop-watch and all, and that is to convince them that the scheme is backed by a friendly motive which will manifest itself in due time in a fair and equitable apportionment of the resultant gains. In other words, begin in a practical way with the machines that must be kept going to pay expenses and earn a profit. Secure the coöperation and assistance of officials and employees, and so, along lines of least resistance, work out a system perfectly adapted to that particular business. Not usually but always this can be done, and no one will be more surprised and pleased than the manager to learn how easy it is in this way to gradually unravel the threads of the old system and re-weave them, without friction and at small cost, into a new one of more modern design. There is no better way to get a correct line on a machine's per-

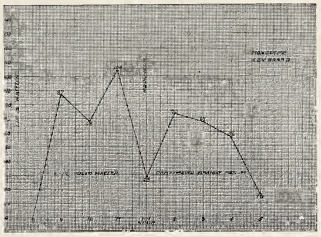


FIG. 2.

formance than by the use of some sort of recording device. Observational checking will not do because it costs too much, and besides has an irritating effect on the person checked, which is not conducive to that sort of coöperation and teamwork that counts most in getting results.

With a recorder, however, electrically operated and located outside the factory, or at least beyond the presence of the workman, all these objections are overcome, and in a quiet unobtrusive way is obtained all the information desired. Machine tools have probably been made the subject of more investigations in this way than most other

kinds, because they are used in larger numbers, and a great deal of valuable information has been obtained by analyzing the performance charts of lathes, planers, etc.; but there is no reason why any sort of power-driven device (and for that matter some that are hand-and-foot driven, as for instance, typewriters and sewing machines) can not be handled in the same way, and the same improved results obtained. The charts illustrated with this article were made at the plant of the Indiana Printing Company, in Fort Wayne, Indiana, and are typical of others obtained elsewhere. The plant is equipped with a complete outfit of

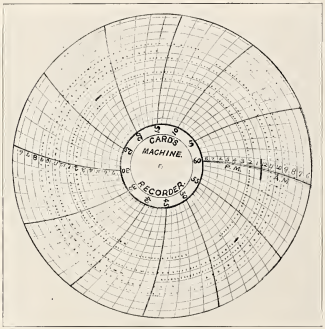


Fig. 3.

up-to-date machinery, and does only the best class of work. The officials from the manager down are experts in their line, and are progressive enough to want everything new and good in their business. This statement is made because some readers may think, and it is perfectly natural for them to do so, that the efficiencies and figures herein given are not as good as prevail in their own establishments. It is confidently believed that no better showing could be made in any plant of the same class by the same machines under the same conditions.

Beginning with the regular order of work for a job of printing, Fig. 1 shows a chart taken from a monotype keyboard. Connections to the keyboard were made at the justifying switch that lights the lamp at the end of each line. A counter on the recorder registered the number of lines written. Fig. 2 is a diagram of the work by hours. In the forenoon it was 6-22 solid matter, and in the afternoon complicated straight matter. The total working time was 8 eight hours or 480 minutes. In the forenoon 289 lines were written and in the afternoon 212 lines, a total of 501, this is an average of 1.04 lines per minute. The chart shows the length of time it took to justify each line, the dots representing quick work, while the dots that are lengthened into lines show where time had to be taken to get the justifying right. On the full-size chart, 9 inches in diameter, these places are more noticeable, but several can be found where it took one minute or more to justify.

Fig. 3 is the reproduction of a chart from a monotype casting machine. Like the keyboard, the recorder contact was arranged to record each line of type as made, but was peculiar in that two makes and breaks of the circuit were used instead of one. This was done so the number of times the machine was automatically stopped would be recorded. A slip contact was fastened to the bed frame of the machine, so the line-hook slide as it came out with a line of type to be transferred to the galley, would close the circuit and again on its return. If a disarrangement of type or an error in justifying tripped the machine, a space would appear on the chart (the time between the two contacts being sufficient to do this) showing when the trouble occurred. There are sixteen of these stops on the chart, two when the machine was shut down, nearly a minute. This chart shows that the machine was not started until 8:35, and was shut down at 2:41, covering a period of 341 minutes. Within that time it was running 279 minutes, and not running 62 minutes. This is an efficiency of 81.2 per cent, which is very good for the operator, but only 58.1 per cent for the machine, which is not so good. The number of lines of type made was 675, an average of 2.41 per minute for the running time, but only 1.4 for the full day. All work was on six-point, 22-em, tabular matter.

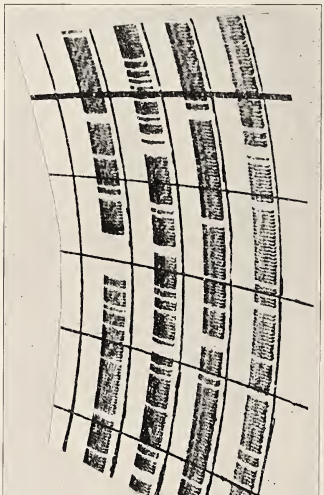


Fig. 4.

Section of chart, enlarged to show spaces left by missed impressions.

Fig. 4 is the reproduction of a section of a chart from a Miehle cylinder press running twenty-five impressions per minute. The contact on the press for this record was arranged to close the circuit every time an impression was

made. This enlarged section shows the spaces left by the missed impressions. Full time for this record was 4 hours or 240 minutes. The press was running 207 minutes and not running 33 minutes, an efficiency of 86.2 per cent. Following is the readings by hours:

Hour.	Full Time.	Running Time.	Lost Time.	Efficiency.
8 to 9	60 min.	56 min.	4 min.	93.3
9 to 10	60 "	48½ "	11½ "	80.8
10 to 11	60 "	55¼ "	4¾ "	92.5
11 to 12	60 "	47 "	13 "	78.3
Total.....	240 min.	207 min.	33 min.	86.2

This is an excellent record for a hand-fed press, and would be altogether good but for the missed impressions. The chart shows a great number of these misses, and a careful count gives the following totals: 8 to 9, 221 misses; 9 to 10, 227 misses; 10 to 11, 267 misses; 11 to 12, 164 misses; total, 879 misses.

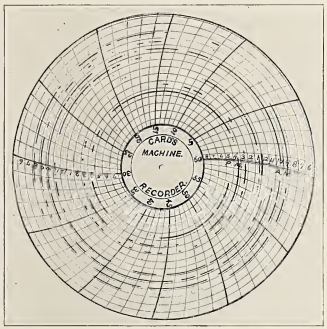


Fig. 5.

This is almost 17 per cent of the possible number of impressions that could be made, and is accounted for by the fact that the paper was thin and hard to feed, and the press was irregular in speed, due to an overloaded engine. On seeing the evidence furnished by this chart that this bad condition existed, the management took immediate steps to relieve the engine of all unnecessary loads, which greatly improved matters. The importance of missed impressions was brought out by this investigation in a most convincing and alarming manner. At the rate they were being made, the loss for a full day of eight hours would be 1,758, and as each impression printed six small 36-page catalogues or premium lists complete, the actual loss was 10,548 catalogues per day, a loss altogether too great to be permitted without some effort being made to reduce it.

Leaks of this sort are the ones that sap the vitality of many otherwise well-managed concerns. It presents the spectacle of executives working themselves into a state of nervous prostration, and driving those under them to greater exertions carrying water to fill a barrel, while around the chime and between the staves are numerous little leaks that, in spite of all they can do, keep the level in the barrel just below the spigot, out of which profits have to be drawn.

The next operation after printing is folding. Fig. 5 is the reproduction of a chart from a Dexter folder with automatic feed. The job was folding the premium lists referred to. This chart does not look very good for a day's work, and the diagram Fig. 6 shows plainly that something was wrong. Recorder connections were made to the feeding mechanism, and a counter registered the number of sheets fed into the folder. The average rate was 45 per minute or 2,700 per hour. Between 10 and 11 o'clock this number was nearly reached, but the balance of the day shows mostly white on the chart, which means "nothing doing." The efficiency was only 52 per cent, allowing 10 per cent for legitimate lost time, and one hour to load the elevator, which in this case took 1 hour and 44 minutes.

The trouble was principally machine adjustments, two broken belts, and other little things that take time but are seldom, if ever, properly accounted for. Following folding comes stitching. Fig. 7 shows a more pleasing picture. This chart was taken from a Rosback style C stitcher, stitching the inside of a bulletin, one stitch per bulletin. Contact for the recorder was made at the treadle, and the counter registered the number of stitches. The operator had a girl helper to pass the sheets ready for stitching. The time covered was 252 minutes, and the number of stitches made was 4,168. This is an average of 16.5 per minute. For diligence and sustained speed this is one of the best records I have ever taken. Including the six minutes lost at starting and stopping time, and counting every stop in excess of one-half minute, there were only 22.25 minutes lost, which puts the efficiency up to 91.15 per cent. The longest stop was seven minutes between 10:12 and 10:19. None of the others were more than two minutes in duration, and were necessary to dispose of stitched sheets and prepare others for stitching. The regularity of work is shown on chart Fig. 7 and diagram Fig. 8. Only once, between 11:21 and 11:26, for five minutes was there a noticeable slowing down. The remainder of the lines on the chart are practically solid, due to rapid and regular feeding. It should be noted that both foot and hand had to work in unison at every stitch, and the work was a high-

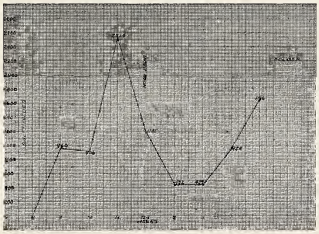


Fig. 6.

grade job that had to be done with care. Work was stopped at 1:09 for lack of material, which dropped the efficiency of the machine for the day to 52.5 per cent.

All of the foregoing charts cover only short runs, and do not bring out the real efficiencies. This can be done only by a series of charts covering a period long enough to get a fair average. A sharp distinction should be made between

the efficiency of the operator and of the machine. The former is responsible for the time he is in charge of the machine with a job, while the manager, superintendent or

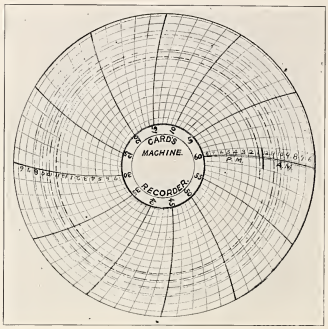


Fig. 7.

somebody else is, or should be, responsible for the time the machine is idle, waiting for a job. Altogether too much attention has been paid the man, and too little the machine. This means that some of the burden and blame should be

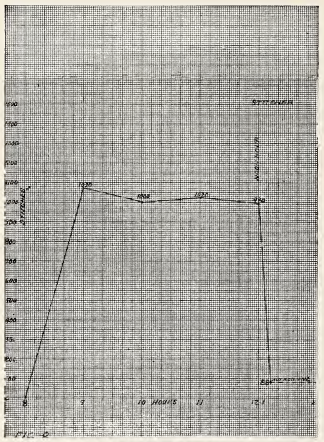


Fig. 8.

shifted along until a more equitable balance is obtained. As an illustration, the performance of a platen press on jobwork for two and one-half days is shown on diagram Fig. 9, and chart Fig. 10. The chart is for one day only; the others being similar are not shown.

This one was selected because it shows the best and worst half days of the series, and makes clear how either one of them taken alone would lead to wrong conclusions. A double contact was arranged on this press to catch the missed impressions. This was done by fastening one contact to the "throw-off lever" and the other to the "impression bed frame." Unless both contacts were closed, there would be no record. When the press was printing, the swing of the bed frame controlled the current. If the throw-off lever was thrown forward by the operator to miss an impression, the circuit was opened and the recorder missed a count, and at the same time a space appeared on the chart. The full time was 20 hours or 1,200 minutes. Following is a summary in half-day periods:

Date.	Full Time.	Running Time.	Jobs Changed.	Impressions.	Efficiency.
Feb. 10—A. M.	240 min.	66 min.	2	1714	27.5
P. M.	240 "	199 "	1	5172	82.9
Feb. 11—A. M.	240 "	83 "	3	2164	34.5
P. M.	240 "	98 "	2	2544	40.8
Feb. 12—A. M.	240 "	102 "	3	4218	42.5
Total.	1200 min.	548 min.	11	14248	45.6

The important thing brought to light by this investigation was the large number of times the press was idle waiting for a job. It proves my contention at the beginning,

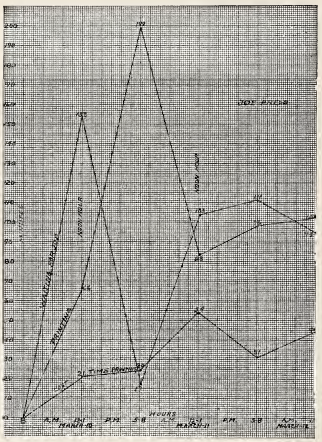


Fig. 9.

that somebody or something besides the operator can usually be looked after with profit to the concern. Following are the figures:

	Per Cent.
Full time, 1,200 minutes	100.00
Press printing, 548 minutes	45.66
Press idle with job in, 174 minutes	14.50
Press idle waiting job, 478 minutes	39.84
Total, 1,200 minutes	100.00

From this it appears that an average of 43 minutes was consumed changing jobs, while it took on an average only 49 minutes to do the printing. It is needless to say that steps were immediately taken to reduce this loss, and would be in any shop for any kind of machine when evidence is presented in the same conclusive and understandable manner.

For the information of those who are curious about details and are not acquainted with this new system of production engineering, it might be added that besides the recorder and counter mentioned, other special instruments were used which made it possible to get all the data for this article without going near the presses or other machinery, and without the operator's knowing that his work was being investigated.

The value of this method is twofold: First, it does away with everything that has the appearance of surreptitious watching, which no one likes, least of all a capable diligent worker; and second, it catches work going on under normal conditions, thereby getting for the management facts about the day's doings that are not distorted.

One of these instruments is a selector, which is located any place in the factory or pressroom, where it will be most convenient and cheapest to wire the machines to. It is locked up in a box which no one has access to but the person in charge. From this selector (which can be made for

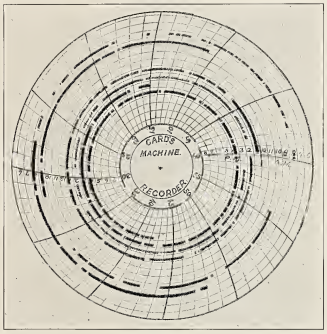


Fig. 10.

any number of machines, usually fifteen or twenty) to the office or wherever the recorder is located, three wires are run to a special switch by means of which any one of the machines connected to the selector can be put in circuit with the recorder without the operator's knowledge.

Another instrument called the "joker" is valuable when emergency jobs are being worked on. It is a clockwork device that can be set for any period of time desired, say, three, five or more minutes, and when that time expires, will sound a buzzer calling attention. For instance, a job of printing has been promised for quick delivery. The longest time the press should remain idle (no accidents happening) is, say, four minutes. The joker on the superintendent's desk is set for four minutes, and the clock started. Every time the press stops printing that length of time, he is notified and can investigate. Perhaps something has happened that makes it impossible to meet the promised delivery, and the customer should be notified. Anyhow he is advised and has no excuse to "jump" the pressroom later on, and be given reasons or excuses that may or may not be correct.

It relieves the foreman and operator of a responsibility they should never be asked to carry, and puts it "higher up" where it belongs. If the operator is at fault, the reason is known at once, and proper action can be taken while the facts are fresh in the minds of everybody.



A PRAIRIE PIONEER.
From the Historical Collection of H. W. Fay, De Kalb, Illinois.

"The Delayed Tariff Legislation Is Seriously Affecting Trade."

Little Will had indigestion,
What to do was quite a question.
Doctors sat considering well
What gave Willie such a spell.

Willie lay there, thin and pale,
Doctors talked without avail,
Never heeding Willie's cry,
"Aw, let me have a slice of pie.

"Sure, I'm goin' all to punk;
See my waistband how it's shrunk.
Give me, doctors, ere I die,
Just a teeny slice of pie."

No one heeded Willie's squeal;
No one offered him a meal.
While the doctors argufied
Little Will curled up and died.



MASKALONGE FOR DINNER.

MASKALONGE, n. [Also written mascalonge, maskalunge, muscalonge, muskalonge, muskalinge, moskalonge, etc., also masquallonge, maskallonge, muskellunge, muskallunge, etc., the spelling masquallonge simulating F. *masque allongé*, defined as "long face," lit. "lengthened mask," or F. *masque longue* (also given as the name of the fish), "long face," lit. "long mask," the name of the fish being also written, to emphasize this etym., *masq' allongé*, masconongé, etc.; also nosconongé, etc.; but also, and according to the Ind. origin properly, written maskinonge (so in the laws of Canada), maskanongé, maskenonge; Algonkin maskinonge, in Chippeway dial. maskenozha, maskinoje; mas. great (or mask, ugly), +kinonge, kenozha, kinoje, etc., a pickerel or pike, lit. "long-nose"; Kenose, long.] A kind of pike, *Esox nobilior*, a fish of the family *Esocidæ*, the largest and finest of all pikes inhabiting the Great Lake region of North America and the Ohio valley.—*The Century Dictionary and Encyclopedia.*

Photograph by R. R. Sallows, Goderich, Canada.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Form of a Firm's Name.

T. D., Grand Rapids, Michigan, asks: "Is the name John E. Wormast Sons grammatically correct, or should it be John E. Wormast's Sons?"

Answer.— The second form is the only correct one grammatically.

College Degrees.

A. M., Jackson, Mississippi, writes: "Is it correct to print college degrees without spaces, as James Jones, B.A., M.A., Ph.D., or should they have spaces, as in James Jones, B. A., M. A., Ph. D.? There seem to be about as many authorities on one side as on the other."

Answer.—Authorities do not merely seem to be divided. They are so, and both ways are correct. My decided choice is for the insertion of the spaces, which used to be almost universal; but now the close form is much commoner. In these abbreviations each letter or group with a period stands for a separate word, and should logically stand separated as such. No one ever suggested the crowding together of personal initials, and the degree initials are just as properly separate as they are.

Indexing Men's Names.

S. E. N., New York, asks: "In indexing proper names, such as James de Forest and Henry De Forest, would you place both of them under the initial letter D, or would you index the first under F? The same question arises in regard to names spelled von Gall and Von Gall. Would you index both of these under V, or one under G and the other under V?"

Answer.— There are some points involved as to which I must confess inability to make a clear decision, mainly because of inconsistencies found in the best books. No absolute plan of arrangement seems possible. Proper alphabetizing must vary somewhat with the nature of the work, some such names seeming best placed in one way in such books as general encyclopedias and the other way in some other books. In my opinion the proper order for the names mentioned is under D and V, except in the case of a person who is usually spoken or thought of without the de or von, etc., as Bismarck, whose name is von Bismarck, but whom we never think of with von. On the contrary, de Forest is probably never called Forest, and Henry van Dyke certainly is never called Dyke.

The "Manual of Style" of the University of Chicago Press is the only printers' stylebook in which I find anything on this subject. It says: "French and German names preceded by the particles de and von, written in the usual fashion with lower-case letters, are regularly listed under the letter following the particle. In individual cases it may be found that the person always capitalizes the particle and treats it as a part of the surname. The Dutch prefix Van is regularly capitalized and treated as the first part of the surname; such names are listed under V." But the exception noted leaves much uncertainty, and the regularity of capitalizing Van is at least doubtful.

In the Century Dictionary D'Amboise is referred to Amboise, D'Anville to Anville, and most if not all French names are so listed; but the Dutch names De Winter and De Witt are under D, and De Ruyter is entered only under R, and Van Tromp only as Tromp. There are many other puzzling differences, as in place we are told for Van der Goes, Van der Heyden, Van der Meer, etc., to see Goes, Heyden, etc., but Van der Poorsen Schwartz is treated under V.

Webster's New International Dictionary gives D'Agincourt under D, but most French names in the other places, and is much like the Century.

In two encyclopedias, both considered highly authoritative, De Ruyter and Van Tromp are treated under the titles Ruyter and Tromp, and De Witt, another Dutch admiral, is treated under D. In one of these works the first two men are called Ruyter and Tromp in the text, but the third is always De Witt. Many such differences could be cited from these books. None of them is mentioned for the sake of faultfinding. It would be very difficult to get a better result. Even the little bit of evidence here given has cost weary hours of labor in the finding and much perplexity in selecting.

Bibles Properly Capitalized.

A. W. C., Baton Rouge, Louisiana, writes: "I had quite an argument to-day as to whether the word Bibles should go up or down. My opponent contended that it is a common noun, and, as there are numerous Bibles, that it should go down. Following my instructions received when learning the trade and the rules given in school grammars and spellers, and believing that when we, as Christian people, refer to the Bible only one is meant (the commonly accepted Book of Laws — the Old and New Testaments), and being a good Methodist, I argued that it should go up. Who is right? And please give your authority."

Answer.— Bible was once a common word, meaning simply book, but such use died long ago, and now it always means the Book. Even in speaking of the Mohammedan Bible or any similar work, the word is used with reference, as of comparison, to the Christian Bible. A capital should be used whether we speak of a Bible, the Bible, or Bibles, also for the Scriptures, and in the adjectives Biblical and Scriptural; and not only by good Methodists, but by everybody. Bibles means copies of the Bible, and so is not a common noun any more than Shakespeares when I say that I have four Shakespeares. There should be no need to name authorities for this. The grammar-books are sufficient. But each of our three large dictionaries prescribes

the capital for Bible, though none of them says anything about the plural. The "Encyclopædia Britannica," ninth edition, always has Bibles, with a capital, and so has the "American Cyclopædia," the latter a work that used very few capital letters. Ramsay's "English Language and English Grammar," p. 255, speaks of "the recent and respectable authority of the Encyclopædia Britannica." Goold Brown's "Grammar of English Grammars," p. 172, observation 17, speaks of "our common Bibles." These are all comparatively old books, but there has been no change since their time in respect to the word here considered.

Punctuation in Relation to Parentheses.

E. C. H., Worcester, Massachusetts, asks: "Did THE INLAND PRINTER ever print a statement, as an authority, that the placing of a point of punctuation with reference to parentheses is immaterial?"

Answer.— No. The man who now answers has written all such decisions in the magazine for twenty years, and he is sure he never said anything meant to be so understood. Of course he can not search through twenty years' writing for proof that he has said nothing incapable of being so misunderstood. Some persons can misunderstand anything. That twenty years' work included a series of articles largely reproduced in his book "Punctuation," published by D. Appleton & Company, New York, and this is what is said of parentheses: "When the parenthesis [the matter within the curves] is a complete sentence the preceding sentence should be closed with its appropriate mark, and similarly the parenthesis should be closed within the marks, and so should a [any] parenthetic question or exclamation. No other circumstances call for or really justify the use of any point just before either of the marks of parenthesis." After this a sentence is quoted from John Wilson's book showing where he says there should be a comma before the parenthesis, with the remark: "The comma in this example should follow the closing mark of parenthesis just as it does in other cases, and for the same reason that Wilson gives for the others, namely, that 'it connects the parenthesis more closely with the preceding part of the sentence, to which it is usually most related.'"

Written for THE INLAND PRINTER.

CAPITALIZATION IN HEADINGS.

BY F. HORACE TEALL.

HOW fortunate it is for writers, printers, and publishers that the reading public is generally indifferent to matters of mere typographical form. All possible differences in this respect are found not only in newspapers, but also in the books written by the best authors and printed by the best printers. And not only is this true of different books, but instances are frequent in which one book is not uniform. The existence and the persistence of such differences are unavoidable, or at least no means has yet been found for eliminating them. It is obvious that they result from differences of opinion, and almost no one who thinks one way seems willing to admit that another way is better. Uniformity can be obtained only by universal adoption of some one authoritative opinion in each instance. Maybe it is unfortunate that this is not done. Who knows?

Among the details subject to disagreement, the use of capital letters varies as much and as persistently as any, because of a fact that occasions all such varying. That fact is that men differ in their mental processes, so that they reach different conclusions from the same premises. Absolutely all agree that English proper names must be capitalized, but they do not agree in deciding what is a proper name, except as to personal names and place-names. A striking instance of this is shown in "The Magazine Style-Code," by Leigh H. Irvine, which says: "Centuries take a lower-case letter: fifteenth century, nineteenth, twentieth, etc. This is an exception to the rule concerning historical epochs, but custom has made it proper." The present writer has not found mention of the centuries elsewhere, and he thinks it is not given because the other writers have assumed that everybody knew the words as common. Such common ordinal phrases are not exceptions, and are incorrectly treated when capitalized, as they are sometimes. Such mistaken notions of analogy are amazingly frequent.

Two noted grammarians — though neither was clearly entitled to the extravagant praise they both received — published large books on grammar about sixty years ago. William Chauncey Fowler's "The English Language in its Elements and Forms" has three hundred words about capital letters at the end of the book, including this: "In the use of capitals in the English language, there is some diversity in the practice of writers and printers." Goold Brown's Grammar of English Grammars" has at least fifteen thousand words at the beginning of his treatise, and says: "The innumerable discrepancies in respect to capitals which, to a greater or less extent, disgrace the very best editions of our most popular books, are a sufficient evidence of the want of better directions on this point." The discrepancies still persist.

A special phase of this detail, which has been confused by false analogy, is the treatment of words in headings. A difference has developed between newspaper usage and book usage, that is nowhere noted in text-books or style-books, but is evident through comparison. Nearly every good book has words like "Jones says that there is more than Enough for him," in a chapter-heading or any headline, as here shown, while most newspapers have "Jones Says that There Is More than Enough for Him," and some even capitalize That, Than, and For also. Of course the example is not a likely one, being made merely to bring such words together. Judged by text-book rules, one style has too many capitals and the other has too few.

All the rules in grammar text-books are alike in prescribing capitals for chief or principal words, also in failing to tell what kinds of words are principal. The rules given in style-books are more definite. In the "Stylebook of the Chicago Society of Proofreaders" we are told to capitalize "The principal words and the last word in the titles of books, articles, magazines, journals, plays, lectures, pictures, hymns, etc. In upper-and-lower-case or cap-and-small-cap heads, all adjectives, adverbs, nouns, pronouns, verbs, and the last word." In the "Manual of Style" of the University of Chicago Press is a direction to capitalize "All the principal words (i. e., nouns, pronouns, adjectives, adverbs, verbs, first and last words) in English titles of publications" and in headings. Mr. Charles H. Cochrane, in "Punctuation and Capitalization," says, Capitalize important and long words in a title, heading," etc., and observes: "It must always remain a matter of judgment as to what words are important, and the strict application of rules for capitalizing titles and headings usually leads to some absurdity."

Those who make rules specifying parts of speech have always omitted prepositions, conjunctions, and interjections; but it often happens that one of these usually minor words is more important, in the particular instance, than some of the pronouns and verbs. Mr. Cochrane wisely

provided for these occasions by mentioning long words, because long words are nearly always emphatic words. There can be no question about the first word, but the reason is not evident why the last word should be capitalized, without regard to its importance.

My personal preference in these matters does not agree at all points with any set of rules that I have seen, and

tion, where they appeared with Them, With, Into, From, and Than.

The object of frequent capitals in headings is simply to make them distinct from text, and the method of doing this is comparatively unimportant. It may be well enough to accept the usage which seems now to be most common. The simplest rule for this is, Capitalize every word except the



DR. FRIEDMANN'S MEDIUM.

Photograph by R. R. Sallows, Goderich, Canada.

involves some discrimination that would be objectionable to many printers, if not to many writers. This preference is stated following in dogmatic expression, but to be understood as if, in each instance, said to be merely my opinion.

Every noun should be capitalized.

Long pronouns take a capital; short ones (unless emphatic) do not. Thus — To Whosoever Will; Took his Own Time; That is His Way. (But almost universally, especially in newspapers, every pronoun is capitalized.)

Every adjective is capitalized; as, Gave him That One; Take This as True.

Principal verbs should be capitalized; auxiliary verbs should not; as, John will Go; That is to Have a Capital; This should Not have Had One.

Capitalize every adverb.

Short and unemphatic prepositions and conjunctions should not be capitalized; long and emphatic ones take a capital. Thus — Urges them to Proceed with Caution; Cold Turns into Pneumonia; Came from Tonawanda; Show that he Told it; Hires More than 200 Men; Has No Means; Brown will Not Go; Votes For and Against. Four of these are copied from a newspaper of high reputa-

very short and unimportant ones, like as, and, but, if, etc. Differences of interpretation will surely occur, but they are unavoidable in any matter of custom or usage.

THE CLIMBER.

Frederick Townsend Martin was talking, at a rehearsal of his dramatized book, about climbers.

"It's a mistake to think," he said, "that climbers never succeed in getting into the highest society. They succeed very often, indeed, if they've got wealth, perseverance and cheek.

"They must have plenty of cheek. They must be like Mrs. Spragg, of Center City. A leader of the highest society said with a sigh of Mrs. Spragg:

"'That tiresome woman still keeps calling.'

"'Why don't you snub her?' asked a friend.

"'I do.'

"'Well, the next time she calls, don't offer her a chair.'

"'Oh, I tried that. I tried that last month.'

"'Well?'

"'Well, she always brings a camp-stool now.'"

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The " get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

Seeks Position as Manager.

(1601) Skilled workman of twelve years' experience with one of the largest lithographic and printing houses in the country and at present in their employ, would like to change. Seven years in various executive capacities — in charge of composing, cylinder and job press departments. Up-to-date, skilled in shop efficiency, can install cost system, and give estimates on work. Thirty-two years of age; married. Best of references.

Seeks Job in Pressroom.

(1602) Man of twelve years' experience in pressroom work, having had charge until recently of seventeen job presses, would like to locate with some up-to-date firm. Understands perfectly half-tone process and colorwork. Can give excellent references from latest employers.

Seeks Salesmanship with Printing House.

(1603) Young man twenty-six years of age would like to secure a position requiring executive and technical ability, preferably salesmanship experience. His printing experience covers eight years. Learned the trade in a small country office, and is a graduate of school teaching half-tone and color presswork and linotype mechanism. Familiar with cost system. Good job compositor. Student of the I. T. U. Course, also I. C. S. Course in Advertising. Can design original work, as well as write and prepare copy.

Seeks Position in Reportorial End of Newspaper Work.

(1604) Young man twenty-three years of age is in search of a position on reportorial end of newspaper or to combine this with business end. Has had five years' experience in England and one in America, and has worked on trade-paper. A capable proofreader and would combine duties on country paper. Can take charge of small paper, except printing. Prefers Canada, although location is no great object.

Desires Position as Superintendent or Assistant.

(1605) Young man, thoroughly experienced on all classes of loose-leaf and edition work, now foreman of bindery in one of the largest plants doing this class of work, desires a position as superintendent or assistant. Understands estimating. Can give first-class references.

Linotype Salesman Wanted for Australia.

(1606) An opportunity is open for a thoroughly competent linotype salesman who is willing to go to Australia. Complete details regarding qualifications should be given in first letter. All applications will be promptly forwarded.

Good Job and Ad. Man Seeks Change.

(1607) A first-class job and ad. man, with experience on linotype, would like to secure a position in the West or Southwest. At present working on commercial jobwork at a salary much above the scale. Twenty-eight years of age; married; union. Excellent references.

Seeks Position as Sporting Editor or Proofreader on Newspaper.

(1608) Young man with several years' experience in newspaper work would like to locate with a good paper in southern Michigan, preferably, as sporting editor or proofreader, or both, if it can be arranged. Thoroughly experienced in both lines of work. Excellent references.

Linotype Machinist-Operator.

(1609) Linotype machinist-operator, who has operated trade plants of his own, and who has been superintendent and foreman, and operated large trade plants for others, desires position in a hustling, growing city of one hundred thousand or more. Absolutely capable and reliable in his line. Will make place he selects his home. Good references.

All-around Country Printer Wishes to Go West.

(1610) Young man twenty-eight years of age, at present employed but wishing to go farther west, would like to secure a position as all-around printer. Can do anything connected with a shop. Has worked on some good weekly papers and gives the best of references. Temperate.

Position Wanted by Country Printer.

(1611) Printer of several years' experience would like to take entire charge of mechanical department of country newspaper. Has been with present employers nine years. Can handle platen presses, set ads., make up on country sheet. Would take job in city shop. Union.

Ambitious Apprentice Wants Position.

(1612) Apprentice with a little more than three years' experience in country print-shop would like to locate in a town of about eight thousand population. Can set ads. and commercial jobs, and feed cylinder presses. Student of the I. T. U. Course in printing. Anxious to thoroughly master the trade.

Printer Seeks Location in Up-to-date Plant.

(1613) Young printer, twenty-four years of age, would like to get in touch with an up-to-date plant that turns out work second to none, and where there is an exceptionally good chance for advancement. Two years' experience in country newspaper office working as foreman, and about a year's experience as compositor and stoneman in a paper-box and folding-carton manufacturing establishment. Would like opportunity to learn machine work.

All-around Printer Seeks Opening.

(1614) All-around printer, with twelve years' experience, would like to make a change. Has held foremanship on daily newspaper as well as job plant. Twenty-six years of age; temperate; A-1 workman. Good references.

Good Man for Trade-Journal Work.

(1615) A position is sought by young man on trade-journal editorial, advertising or subscription work. Eight years' experience, giving a thorough and well-rounded training in this field. Unquestionable references from former employers.

Linotype Machinist Would Like to Change.

(1616) Linotype operator, competent to care for machine, desires steady situation. Experienced in book, job and newspaper composition. Wages $25, eight hours.

At present employed, but would like change. Married; sober; industrious; union.

Two Newspapers for Sale.

(1617) In a thriving town of five thousand in the State of Utah, two newspapers are for sale — one with a good job department, which is the only weekly paper and job-printing office in this mining town. This paper and job office will clear over $200 per month if properly looked after. Reason for selling, owner can not handle both papers. Easy terms.

Line and Half-tone Operator.

(1618) A thoroughly experienced line and half-tone operator would like to get into communication with a firm needing the services of such a man. Strictly sober.

All-around Printer Seeks Change.

(1619) Man with sixteen years' experience in the job business, including presswork, composition, stonework, cutting stock, would like to make a change. Familiar with paper stock. At present foreman in shop employing nine people, running five presses, handling blank-book, loose-leaf, general commercial and some book work, and has been with the firm seven years. Relations are pleasant, but change of climate is necessary for family. Thirty-two years of age; union.

Working Foreman Seeks Opening.

(1620) Man of seventeen years' experience in both job and newspaper work would like to get in communication with a firm needing such services. Swift and accurate. Twenty-eight years old; nonunion. Salary $25.

Superintendent or Assistant.

(1621) Man of many years' experience in the printing business would like to secure a position as superintendent or assistant, or might consider foremanship or layout man for machines — either linotype or monotype — with a good house in any part of the country, excepting the South. At present foreman of composing-room employing from thirty to fifty men, but leaving voluntarily. Knows how to handle and estimate copy and prepare it for economical handling. Good organizer. Good working knowledge of estimating and can handle customers. Excellent references.

Foreman or Assistant Foreman.

(1622) Young man, twenty-one years of age, seven years' experience as all-around country printer, would like a position as foreman or assistant foreman. At present foreman on leading newspaper and job plant in a county seat town of three thousand in Illinois. Good on cylinder and platen presses, and can turn out first-class jobwork. Capable of estimating. Desires change on account of salary. Good references.

Advertising Man Would Like to Install Service Department.

(1623) Man of ten years' experience in the publishing field would like to connect with some progressive publisher who wants to install an advertising-service department, or is in need of the service of an advertising manager. Prefers a "live" weekly or monthly periodical, or a daily paper with a future. Thoroughly competent to establish a service department for the benefit of advertisers. Experienced in all departments — hand composition, linotype composition, commercial-printing solicitor, foreman of job offices and newspaper ad. rooms, assistant advertising manager of a prominent farm publication and general manager of a small commercial plant. Good references, including present employers.

Opportunities for Stonemen and Proofreader.

(1624) One of the largest engraving and printing establishments in a Michigan city is seeking the services of two first-class stonemen, salary $23 weekly. Also a first-class proofreader. Must be capable of giving O. K. on press sheets. $23 weekly.

Job Compositor.

(1625) Capable of doing high-grade commercial stationery, rule and register composition, ad. and make-up; could act as foreman of small job or newspaper office; twenty years' experience, temperate and steady. Nonunion. Unmarried, and would go anywhere.

High-class Printer Seeks Opening in Editorial or Advertising Field.

(1626) Young man of ten years' experience in high-class printing would like to locate with some good publication as advertising man or on editorial work. Thoroughly experienced in proofreading, make-up, and laying out high-class jobs. Thorough office experience. Compositor of exceptional ability. Will furnish specimens of work and references.

Seeks Foremanship or Assistant Foremanship.

(1627) Young man, thirty-two years of age, would like to secure a position as foreman, assistant foreman, stoneman or general job-printer in Philadelphia or some other city in the East. Has been foreman of shop with which he is located at present for more than six years and desires to change on account of lack of opportunity for advancement. Capable of taking charge of a small composing-room. Can read proof on book and job work. Experience on catalogue, publication, magazine and newspaper ads.

Seeks Managership of Newspaper.

(1628) Practical printer with many years' experience in the operation of newspapers for owners, would like to communicate with individuals or firms owning or contemplating the establishment of a newspaper plant but not personally interested in the operating of same, or with proprietors who would retire from the active management of such plants, leaving the operation in the hands of a competent and trustworthy person. Can undertake the operation of a plant of reasonable limit unassisted.

Opportunity for First-class Bindery.

(1629) An up-to-date job plant in the East reports a good opportunity in their town for a first-class bindery plant. They have a great deal of machinery needed to start a small plant, and would lease same with floor-space to right party at a nominal figure. The field is large, as there is but one bindery in that locality within a radius of fifty miles, which includes some large towns. Investigation is invited.

Stoneman Wanted.

(1630) A well-known firm in Texas is seeking the services of a good stoneman. Good opportunity for the right party.

Printer-Pressman Wanted.

(1631) Newspaper in Oklahoma is seeking the services of a young married country printer-pressman for make-up, ads., jobwork, presswork, estimating, etc., to take charge

of mechanical end. Good wages to right man — one who will run things the same as for himself, and will be always on the job.

Cylinder Pressman Seeks Opening.

(1632) Cylinder pressman with five years' experience is seeking a position. Has made a study of the trade, knows and understands a press thoroughly and can give good results on any kind of printing. Twenty-six years of age. Good references as regards ability and character.

Seeks Editorship on Paper.

(1633) Young man with two years' training on a paper in various capacities from reporter to city editor, would like to connect with some paper where he could turn part of his wages into the firm and eventually become a part owner in the paper. Graduate of Indiana University.

Superintendent Wanted.

(1634) Superintendent is wanted by modern-equipped printing-plant, located in one of the best cities of the South. Splendid opening for a first-class factory superintendent. Must thoroughly understand all branches, and be especially strong on presswork. Exceptional opportunity for one capable of securing best results.

All-around Country Printer and Pressman.

(1635) An all-around country printer, now employed on the leading newspaper and job plant in a county seat of three thousand, desires to change on account of salary. Would like position as foreman or assistant foreman. Good on cylinder and platen presses, and can turn out first-class jobwork. Capable of estimating. Seven years' experience. Not afraid of work. Good references.

Opening for Bindery Foreman.

(1636) A man competent in all departments — forwarding, finishing, ruling and loose-leaf work — is wanted by a good Tennessee house. Good pay to the right man. Eight-hour shop; good working conditions.

THE AD.-MEN AND THEIR CODE.

More than 1,700 advertising men accompanied by as many visitors attended the ninth annual convention of the Associated Advertising Clubs at Baltimore, the week of June 9. The proceedings really began on Sunday, June 8, for more than thirty pulpits were filled by visiting advertising men, and there was a great mass meeting attended by fifteen thousand people in Baltimore's largest park.

"Truth" was the key-note of the speeches. Indeed, so prominent was the ethical element in the meetings that Mr. Shaw, of the *Christian Endeavor World*, said he had not seen so much real religion at a convention, including religious gatherings, for a year.

The convention was divided into thirteen departments representing these interests: Advertising agents; agricultural press; general advertisers; magazines; newspapers; technical press; trade press; outdoor advertising; printing; specialties; retail advertising; religious advertising; directory advertising.

Each interest appointed a committee of three which met in conference and on Friday, the thirteenth of the month, presented a declaration and advertising code which was adopted by the convention as an enunciation of principles, and is as follows:

At the first joint committee meeting in the history of the Associated Advertising Clubs of America, of representatives from each of the departments of advertising, the outstanding feature was the sincere and determined purpose of each department to work jointly for the promotion of efficient advertising in harmony with all the other departments and interests concerned in promoting the common good of advertising, and where abuses occur to deal fearlessly for their correction, realising that only by this united effort no loophole will be left through which the unfair practitioner may escape.

To this end the committee believes that the time has now come when this great body, the Associated Advertising Clubs of America, should establish a permanent authenticated commission, composed of the constituent elements represented in the present committee, and such other elements as may be added, which commission should deal in detail with the problems existent in our field.

We recommend that each of these constituent elements (enumerated above) be formed as suborganizations of the Associated Advertising Clubs of America, and that into these departmental organizations be admitted as members only those who can meet the qualifications established by the duly authorized commission or investigating body.

We believe in Truth, the cornerstone of all honorable and successful business and we pledge ourselves each to one and one to all to make this the foundation of our dealings, to the end that our mutual relations may become still more harmonious and efficient.

We believe in Truth, not only in the printed word, but in every phase of business connected with the creation, publication and dissemination of advertising.

We believe there should be no double standard of morality involving buyer and seller of advertising or advertising materials. Governmental agencies insist on "full weight" packages and "full weight" circulation figures. They also should insist on "full weight" delivery in every commercial transaction involved in advertising. We believe that agents and advertisers should not issue copy containing manifestly exaggerated statements, and slurs or offensive matter of any kind, and that no such statement should be given publicity. We believe that the present chaotic multiplicity of methods of arriving at circulation statements are not only confusing but inadequate, and that the time for a radical division of these methods and for standardizing of statements is the present, and the opportunity for effective work along these lines is given by the assemblage of this convention for the first time, if representatives of all the different interests shall stand in this vital matter.

We believe in coöperation with other agencies now at work on this problem, especially in the plan of the central bureau of various divisions which has already been initiated by some of the organizations represented in this commission, and request the executive committee to proceed therewith.

We indorse the work of the National Vigilance Committee and believe in the continued and persistent education of the press and public regarding fraudulent advertising, and recommend that the commission, with the coöperation of the National Vigilance Committee, should pass upon problems raised, and conduct campaigns of education on these lines.

We further believe it to be the duty of every one interested to submit problems regarding questionable advertising to this commission and to the National Vigilance Committee.

We believe that the elimination of sharp practice on the part of both buyer and seller of advertising will result from the closer relationship that is being established, and that in place of minor antagonisms will come personal coöperation to the increased benefit of all concerned, and the uplifting of the great and growing business of advertising.

We believe in upholding hands worthy to be upheld, and we believe that each and every member owes a duty to this association of enforcing the code of morals based on Truth in Advertising, and Truth and Integrity in all the functions pertaining thereto.

Toronto was selected as the place for holding the convention in 1914, while Chicago and San Francisco gave notice that they wanted it in 1915.

There was less of so-called politics in the elections this year than was noticeable in the last few years, and these men constitute the official family for the ensuing term:

President, William B. Woodhead, San Francisco; vice-president, Walter B. Cherry, Syracuse, New York; secretary, P. S. Florea, Indianapolis; treasurer, T. D. LaQuatte, Des Moines. Executive Committee — Delegates-at-large: A. M. Briggs, Cleveland, Ohio, to serve three years; D. M. Graves, Boston, two years; E. St. Elmo Lewis, Detroit, one year. Division representatives, each to serve one year, are: Eastern Division, W. C. Freeman, New York. Central, A. E. Chamberlain, Chicago. Southeastern, S. C. Dobbs, Atlanta. Southwestern, F. E. Johnston, Dallas. Northwestern, Mac Martin, Minneapolis. Pacific, John Renfrew, San Francisco. Canadian, C. W. McDiarmid, Toronto.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Cleaning Rollers After Using Copying Ink.

(1558) "How will I be able to clean rollers after using green copying ink, so as to be able to use colored ink on them? I have used black on them, but I notice that they appear green after being washed up."

Answer.—You will not be able to use any colored ink unless it is a green or a dark brown because of the composition being stained by the green anilin ink. No light colors such as white or yellow can be used on rollers after they have been used for copying ink. Tints also will be degraded owing to the anilin withdrawing from the composition.

Ink Drying on the Rollers.

(1554) "Recently in a rush of work I allowed black over red ink to remain on the rollers over night without washing. Since then they are glossy and several attempts to wash them clean have failed. How will I treat them in order to give them a new lease of usefulness?"

Answer.—A solution composed of two parts of crude carbolic acid and one part of spirits of turpentine. Pour some of this mixture on a cloth and wash the surface of the roller. Allow it to stand a while and repeat the operation until the ink is dissolved. It will not harm the rollers. This solution will also take dried ink from type and plates.

Printing on Celluloid.

(1559) "I have a job of printing two thousand sheets of celluloid on the dull side. Please advise me as to the best plan of handling this work?"

Answer.—Printing on celluloid requires, first, suitable ink; second, the ink must be applied with rollers that will transfer it evenly and properly to the type or plate; third, adequate tympan and make-ready; fourth, a hard tympan, and pressure sufficient to impart the ink without squashing it beyond the type outlines. The work should be spread out and allowed to dry for about three or four days. As to the first requirement your ink-dealer will be able to take care of your needs. The balance of the procedure is up to the pressman.

Printing with Aluminum Ink.

(1552) Submits a specimen of printing in aluminum ink on roughed label stock. The effect desired is not secured in this specimen, possibly owing to the ink being reduced. The printer wishes to use a cheap ink on account of the great quantity to be printed. We believe it is an error to use a cheap ink on good paper, or to degrade a good ink with adulterants in order to increase the profits. The specimen shows an aluminum ink that is without luster and looks a little better than a light gray ink. It may be possible that it was not handled properly or it may have been used with old rollers that had considerable black ink in the pores and cracks. Aluminum or gold inks should be used with smooth and fairly hard rollers, which should be free from cuts and cracks. By keeping the temperature of the plate and form raised by gentle heat, the ink will work smoothly and will not thicken and pile up on the rollers or form. In applying the heat care must be exercised so that it does not soften the rollers or ignite the vehicle of the metal powder. The make-ready of a form should be accurate and complete, and with a hard tympan adequate pressure may be applied so that solids will cover uniformly.

Cutting Out on a Platen Press.

(1557) "Will you please tell us the best method of making thumb cuts in check stubs as sample attached? Sheets are to be printed six on. We will very much appreciate a prompt reply and are willing to pay a fair compensation for the trouble."

Answer.—This work can readily be done on a platen or cylinder press before or after printing as desired. Procure or make three circles of steel cutting-rule of a diameter equal to two cut-outs. They may be locked vertically in the chase, and inside of the cutting edge may be beveled or straight. Where the full circle is to be cut the paper will enter better, and possibly you can cut three or four sheets at once, if the beveled edge is outward. If the cutting is done by semi-circular pieces, six of them locked together, they may be placed close to the bottom of the chase and the cut-off pieces will readily drop to the floor. The cutting must be done against a brass sheet, which may be purchased from a stencilcutter or from a hardware-dealer.

The steel cutting-rule for the circles can be purchased from the American Type Founders Company, Chicago; or if you prefer, they will furnish you the steel circles made to order.

Half-tone on Quaker Finish Stock.

(1553) Submits a four-page circular, printed on heavy quaker-finish book paper. The material for producing a satisfactory job appears to be ideal. However, the press-work when finished does not satisfy the printer, who writes in part as follows: "The enclosed sample shows the trouble I have been having with the half-tone plates. This job was printed on a 10 by 15 platen press. The rollers were new and were clean before applying the ink. Is the fault with the ink or press? Have tried everything to get a clean print and avoid the slurring on the edge of the plate but have had no success."

Answer.—There are several faults that are apparent and these could have been overcome with a little care on the part of the pressman. The slurring was caused by not having bearers locked up with the form. The rollers did not rotate and when they struck the edge of the half-tone plate they smeared the ink over the surface of the plate near the edge, and then commenced to turn when they had advanced farther on the plate. This was caused partly by

the type-pages placed opposite the half-tone plates, these pages being about twenty-four points narrower than the plates. Bearers should be locked in the chase, even though the type-pages are of the same size as the plates.

The pressman made the error of trying to print dull-finished stock with weak impression and a copious supply of ink. The half-tones are quite difficult to print without a proper overlay, owing to the tone gradations. By carrying less ink and using a hard tympan with considerable more impression, much finer results would be attained. Of course where there is but little make-ready, more than the normal supply of ink must be carried and consequently the plates must be washed out frequently. For half-tone work on dull-finished paper stronger overlays are required where the chalk or metallic overlays are used. Hand-cut overlays are usually inadequate for fine work on this paper.

A New Water-mark.

(1556) Submits a sheet of bond paper with a water-mark. This water-mark appears to be made by a different process than the marks ordinarily found on paper. Our correspondent writes: "Please inform us how the water-marking is applied to the enclosed sheet. It is new to us."

Answer.— The only information we can offer is by making deductions after a critical examination of the specimen. From the appearance of the water-marking we believe that it was produced about as follows: (1) The type was set and the rules placed around it. A clean impression was pulled on white paper and a zinc plate made therefrom. (2) The zinc plate was then mounted on a solid metal base and locked up in a chase. A tympan sheet was applied and a sheet of brass placed beneath this sheet. An impression was pulled and the guides were placed in position. The sheet was cut out so as to expose the brass, and sufficient pressure applied to impress the design into the moistened paper which was prepared in advance and kept under light pressure with the edges protected. After this the paper was dry pressed and was then ready for use. From experiments carried on by the writer, the foregoing plan will give a fair water-marking to bond or linen paper. As far as we know there is no patent on this process.

Motor for Country Cylinder Press.

(1560) "(1) Will you please tell us what size alternating-current electric motor will be required for a Campbell country cylinder press, making connection from motor with short belt to small pulley on shaft? We print four pages of a six-column paper at once, which fills the press bed. (2) Will you also tell us if there is anything we can use to print advertisements, cuts, etc., on book paper, 32 by 44, 80-pound, on cylinder press so that we will not have any offset and will not have to use slip-sheets? We have found we can use Wheelwrights B. P. F. Book, but as soon as we use Superior of a heavy weight, we have trouble. We use news ink at 14 cents. Would a regular book ink be better, and could it be used successfully in the fountain on this press?"

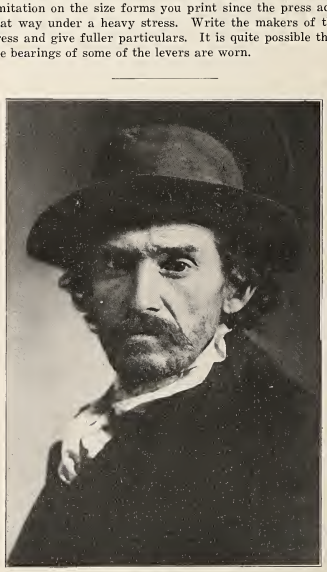
Answer.— (1) A two-horse-power motor will give ample power when connected as you describe. (2) You should use a book ink, and when the form is properly made ready and the ink is controlled by the fountain-blade screws you should not have offsetting. Of course you must understand that it takes a skilled pressman to do fine work on an old-style press, where the sheets deliver printed side to the fly-sticks, and not have marked or smutted sheets. Not having seen any of the work you contemplate doing we can not advise you definitely as to the difficulties you may encounter. We have seen some excellent bookwork turned off from a country Campbell.

Heavy Forms on Platen Presses.

(1555) Submits a memorandum head printed on an eighth-sheet folio. Instead of ruling there are light-faced brass rules printed with the type. These rules show slurring in various places owing to the curling of the bond paper they are printed on. The printer writes: "I have an old-style 10 by 15 jobber which is giving me a good deal of trouble of late by slurring. When I am running the press fairly fast this has a tendency to throw itself on — but it does so by streaks. Also when printing a heavy form, when the impression is taken it throws itself off with a slam."

Answer.— The slurring on rule forms is quite common and may occur on any platen press, especially when printing bond paper. It is a common practice with pressmen to overcome this trouble by using tongues of cardboard, extending into the white space and having bits of cork attached thereto. This plan will overcome some phases of slurring. Hake's gripper is one of the best means for overcoming all kinds of slurring.

It would be a wise move on your part to place some limitation on the size forms you print since the press acts that way under a heavy stress. Write the makers of the press and give fuller particulars. It is quite possible that the bearings of some of the levers are worn.



MOROSITY.

Men possessing minds which are morose, solemn and inflexible, enjoy, in general, a greater share of dignity than of happiness.— *Bacon.*

From the Historical Collection of H. W. Fay, De Kalb, Illinois.



A FOUR-COLOR REPRODUCTION AFTER LANGEVELD
Plates and Printing by the Zeese-Wilkinson Co., New York City

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Rotary Photogravure from Dayton, Ohio.

The N. C. R. Weekly, Number 26, printed at Dayton, Ohio, shows the press and other machinery used to produce rotary photogravure by the Mertens method as used there. The results are very beautiful though not as good as were shown in THE INLAND PRINTER for December, 1908. These latter rotary photogravures were printed in four colors and in this country, showing that it was not necessary to go to Germany to learn about rotary photogravure as we have been doing it in this country for ten years, possibly. Comparisons are made in this N. C. R. Weekly between rotary photogravure and "the ordinary newspaper half-tone," which is not fair to the latter as it is made with a screen of but 48 lines to the inch while the regular newspaper half-tone is very much finer. The N. C. R. Weekly is to be congratulated on their enterprise. They are pioneering the way for what will be quite common in newspapers a few years hence.

Northwestern Photoengravers' Convention.

For the third time the photoengravers of the great Northwest came together, this time at Portland, Oregon, and discussed business affairs. A mere list of the subjects discussed at the convention gives one an idea of how thoroughly practical it was. The program was as follows:

"Selling Engraving at a Profit," C. R. Adams, Seattle; "Cost of Production as We Find It in Vancouver," L. H. Plummer; "Competition as We Find It," H. B. McCurdy, Tacoma; "Benefits of Coöperation," Arthur Bernhard, Seattle; "Advancement of the Art of Photoengraving," A. C. Finch, Portland; "Coöperation," C. L. Harrison, Seattle; "Why an Engraver?" D. E. Sweeney, Spokane; "Benefits of Organization to Employer and Employee," J. S. Ditty, Seattle; "What Can Be Accomplished by Association Work," E. L. Blake, Seattle; "Color Printing-plates," W. H. Chatten, Portland; "Efficient Salesmanship," Laura Angell, Vancouver. The papers read were one on the International Association by H. B. Blatchley, San Francisco; "Benefit of Local and International Organizations," Louis Flader, Chicago, and "Advantages of Coöperation Between Employer and Employee," Matthew Woll, Chicago.

Photo-paste for Mounting Prints.

J. W. Wintrop, Boston, writes: "We use large quantities of a mountant in our business for mounting half-tone prints on cardboard. We have been using starch paste freshly made daily. There is a white paste sold for artists' use in glass jars which suits our purpose admirably, but it is too expensive. Could you help us toward learning how this 'photo-paste' is made? We are quite willing to pay for this information as it is valuable to us."

Answer.— This "photo-paste" that you inquire about is sold under various names, and perfumed with many different odors though the basis of it is always dextrin. The writer has experimented with many formulas for mountants, using starch, flour, gelatin and dextrin, but has found nothing better than dextrin alone as is used in drug stores to fix labels to bottles. The "B. J." Almanac gives the following formula, which can not well be improved upon:

Dextrin, best white	2¾ pounds.
Water, at 160° F	80 ounces.
Oil of wintergreen	15 minims.
Oil of cloves	15 minims.

The vessel containing the water is placed in a larger vessel of hot water kept about 165° F. Stir in the white dextrin slowly and when it is all dissolved add the two preservative oils, stirring all the time. Then pour into jars, allows it to cool, and cork airtight. Put it aside for a week or two when it will congeal into a firm white paste and will keep indefinitely.

Photography for the Press.

The Photo-Miniature, Number 124, is entitled: "Photography for the Press; showing how to make money with the camera by making photographs available for illustrations of newspapers, books and magazines, and how to reach the market for your pictures." Here is a subject that should interest every one engaged in processwork, for a knowledge of the camera is the basis of all our work, and there is no reason why we should not go on photographic hunting expeditions and make money on the game we find. John A. Tennant, editor of *The Photo-Miniature* and the best-posted man on all subjects connected with pure photography in this country, writes this: The great world which buys and reads, calls for pictures, and more pictures; and the men who make the papers and books are seeking pictures of everything upon the earth, under the earth and above the earth, to satisfy this world-wide demand. Thus the amateur photographer, whose name is legion, finds himself surrounded by a world market offering money with open hands for every sort of pictorial material his camera can provide.

And then Mr. Tennant follows with a description of the kinds of photographs most salable. Tells about the cameras to use, exposures, development, and the kind of prints to make. Best of all he gives a careful list of the addresses of buyers of photographs throughout the United States. Here is a field heretofore neglected by the processman. He can get this *Photo-Miniature* Number 124 from his photo-supply dealer or direct from Tennant and Ward, 103 Park avenue, New York, for 25 cents, and he should apply early before the edition is sold out.

At the Opera.

Through the courtesy of Mr. Thomas Coke Watkins, the new editor of *Wilson's Photographic Magazine*, there is shown here an illustration of what can be done by photographic means to produce a beautiful picture. And this, after all is art — the taking of any means at hand and producing something beautiful, or useful. The opportunity is taken also to congratulate the new editor on the steps he is taking to bring *Wilson's Magazine*, now in its fiftieth year, back to its old-time position as the leading photographic magazine in this country. The first line of the editorial announcement indicates his purpose: "We believe that a photographic magazine is of no value unless it is of *real* value," and therein lies a principle that applies to all technical journals. There is a field for a professional photographers' magazine in this country, and *Wilson's* will fill that field if it continues the improvements it has begun.



AT THE OPERA.

This Admirable Specimen of Pictorial Photography is the work of Hubert Brothers, of Buffalo, New York, and Copyrighted by Them. It Is Presented Here Through the Courtesy of "Wilson's Photographic Magazine."

Rotary Photogravure Installation.

Two newspaper managers have inquired of this department how they can go about installing rotary photogravure on their newspapers. The notices printed here of the work accomplished by this method on other newspapers have stimulated their interest.

Answer.—A practical way to introduce this process would be for a syndicate of newspapers, in different cities, to arrange to use the same pictorial supplements on Sunday; these to be printed at a central office. At this office would be installed the photoengraving plant for doing the engraving on the rolls, and the presses for printing the large edition required. The edition to be shipped to the newspapers comprising the syndicate as is now done with other pictorial magazine supplements. It will not be necessary to go abroad for either workmen or presses. William H. Bartholomew, of 76 Park place, New York, who will be remembered as a leader in half-tone engraving years ago, announces himself now as an expert in rotary photogravure. He has already established a plant in Boston and some of the exhibits of work he has done are equal to that made anywhere. Several pressmakers are ready to take orders for the presses, so that though we may be a little behind Europe at present in starting this new process it will not be long before we will be leading them.

Brief Answers to a Few Correspondents.

W. P. M., St. Louis, will find some ways of making high-light half-tone negatives in "Horgan's Half-tone and Photomechanical Processes," page 143.

A. B. C., Washington, D. C.: There is no agent for the Klic rotary photogravure process in this country.

"Negative Turner," San Francisco: You will find it cheaper and better to make the rubber solution by dissolving pure rubber in benzin.

"Engraver," Hartford, Conn.: Join the International Association of Manufacturing Engravers, 710 Roanoke building, Chicago, and you will learn all about cost sys-

tems. At least subscribe for the "Bulletin" published by the association.

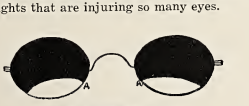
"Mechanical Superintendent," New York: Howard Spencer Levy, Philadelphia, will supply you with an instrument for determining in one-thousandths of an inch how deep half-tone plates are etched.

Phill Hynard, Sydney, N. S. W., Australia: A process for etching flashed glass could be given here, but it would not interest the general reader.

"Reader," Hoboken, N. J.: We know of no way of photoengraving on spherical surfaces. On cylindrical surfaces, yes.

Eye Protection from Electric Light.

Here is an admirable suggestion found in the *British Journal of Photography*. It is for a goggles or spectacles for use by photographers or printers using the new powerful arc lights that are injuring so many eyes.



Partially Smoked Glasses.

The illustration, as usual, shows the idea so that description is unnecessary. If the "smoking" or coloring is flashed on the glass, that is, it lays only on the surface, then it can be removed by grinding with a mixture of carborundum powder and turpentine. For more effective use it is suggested that the inner corners of the transparent portions be slightly higher than the outer ones as shown at A A. Any optician could readily make such a pair of glasses after seeing this description, and it is to be hoped they will become a regular article on sale ready for use.

A SIMPLE COST-FINDING METHOD FOR PHOTO-ENGRAVERS.

Prepared for the Recent Convention at Indianapolis.

While it may be stated that the figures on which the "Cost Calculator" — which is the foundation of this method — is based are taken from the best records obtainable, for a full year, in several plants, with a proper allowance for the nonchargeable labor and unsold hours, to avoid any argument as to the accuracy of the figures let us assume that the cost calculator is based on the purely arbitrary presumption that two and one-half times the wages paid must be charged as the cost of each operation on every job to cover the sold, unsold and nonchargeable hours, and the shop and office expenses.

Whether right or wrong, high or low, the cost calculator provides a uniform basis, and every one that uses it is going in the same direction, over the same road, and when comparisons are made, will know that they are talking from the same standard. If the proportions are wrong, it will show the fact as quickly and as surely as the cashbook will show the profit or loss.

Nothing is more simple than greatness — indeed,
to be simple is to be great.— *Emerson.*

This is an earnest effort to tell the photoengraver who has no cost system, about a simple cost-finding method. The desire is to convince him that it is so simple that it is *great*, and to so thoroughly satisfy him of its simplicity, as well as its merit, that he will resolve to put it in operation without delay.

The idea that the square-inch rate is the *one bad guess* that has brought the photoengraving business to a condition that calls for a yearly convention — where the best intellects in the business gather to consider ways and means of putting the business on a business basis — is not yet fully appreciated, but the fact that a square-inch selling price can not possibly have any relation to the cost of production is well understood by every photoengraver who has made any effort to find the cost of individual jobs.

The only way a selling price based on cost can be made *standard* is by educating photoengravers to the fact that a scale is a scientific possibility as compared to the inherited incubus (the inch rate) they have grown to believe is the only possible way of valuing their skill.

The difficulty will be to convince the photoengraver who does not know the cost of *any* plate he has ever made, that it will be ridiculously easy to know the cost of *every* plate he will ever make — that the method is fairly accurate — that it involves neither expense nor trouble — that any boy or girl who can not follow the instructions and become a

LABOR COST CALCULATOR

Wages	MINUTES											HOURS						Wages
	5	10	15	20	25	30	35	40	45	50	55	1	2	3	4	5	
10	5	9	13	17	21	25	30	34	38	42	46	50	100	150	200	250	10
12	5	10	15	20	25	30	35	40	45	50	55	60	120	180	240	300	12
14	6	12	18	24	30	35	41	47	53	58	65	70	140	210	280	350	14
16	7	14	20	27	34	40	47	54	60	67	74	80	160	240	320	400	16
18	8	15	23	30	38	45	53	60	68	75	83	90	180	270	360	450	18
20	9	17	25	34	42	50	59	67	75	84	92	100	200	300	400	500	20
21	9	18	27	35	44	53	62	71	80	88	97	105	210	315	420	525	21
22	10	19	28	37	46	55	65	74	83	92	101	110	220	330	440	550	22
23	10	20	29	39	49	59	68	78	87	97	106	115	230	345	460	575	23
24	10	20	30	40	50	60	70	80	90	100	110	120	240	360	480	600	24
25	11	21	32	42	53	63	74	84	95	105	114	125	250	375	500	625	25
26	11	23	34	45	56	67	78	87	98	109	120	130	260	390	520	650	26
27	12	24	35	47	59	70	82	94	105	117	129	140	280	420	560	700	27
28	12	24	35	47	59	70	82	94	105	117	129	140	280	420	560	700	28
29	13	25	37	49	61	73	86	98	110	122	133	145	290	435	580	725	29
30	13	25	38	50	63	75	88	100	113	125	138	150	300	450	600	750	30
32	14	26	40	54	67	80	94	107	120	134	147	160	320	480	640	800	32
34	15	29	43	57	72	85	100	114	128	142	156	170	340	510	680	850	34
36	15	30	45	60	75	90	105	120	135	150	165	180	360	540	720	900	36
38	16	32	48	64	80	95	111	127	143	159	175	190	380	570	760	950	38
40	17	34	50	67	84	100	117	134	150	167	184	200	400	600	800	1000	40
45	19	36	57	75	94	113	132	151	169	188	207	225	450	675	900	1125	45
50	21	42	63	84	105	125	146	167	188	209	229	250	500	750	1000	1250	50
Wages	5	10	15	20	25	30	35	40	45	50	55	1	2	3	4	5	Wages
2 × 40	MINUTES											HOURS						

Cost Calculator.

cost clerk without special training, is not bright enough to send out with a C. O. D. package.

To begin, the fundamental facts to get fixed in mind are:

First—A photoengraver is a manufacturer, making things to order only, and as such has but two commodities to sell — labor and material.

Second—A considerable portion of the photoengraver's pay-roll is wages paid for work that has nothing directly to do with the actual production of the things he manufactures.

Third— There are many other direct expenses that he knows about, and there may be some indirect expenses he has not thought about — interest and depreciation, for instance.

The simple fact is that the skill of the employees and the material they use are what you sell, and the charge for the article delivered must be sufficient to cover those and every other expense, *and make the profit.* Therefore, the proportion of the labor cost *that is chargeable* and the material cost to the total cost of operating the business must be the basis of your cost charges, or of charges shown by any cost system.

It will be surprisingly easy to satisfy yourself that the

chargeable labor and material you pay for are more than one-half your total expense. The nonchargeable labor and all other expenses must be included in the hour cost of the chargeable labor. There is no other way of getting those expenses into the cost of the work. The idle or unsold hours must also be considered in arriving at the hour cost.

You pay your men for forty-eight working hours per week. How many hours of actual work do they deliver?

The cost of material is another problem: metal, wood, chemicals and supplies, with a considerable proportion of

COST RECORD

ORDER NO. _____ SUBJECT _____

COM'L PHOTO	Hrs.	Min.	$	¢	ENGRAVING DEPT.	Hrs.	Min.	$	¢	SUMMARY	$	¢
Negatives					Halftone Negatives					Commercial Photo		
Prints					Line Negatives					Art Department		
ART DEPARTMENT					Stripper					Engraving Department		
Retouching					Finisher					Sq. In. Copper @ 3¢		
Sketch					Etcher					Sq. In. Zinc @ 2¢		
Wash Drawing					Finisher					Electros		
Line Drawing					Router					Express or Carfare		
Painting					Blocker					Other Charges		
Text Lettering					Proofer							
	TOTAL					TOTAL				TOTAL		

Cost Ticket.

waste — a little in some, and *all* in other instances. Only metal, wood, and a proof are delivered. One-third the metal and wood and all the chemicals disappear.

What is the cost of the material you sell?

Now to consider our simple cost-finding method.

We will start by saying that the average experience of a number of plants for a period of one year gives the hour cost of the chargeable labor at two and one-half times the wages paid for a forty-eight-hour week, but only double the wage when the nonchargeable and idle time is considered.

The cost calculator is based on this experience.

The material for copper half-tones costs about three cents per square inch, and for zinc line etchings nearly two cents per square inch.

These figures will be accepted by every photoengraver operating a cost system, but will be questioned by every one who has not tried to find the cost.

Halftones **Zinc Etchings** **Color Plates**

CHARGED TO	BILL NO	PL.	SQ. IN.	COST	CHARGE	EXTRAS	PROFIT	LOSS

Record Blank.

Using the cost calculator for the labor cost and three cents per square inch for the material in copper half-tones, and two cents per square inch for the material in zinc line etchings, furnishes you with a system so simple and so easy to install that you will put it in operation just to prove that you can make money selling at cost as shown by this method.

The cost calculator is ready for use and gives the cost of the time put in on every operation that takes from five minutes to five hours, at wages from ten dollars to fifty dollars per week.

The cost-ticket may be large if you like, or small enough to attach to the back of the copy. The chargeable labor is the time of every man who works on the job.

Have each workman put down the exact time he puts in on each job. When the plates are brought to the office, use the calculator to fill in the cost of each operation. Make a charge for each operation. Nothing can be done in less than five minutes — that means ninety-six operations in eight hours. Charge the material by the square inch and add it up. *Some surprise*, the total will be.

Don't stop with knowing the cost of the plates; you want to know if the system is correct. Have a blank to tabulate the output. Make a record of each job, plates, inches, the cost and the charge. Add them up each day; add them all at the end of the month and compare the figures with the regular *cash-book*. There you have the total of all expenses.

If the system gives the cost too high or too low, you will think the hour cost is wrong, and it will be too high if you are very busy and too low if you are very slack.

Remember — the calculator is based on a year's average in several plants. You will have good and bad months before you can strike an average. The good months must make up for the bad months.

The system is ready to use — nothing needed but to instruct your workmen to put down their time accurately.

It is automatic. It will tell you in time whether the hour cost is high or low, and you can change it by changing the hour cost or the material cost, as you prefer. It will be uniform. No other system will enable us to compare notes on the hour cost and the cost of the minimums and the large plates, daily, weekly, monthly and yearly.

It is self-starting. No expert accountant is needed, no special books, no change in your bookkeeping. The bill clerk will figure the cost and fill in the record of daily output as the bills are made out. He will not object to the extra work, because it will be so easy and such a pleasure to show the boss the profit or loss on every completed job.

NEW YORK TYPOGRAPHICAL UNION HONORS RETIRING PRESIDENT.

New York Typographical Union, No. 6, better known as "Big Six," gave a dinner on Sunday, June 15, in honor of Charles M. Maxwell, who for the past two years has been president, and who retires in favor of Marsden G. Scott. More than three hundred members gathered at the dinner, which was held at Shanley's restaurant.

The employers were represented at the dinner by Don C. Seitz, business manager of *The World*, and Charles Francis, president of the Printers' League of America John Mitchell and Cornelius J. Ford, recently appointed by President Wilson as Public Printer, made addresses, as also did James M. Lynch and James M. Duncan, president and vice-president of the International Typographical Union. Charles J. Dumas, a former president of "Big Six," was the toastmaster.

The speechmaking was interrupted while the toastmaster presented to Mr. Maxwell, on behalf of the union, a magnificent silver tea service.

Mr. Seitz complimented Mr. Maxwell upon the manner in which he had conducted the office of president of "Big Six" and said the union had always been willing to meet the employers half way in every proposition. He called particular attention to the amicable relations that now exist between the employers and the union.

QUESTION BOX

This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade. All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

Waterproof Signs.

(1543) "Will you kindly advise us whether or not there is a firm in Chicago which makes a specialty of waterproof signs?"

Answer.— The R. J. Kittridge Company, Chicago, Illinois. If you desire you can print the signs yourself and have them paraffined and made waterproof. The Story Finishing Company, of Chicago, Illinois, or the Eggers-O'Flyng Company, Omaha, Nebraska, would undoubtedly do this work for you. You can also obtain information regarding machines for paraffining from M. D. Knowlton & Co., Chicago.

The Value of an Old Paper.

(1542) "I have in my possession an original copy of the *Webster County Gazette* giving a full account of the death and burial of George Washington. Can you give me any information regarding its value?"

Answer.— The value will depend wholly upon the genuineness of the copy and the authenticity of the report. We would advise that you correspond with some of the historical societies, giving date of issue, and you will undoubtedly receive an offer. This query may possibly reach some one who is desirous of possessing a copy of this paper.

Desires to Dispose of a Work Consisting of Thirty-eight Subjects.

(1544) "I have a work I would like to dispose of, consisting of subjects which in my opinion will be beneficial to people in any capacity, old or young; more especially students and those about to take civil-service examinations. It consists of thirty-eight subjects, questions and answers, and with the exception of three subjects, relates to United States."

Answer.— Would advise that you correspond with some of the publishing houses making a specialty of this class of work. If desired we can supply a list of such firms.

Machines for Cutting Passepartouts.

(1545) A correspondent in Germany writes: "I should be greatly obliged if you could give me the name of a manufacturer of machines for cutting passepartouts."

Answer.— The Shawver Company, of Springfield, Ohio, manufactures a machine for this purpose. This machine will cut openings, either oval or square, in mats, and will also cut the glass for covering to the same shapes.

Machines for Making Pasteboard Boxes and Paper Bags.

(1546) "I would like to know the names and addresses of firms which sell machines for the manufacture of pasteboard boxes and paper bags."

Answer.— Paper Box Machinery: Hobbs Manufacturing Company, Worcester, Mass.; J. Jaques & Son, Worcester, Mass.; F. C. Osborne, 67 Larned street, West Detroit, Mich.; Louis Blessing, Jackson, Mich.; E. G. Staude Manufacturing Company, Minneapolis, Minn.; Samuel M. Langston, Camden, N. J.; International Paper Box Machinery Company, Nashua, N. H.; John T. Robinson & Co., Hyde Park, Mass.; Samuel R. Parry, Rochester, N. Y.; Standard Automatic Machinery Company, Rochester, N. Y.; Charles Beck Paper Company, Philadelphia, Pa.; Dietz Machine Works, 126 Fountain street, Philadelphia, Pa.; and Stokes, Smith & Co., 1001 Diamond street, Philadelphia, Pa. Paper Bag Machinery: Smith & Winchester Manufacturing Company, South Windham, Mass.; Brown Bag Filling Machine Company, Fitchburg, Mass.; Williams Foundry & Machine Company, Akron, Ohio; C. Rittenhouse & Sons, Norristown, Pa.; Dietz Machine Works, 126 Fountain street, Philadelphia, Pa.; Fischer Machine Company, 1217 Race street, Philadelphia, Pa., and Fuller-Saxton Company, Drexel building, Philadelphia, Pa.

Illustrative Cuts for Newspaper Advertising.

(1547) "Could you give us the name of a firm making illustrative cuts which can be adapted to the general form of newspaper advertising?"

Answer.— Meyer-Both Company, 231 Indiana avenue; American Press Association, 318 South Canal street; Patterson-Gibbs Company, 431 South Dearborn street; Hawtin Engraving Company, 19 South Fifth avenue; Herrick Press, 624 South Michigan avenue, and Barnhart Brothers & Spindler, 168 West Monroe street, all of Chicago, Illinois.

Publication Devoted to Calendar-making.

(1548) "Will you kindly inform me if there is a publication issued in Chicago or anywhere near there in the interests of the manufacturing of calendars for advertising purposes?"

Answer.— *The Novelty News*, 215 South Market street, Chicago, has a department devoted to this work, and is the only journal we know of that covers the subject.

Cerotype Work.

(1549) "Will you send me the addresses of firms located as conveniently as possible, who do good cerotype cut work?"

Answer.— Gatchell & Manning, Philadelphia, Pa.; Frank McLees & Brother, 18 Rose street, New York; Globe Engraving & Electrotyping Company, 711 South Dearborn street, Chicago; the Matthews-Northrup Works, 179 Washington street, Buffalo, N. Y.; Robert McAuley, 117 McAllister avenue, Benton Harbor, Mich.

Direct Casting Process for Producing Printing-Plates.

(1550) "Do you know of a substance in powdered or pulverized form, which, when sprinkled or dusted on a

freshly printed sheet or cardboard, will result in the letters being high, so that, from this printed and dusted form, a white on black cast can be made, after, of course, the plate is cast, so as to print from the plate so cast? It has been said the white on black cast, or plate, is usually a zinc etching. Is this the only way the white on black effect is produced?"

Answer.— We do not know of any powder or other material that would give sufficient relief to enable you to secure a reverse plate by casting from it as a matrix. Still we can refer you to two concerns that can supply you with particulars about plate processes that may meet your demands. Write Henry Kahrs, 568 Evergreen avenue, New York, for particulars about his cold stereotype process and to the Chromotype Process Company, Columbia building, St. Louis, Mo., regarding their direct engraving process. This latter process is simple and can be adapted for the various uses of a printer.

Calendars for Advertising.

(1551) "Can you give me the names and addresses of firms making calendars and printing the business advertisement on them?"

Answer.— Celebrity Art Company, 36 Columbus avenue, Boston, Mass.; American Litho Company, East Nineteenth street, New York; Forbes Litho Manufacturing Company, Boston, Mass.; Photo-Chromotype Engraving Company, Philadelphia, Pa.; Ketterlinus Lithographic Manufacturing Company, Philadelphia, Pa.; Edward Stern & Co., Inc., 141 North Sixth street, Philadelphia; Rotary Photogravure Company, Passaic, N. J., and Gerlach-Barklow Company, Joliet, Ill.

Transferring to Zinc.

"Apprentice," Brooklyn, New York, writes: "Please give the method of transferring an illustration cut from a catalogue to zinc, without being photographed, to make an electrotype or cut to be used on circulars."

Answer.— If you have only one or two cuts to make we would advise having a zinc etching made in the regular manner. You could then have an electrotype made, or use the zinc for printing. If you write to the Chromotype Process Company, Columbia building, St. Louis, and ask for particulars regarding the Dodge process you will learn of a simple method for making zinc etchings.

PRODUCTION OF FELDSPAR.

The production of feldspar in the United States in 1912, according to Frank J. Katz, in an advance chapter on feldspar and quartz from "Mineral Resources" for 1912, issued by the United States Geological Survey, was 86,572 short tons, valued at $520,562. The production of crude spar was 26,462 short tons, valued at $89,001, and of ground spar 60,110 short tons, valued at $431,561. Of the total output, 1,750 short tons, valued at $17,102, was used for abrasives, and approximately 12,500 short tons, valued at $37,500, for roofing, concrete surfacing, and poultry grit. The use of feldspar of the lower grades for poultry grit, roof surfacing, and surfacing concrete work seems to be on the increase, and in 1912 small quantities were sold for experimental work on the extraction of potash.

The principal use of feldspar is in the manufacture of pottery, enamel ware, enamel brick and tile, and electrical ware. Of these applications the most important is its use in the body and glaze of the various grades of pottery and vitrified sanitary ware, in which it constitutes from ten to thirty-five per cent. Its value in pottery is that it melts at a lower point than the other ingredients and serves as a flux, binding the clay and quartz particles together. In glazes the percentage of feldspar used is higher than in the body and runs from thirty to fifty per cent. Other uses of feldspar, which do not require the high grade demanded by the pottery trade, are in the manufacture of emery and corundum wheels, where it serves as a binder; in the manufacture of opalescent glass; as a poultry grit; as a constituent of roofing material; and for surfacing concrete work.

Small quantities of the purest grades of potash feldspar are used in the manufacture of artificial teeth. For this purpose it brings the highest prices — from $6 to $8 a barrel of 350 pounds. It is also used in the manufacture of scouring soaps and window wash.

WILLIAM McKINLEY.
By Charles J. Mulligan, Art Institute, Chicago.

Written for THE INLAND PRINTER.

UP IN THE FROZEN NORTH.

BY H. W. DENNIE.



NE guess for the meaning of the "head" — altogether, now; all right — yep — you're right — go to the head of the class — it's Alaska. Wonderful inspiration, that guess!

Only, it happens that for several summer months the climate of "interior" Alaska would be hard to beat. I've seen streets and even sidewalks in Dawson sprinkled on account of the heat of an afternoon or morning. Also, straw hats and serge suits were much in evidence. There, now! Of course, that doesn't last long — but it's there for a good three months, just the same. Summer, that's what I mean.

Dawson doesn't happen to be in Alaska. On the contrary, it's under the British flag in the Yukon Territory. Don't mistake that. But it's only forty miles down the river to the American line, so the illustration is near enough, as far as the weather topic is concerned.

You noticed that I said "interior" Alaska, or the "inside," as the old-timers call it — and as the *chechacos* soon learn to do. For there's all the difference in the world in Alaska between the "inside" and the "outside." Both in wages and climate. Yes, and in the men you meet, too. They're not quite so liberal "outside."

The coast of Alaska — that is, the southern and southwestern parts, where the larger towns mostly are, such as Juneau, Sitka, Cordova, Valdez and Seward — has a beastly climate, as a rule. Too much rain, wind, or snow, and sometimes all three at once.

It was along that coast that the celebrated climatic yarn originated, when a white man coming up by steamer from Seattle in the midst of a rain which had been in progress several days, remarked to an Indian at one of the ports of call: "Say, don't it ever do anything here but rain?" to which the noble redskin answered, "Yep, sometimes snows."

"Inside" it's a totally different proposition. The cold, while intense at times, with the mercury ambling down to 60° or 70° below, and even more occasionally — so I was told — is dry, and there is no wind. Every one dresses for it, and in reality it's not a bit worse than Winnipeg or Calgary with their raw winds, or even the northern parts of Montana, or North Dakota at certain times. And the summers are delightful. Remember, now, I'm always speaking of the "inside." Look at the map.

Nome for instance, though not on either of the coasts I spoke of, is not considered "inside." And the long eight-month winters there, aided by the freezing blasts from the ocean, have the effect of reducing the population of the place every year from about seven thousand in summer to something like two thousand in winter. Another factor against Nome as a winter residence is that they only get a letter mail by dog-team once in every two weeks. No papers or magazines. Only first-class mail. At least that was the situation three years ago, and I doubt if it has changed. Whereas Dawson and Fairbanks get better mail service in the middle of the winter than they do in the middle of summer, by steamer, because the mail schedule of the stage-line into Fairbanks calls for three trips per week, with 5,100 pounds per load, and all classes of mail. By "stage" I mean "sleighs," of course. And Dawson gets fully as good a service under the Canadian authorities.

There are telegraph lines into all three places, and a chain of wireless stations has been established by the Government, which also handles the regular wires, but the charges are expensive. The commercial rates from Seattle to Fairbanks in 1909 were $3.75 for ten words. Press rates were just one-tenth of that, but the limited field and small circulation of any paper in Alaska prohibits taking more than a few words daily, which, when I was there, meant a very much "skeletonized" service.

Which brings me to the subject of wages. There, again, one notes perforce the difference between the "inside" and "outside." I'm not a printer — just a reporter — and therefore can't swear to exactly what men got "outside" as printers, but I'm willing to take my "davy" that they didn't get anything like what they received in Fairbanks three years ago, and probably do yet. That was the only place I ever saw in my life where all hands on a paper — printers, pressmen and reporters — all got the same money. The figure was $250 a month. But the trouble was to get a job.

The sum total of the dailies in the summer of 1909 in Alaska was thirteen, divided as follows in the respective towns: Juneau (the capital), three; Cordova, two; Skagway, one; Valdez, one; Seward, one; Nome, two; Fairbanks, three. Dawson had one, but it was owned by a stock company composed of two printers, one pressman, and "the" reporter. So there was a "fat chance" for a job there — not. They hired their own editor, but the following year even he was "cut," owing to the dullness of times.

In Fairbanks the situation became rapidly worse after I left. There were three dailies, one morning and two evening, when I arrived in August, 1909. And that, in a town of about the same population as Dawson — 2,500! And no surrounding country to draw from, either. Naturally, with their terrific expenses, they couldn't live, and shortly after I left a combination was formed of all three, one evening sheet was dropped altogether, and the other consolidated with the management of the morning paper, both issuing from the same office. That let out several men of all callings in the business.

As to the other towns Nome has, or had, two dailies in operation in the summer, but in winter they both dwindled to two or three issues weekly, which, of course, meant a reduction in the working forces. None of the papers in Alaska employed more than one reporter, and in most cases one man did the "whole business" editorially. One of the Juneau dailies also collapsed that year because that town, with less than two thousand, was also trying, for political reasons, to run three papers.

There are a very few weeklies scattered throughout the country, but they're naturally all small propositions. And "job" offices — "it is to laugh." Since the discovery of the Iditarod two weeklies have been established there, and there was one in Douglas, right across from Juneau, when the writer was there. Also one in Fort Gibson, on the Yukon. But that's about the list. Hence, a printer or an editorial man — particularly the latter — would better have a "return ticket" before he essays to get a job in interior Alaska.

Many times, when mentioning the wages paid in Fairbanks, I've been asked this: "Yes, but it costs nearly all that to live, don't it?" which is rot! Most old-timers, whether printers or anything else, if bachelors, rent a log-cabin, which is much warmer than any frame house, and "bach" it for at least a part of their meals. And in that manner, they can live for a very reasonable rate, considering the price of things, and save vastly more out of a wage of $250 than they could anywhere in the United States from the prevailing wages, no matter where.

But a man didn't have to do that if he didn't want to. One could rent any number of rooms in Fairbanks in steam-

heated, electric-lighted hotels or lodging-houses for $25 or $30 per month, and surely that's not extortionate. Meals could be had in restaurants for 50 cents, 75 cents or $1 each, depending on what class of place a man entered, for there were all kinds there. In the two first-class "check" restaurants meal-tickets were $25 each, but that was the top figure, and could be lowered very much in cheaper houses.

There was no coin less than a quarter in circulation as late as three years ago, and no one except a recently arrived *chechaco* wanted one — nor did he, after he had been there any length of time and realized that the days of high wages would very soon disappear with the advent of small coins, and drinks for 10 or 15 cents.

Traveling is very expensive in winter, though, and if a man wants to go up there he'd better be pretty well "fixed," for if he gets "stuck" for the winter it's no joke. I mean, if he's connected in any way with "the art preservative," and can't or won't do anything else.



SYLVAN INNOCENCE.
Photograph by R. R. Sallows, Goderich, Canada.

CONVENTION OF THE AMERICAN LIBRARY ASSOCIATION.

Taking for his subject "The World of Print and the World's Work," Henry E. Legler, librarian of the Chicago Public Library and president of the American Library Association, delivered the annual address at the convention of the association held at Kaaterskill, New York. During the course of his remarks he said:

"Turning for a text to Victor Hugo's stirring epic of Paris, these words may be found in the section for May, and in the third chapter thereof:

> "'A library implies an act of faith
> Which generations still in darkness hid
> Sign in their night, in witness of the dawn.'

"When Johann Gutenberg, in his secret workshop, poured the molten metal into the rough matrice he had cut for separate types the instrument for the spread of democracy was created. When early cavaliers and Puritans planted the crude beginnings of free public schools the forces of democracy were multiplied. When, half a century ago, the first meager beginnings of the public library movement were evolved, democracy was for all time assured. Thus have three great stages, separated each by a span of two hundred years, marked that world development whose ultimate meaning is not equality of station or possession, but equality of opportunity.

"The world was old when typography was invented. Less than five centuries have passed since then, and in this interval — but a brief period in the long history of human endeavor — there has been more enlargement of opportunity for the average man and woman than in all the time that went before. Without the instrumentality of the printed page, without the reproductive processes that give to all the world in myriad tongues the thought of all the centuries, slavery, serfdom and feudalism would still shackle the millions not so fortunate as to be born to purple and ermine and fine linen.

"The evolution of the book is therefore the history of the unfoldment of human rights. The chained tome in its mediaeval prison cell has been supplanted by the handy volume freely sent from the hospitable public library to the homes of the common people. The humblest citizen to-day has at his command books in number and in kind which royal treasuries could not have purchased five hundred years ago."

NEXT to acquiring good friends, the best acquisition is that of good books.— *Colton.*

Written for THE INLAND PRINTER.

WORKING TOGETHER.

BY TEDDY FACEY.



"WRINKLE" that tends to facilitate a compositor's work saves time and consequently money for the employer, and should be immediately adopted by any foreman who has first the firm's, and then his own interest at heart.

There are men in charge of composing-rooms, however, who are not inclined to coincide with this view; who look askance at or with more or less indifference on any new idea that goes out of the regular shop routine or "beaten paths," particularly if it be suggested by one of their own journeymen.

If you've traveled I'll venture to say that you've met this gentleman. I have, to my sorrow — temporarily, at least.

You realize, no doubt, that this is not the right spirit for any man in a position calling for leadership and fairness to show; so do I; so does he, too, for that matter. But he doesn't seem to care. All he is looking out for, seemingly, is Number One.

Why should it concern him whether a job that has usually taken ten hours to complete, but which really should always have been turned out in seven or seven and a half, could, by applying a suggested idea, be done satisfactorily in that time? Not a particle. The "boss" is satisfied; there has never been any "kick coming" from the front office in reference to the time consumed on that or on any other job. Consequently all unsolicited suggestions or "wrinkles" put up to him, many of which, if given fair try-outs, might possibly be the means of saving the firm hundreds of dollars in the course of the year, are quickly "passed up" and forgotten.

Is it not reasonable to suppose that a wide-awake, progressive workman, being up and about the composing-room eight or nine hours a day doing the actual work, has a greater opportunity and is more liable to drop across or figure out some scheme whereby he can considerably curtail the time on a given piece of work than has a man who is seated at a desk the best part of the day? I believe it is.

There are so many "comps" who fail to show the least desire or adaptability for taking the initiative, that when one who does have this quality bobs up he should be nursed and encouraged, not discouraged, in his efforts. In working with the foreman under discussion there is no inducement or incentive for any journeyman to tax his brains beyond the point that enables him, day in and out, to give just barely a day's work for a day's pay.

I have previously acknowledged having met this kind of foreman. I might have truthfully said that I have met him several times in the course of my career. But possibly the incidents connected with my first encounter with him will enable you to more readily discern the drift, and truth, of this article.

Every compositor knows that the tabular — or "rule and figure" — proposition is a hard one for the uninitiated to run against; particularly so when the plant requiring it is not especially equipped for this class of work.

The knack of setting tables with speed and proficiency is acquired. A rule and figure worker isn't "born," as is the "star" job compositor; he is made. It requires a little thought, patience and practice, though, to master it.

I have been closely, almost continuously, identified with this work since about 1891. I've figured on and studied it in all its stages. I have also made it my business to devise means and ways of simplifying as far as it lay in my power all classes of intricate composition — those kinds that the every-day "comp" balks at.

I haven't done this exactly from choice. I can't say that I am or ever have been overly fond of unnecessary labor. But early in life I realized that by becoming proficient in those angles of the craft that were or seemed to be "eyesores" to my shopmates, I could more readily bank on permanent employment and be better assured of my bread and butter.

It was in 1890 that I determined to follow this course. At that time I held a position as "ad." man on one of the prominent Philadelphia morning dailies. This sheet was set entirely by hand, although it was current rumor at the time that linotypes were shortly to be installed.

Here was where I first saw the necessity of "specializing"; for when I became aware of the fact that but a few of the men were capable of handling a small, single-column piece of rule and figure work, that instead of being tickled in drawing a double-price "take" from the hook most of them were invariably forced, on account of their inability to set it themselves, to fork over 500 or 1,000 ems from their "strings" in order to induce the more proficient men to take it off their hands, I recognized for the first time that rule and figure workers were scarce, and decided to follow it in conjunction with all other difficult propositions in the craft that came my way.

Early in 1891, one of the men who had worked with me in Philadelphia secured a foremanship in what the proprietor was pleased to call the "largest railroad print-shop in the South." The plant was located in a city within 140 miles of Philadelphia. My former shopmate had barely got straightened out and settled down in his new position when he began making overtures by telegraph and mail to me. The shop made a specialty of passenger and freight tariffs, time-tables, folders, circulars, etc., and I figured that it took a man who was thoroughly versed in rule and figure work to successfully foremanize it. There being no doubt in my mind but that my friend could fill the bill, and feeling that the long-sought chance to break away from irksome night work to well-paid day work, with an opportunity to further my determination to surmount all obstacles in the guise of intricacies in my branch of the trade, had arrived, I accepted the job.

I hadn't been at work many days before I discovered that the foreman, in order to get the proprietor's consent to the salary offered me as an inducement to accept the position, had lauded my capabilities beyond all reason to him. This nettled me; not because I was afraid of being unable to "hold my end up," but as being something to which I had always been, and am to this day, strenuously opposed. I believed and always shall believe in every tub standing on its own bottom; in letting a man's work stand for his worth.

Before long I noticed, in many different little ways, that the proprietor had an inclination to lean toward me; that while I was in the midst of a piece of work he would single me out at my frame and ask my opinion about this and that; and while I never gave him any encouragement on these occasions to continue the practice beyond the civility due between master and man, I noted a decided change in the foreman's manner toward me — saw he was letting jealousy get the better of him. I went on in the even tenor of my way, however, pretending not to notice it, although it cut me to the quick.

I had been assigned to a department in which the tariffs and folders exclusively were done. The folders were "standing matter," coming in periodically only to change

and print. The tariffs formed the bulk of the work, the stacks of new copy that came in daily keeping from thirty-eight to forty men busily employed.

These tariffs were set to forty pica-ems in width, all pages, exclusive of the box headings which were set in six-point, being " cast " to and set in eight-point.

All journeymen know the relative difference in the size of eight-point and twelve-point; know that an eight-point em is one-third less, both in depth and in width, than a twelve-point em; but it isn't every journeyman who can tell, off-hand, that 46½ eight-point ems are the equivalent of 31 picas. A few moments' thought or mental calculation is all that is required, of course, to secure the answer. When figured mentally, however, there is almost sure to be some apprehension on the " comp's " part as to whether he has figured correctly or not.

The class of tariff work handled at this plant made the reduction (in ems) of twelve-point to eight-point and the advancing (in ems) of eight-point to twelve-point what one might call a " continuous performance." I readily noted that the majority of the men didn't bank on mental figuring when reducing or advancing any measure over twenty picas. The scratch-pad and pencil evidently appealed to them as a safer way, and required less headwork. The time consumed though, in this figuring, which, considering the number employed, must have been great in the course of a year, wasn't given a thought.

I must admit that secretly I had a warm spot in my heart for the proprietor, and was anxious that he should realize it solely by my efforts in his behalf during working hours. In my anxiety it struck me one day that there might be some " wrinkle " thought up that would do away entirely with the pencil and paper, yes, even mental figuring then in use, either on small or large measures.

After supper that evening I sat down and wrestled with the idea, and ere bedtime had arrived was confident that I had solved the problem by producing the following table:

COMPARATIVE TABLE.

Brevier.	Pica.	Brevier.	Pica.	Brevier.	Pica.
1½	1	39	26	76½	51
3	2	40½	27	78	52
4½	3	42	28	79½	53
6	4	43½	29	81	54
7½	5	45	30	82½	55
9	6	46½	31	84	56
10½	7	48	32	85½	57
12	8	49½	33	87	58
13½	9	51	34	88½	59
15	10	52½	35	90	60
16½	11	54	36	91½	61
18	12	55½	37	93	62
19½	13	57	38	94½	63
21	14	58½	39	96	64
23½	15	60	40	97½	65
24	16	61½	41	99	66
25½	17	63	42	100½	67
27	18	64½	43	102	68
28½	19	66	44	103½	69
30	20	67½	45	105	70
31½	21	69	46	106½	71
33	22	70½	47	108	72
34½	23	72	48	109½	73
36	24	73½	49	111	74
37½	25	75	50	112½	75

Here was something that would suit the purpose admirably. One of these pasted on a " comp's " frame or placed within ready reach of his eye was just the thing. Every measure from one pica up to seventy-five was covered, and a mere glance at the table gave the correct answer, either in reducing twelve-point or advancing eight-point. It was only a small, simple " wrinkle," to be sure, but simple as it was, I knew it would fill a long-felt need among the " comps " of that plant.

Partly because I felt sure I had hit upon something that would be of material benefit to all concerned, but mainly because I thought that by showing it and explaining its worth to the foreman I might be able to check his uncalled-for coolness toward me, I sought him at his desk early the following morning.

He listened attentively but nevertheless begrudgingly to what I had to say, and then, with a perceptible sneer, replied in substance:

" Ted, I'm running this 'dump.' You might as well get that through your head first as last. When the conditions here need rectifying I'll do the rectifying myself, or let you know should I want your assistance. This 'butting in' doesn't 'go.' It's not going to get you a thing. All you've got to do is to stick to your frame and 'saw wood.' I'll attend to the rest. What are you looking for, anyway? "

Had it not been for the last sentence I believe I should have turned away from him, content to let the matter slide. But the insinuation conveyed in those words was more than I could stand. I felt the blood rush to my face. I hesitated for a moment, then with an effort stifled my anger, and as calmly as I could under the circumstances, said:

" Not your job, Jim, as you seem to think. Rest assured of that. You should know me better. You're running 'the dump,' as you call it, of course; and I'm sure I neither envy nor begrudge you the job. I came here partly to help you out, but mainly because I was getting sore on the night work in 'Philly.' I'd like to help you. I thought you were wise enough to know that any 'wrinkle' that serves to save the house money is likely to put a 'feather in *your* cap'; if not immediately, then eventually. This scheme I've just shown you is a good one. You know it. It's up to you though, to either adopt or reject it. I'm not looking for, nor do I wish any credit from the house for the part I've played. I did expect, however, that you would acknowledge its worth and be only too pleased to use it. Have this set and a couple of hundred run off for the boys' benefit and let it be known as your idea, if you so desire; I'll keep my mouth shut. Anything that saves time in a print-shop is worth while. As to me sticking at my frame and being an automaton during my stay here, you know that's impossible. I owe a duty to the man who furnishes the wherewith to fill the pay envelope, and he's going to be my first consideration. I'm not inclined to, nor will I go 'over your head' for anything, however. This 'wrinkle' you refuse to consider will 'keep.' There are other shops of this description in the land where I may find some foreman willing to appreciate a man's efforts in his, and the firm's behalf. I'm sure you're making a big mistake, Jim."

At this I turned and left him, folding and putting the manuscript copy of the table in my pocket as I walked to my frame.

Four months later, not seeing any likelihood of the breach between us ever being bridged, and not caring to put up with his whims any longer, I began throwing out my lines for another job. As work was plentiful and men to do it scarce, I had no difficulty in landing one. The only regret I had in leaving was that, when pressed for a reason for my departure by the proprietor, I was forced in order to shield the foreman, to deceive such a good, generous, whole-souled man with a parcel of lies.

The new year found me installed in a " sit " in one of the largest cities in western Pennsylvania. This plant likewise made a specialty of railroad work. There I ran across a foreman who was the direct opposite in disposition of the one I had just left. Anything that served to save

time and labor in his department received instant recognition from him.

Noting that, everything considered, there was even more time lost there in figuring on and reducing and advancing eight and twelve point, both in the "casting" of the tables and in composition, than in the other plant, I decided to put the comparative table up to the foreman for consideration.

"To be sure," he said, when he'd glanced it over. "That's good. Thanks. I'll run some off at the first opportunity and have them handed 'round." And he kept his word.

This "wrinkle" is now to be found in a number of tariff shops in the country, having been carried and introduced north, south, east and west by "tourists," who, as a rule, are among the first to take advantage of anything in the craft they consider of material benefit to them. It is even in use in the plant in which I first endeavored to place it, the "letting out" of my old Philadelphia shopmate as foreman making this possible.

Recognize the gentleman I've tried to portray? That's hardly the point, though. It's up to the proprietor not only to recognize him, if he's holding forth in his plant, but to strip him of all authority before there will be any permanent good accomplished along this line.

THE SMALLEST THING IN THE UNIVERSE.

We know that the big telescopes, aided by the photographic plate, reveal stars to the number of at least one hundred millions lying utterly beyond the confines of unaided vision. Now it appears that a pinch of salt which one could hold on the point of a penknife is made up of atoms numbering not hundreds of millions merely, but billions of billions. The population of atoms in the smallest particle of matter visible under the microscope is greater by far than the total human population of the globe since the race developed. And a little instrument composed of two fragments of gold-leaf makes it possible to perform the miracle of counting these denizens of the realm of infinite littleness.

Within the smallest atom there is a *something* almost two thousand times smaller than the atom itself — a something that is detachable from the atom, and susceptible of being measured as to its mass and tested as to its electric charge with the aid of apparatus actually in use in the laboratory. This ultimate particle of matter is called the electric corpuscle or electron. We owe our knowledge of it chiefly to Sir Joseph Thomson. It is the smallest thing in the world; and it is probably the basal substance out of which all matter of whatever character is built.

As regards bulk, the electron is, according to the French physicist Jean Becquerel, billions of billions of times smaller than the atom. To make the comparison vivid, Becquerel likens the electrons in an atom to a swarm of gnats gravitating about in the dome of a cathedral. As we penetrate thus far and farther into the realm of the infinitely little, seeing in imagination the smallest visible particle of matter resolved into myriads of molecules, each molecule into sundry atoms, and each atom into its teeming swarms of electrons, the question naturally arises, What lies beyond? — *Dr. Henry Smith Williams, in "Harper's Magazine."*

AN ANCHOR TO WINDWARD.

Jeweler — You say the inscription you wish engraved on the inside of this ring is to be, "Marcellus to Irene"?

Young Man (somewhat embarrassed) — Yes, that's right. But — er — don't cut the "Irene" very deep.— *Chicago Record-Herald.*

A RATIONAL SYSTEM FOR MEASURING COMPOSITION.*

BY EDWARD B. PASSANO,
President, Williams & Wilkins Company, Baltimore.

SPEAKING broadly, cost records are kept for two purposes: *First*, to be able to tell before a job is taken what price to charge to make a profit on it; *Second*, to be able to tell after the job is delivered whether a profit was made — whether the estimate was right. *An estimate that is too low means the loss of money; an estimate that is too high means the loss of the job and the money that might have been made out of the job.*

Now the prime factor in estimating on anything, from putting carpet on floors to putting printing-ink on paper, is determining the amount of work that must be done. A man who could not measure accurately would not long hold a job in a carpet store, where mighty little carpet is worth $5 a square yard.

Printers have been unable to estimate accurately the cost of composition, for there has been no accurate system of measuring composition, and yet there is mighty little composition that is not *worth more than $50 a square yard*

The system, or rather complete lack of system, of using the em of the point size of the face to measure composition is ridiculous, and comment would be superfluous but for the important fact that this method is universally used.

When composition is measured with the em of the point size of the face, no consideration whatever is given to whether the face used is fat or lean. Type-faces of the same point size vary more in width than carpet does. How long would a carpet estimator last who assumed that all carpet was the same width, and, in figuring the number of yards to cover a floor, paid no attention to the width of carpet for the job on which he was estimating?

A dollar represents the same amount of value whether you pay the dollar in quarters, dimes, nickels, or pennies.

What does a thousand ems represent? Does a thousand ems of twelve-point represent the same value (amount of work) as a thousand ems of six-point? *Why, there is often a difference of more than thirty per cent in the value of two different thousand ems of the same point-size type.*

Here are three eight-point faces:

abcdefghijklmnopqrstuvwxyz	[Length of lower case alphabet]	11.23	8 Pt.	Ems,
abcdefghijklmnopqrstuvwxyz	[Length of lower case alphabet]	12.83	"	"
abcdefghijklmnopqrstuvwxyz	[Length of lower case alphabet]	14.42	"	"

The fattest of these faces will set almost thirty per cent faster than the leanest, and the operator of a composing machine when setting the fattest of these faces will produce thirty per cent more ems in the same time than when setting the leanest; *and this on setting identically the same matter — striking exactly the same keys.* And yet, in obtaining output records upon which to base estimates, how many printers give any consideration whatever to whether the faces used be fat or lean?

It is obvious that in selling printing, selecting the most profitable face for the job is of the utmost importance, and this is becoming more important as editions grow larger. In much work the saving in paper and presswork effected by using a suitable condensed face and spacing closely adds

* Published by permission.

a very handsome profit, while, when composition is sold by the page, the advantage of using a fat face and wide spacing should not be overlooked.

Whether, therefore, you charge composition to the completed job at a rate per hour, or a rate per thousand ems, you must know your average output per hour, based on a system of measurement that really means something, if your cost records are to be of any real value.

The prime object of a cost system is to enable you to sell at a profit — to give you the data to estimate accurately on new work. It is absurd to spend money on a cost system to get accurate hour costs, and then, in estimating, throw away all this advantage by figuring on the totally false assumption that all kinds of matter, set in fat or lean faces, can be produced at the same average number of ems per hour. What can be more foolish than giving the buyer of printing, who says, "I do not care for quality and will not pay for it," more words to the page than your competitor does, unless by more closely setting the job you can make fewer pages and save paper and presswork.

It is a fundamental principle of arithmetic that before any quantities are added to obtain an average they must be reduced first to the same denomination; you can not add inches to feet and call the result either feet or inches; first you must express the quantities to be averaged in feet or in inches.

In the same way composition output records must be reduced to a common basis before they are averaged. Proper allowance must be made for whether the faces be fat or lean. How shall this allowance be made?

It is clear to all who have studied this question that the generally accepted standard for comparing faces, the length of lower-case alphabet, is too inaccurate to be of any real help in solving this problem. Indeed, in the old days of piece work on hand composition faces that looked fat by this standard but set skinny, because the most frequently used letters had been made condensed, were a constant source of irritation. If scientific management means scientific measurement, it is clear that any system of measurement to be acceptable to-day must take cognizance of something more definite than the alphabet length.

The keyboard furnishes the ideal measuring instrument upon which to base an accurate system of measurement because this keyboard is both a measuring and an adding machine. As each letter and space is struck its width is measured and recorded, so that, after a line is set, the keyboard indicates exactly the number of ems in the line. To those not familiar with the system the following will be of interest:

In using the keyboard the operator sets the measure not to the measure in pica ems as a compositor sets his stick, but to the equivalent, in picas, of this measure in ems of the "set" of the face to be composed. The conversion of pica ems to ems of any set is quickly made by using a table calculated for all sets.

In this system "set" is the measure of a face "linewise" and tells exactly how condensed or extended the face is. Referring to the three eight-point alphabets shown, the first, or most condensed, of these belongs to a seven-set face; seven-set because the widest character used with this face is seven points wide. The second alphabet is eight-set, while the third, most extended, is nine-set. Thus, in composing matter seventeen picas wide in the most condensed of these faces, the operator sets his keyboard measure to twenty-nine and one-sixth ems because his table for con-

The third specimen, Fig. 3, is a nine-set face and, as will be noticed, makes eleven lines. This amount of matter measures 264 "Set Ems" or 297 traditional ems.

The possibilities of using the "set" of a face as a basis for accurately measuring the amount of effort required to compose a required number of square inches of this face will be clear from the following specimens of composition; bearing in mind that to use this same system of measurement for hand-set foundry type, or any other process of composition, we have only to first determine the "set" of the face we wish to measure accurately.

In the old systems of measurement ("traditional" measurement) the amount of matter set is expressed in ems of the point size, the result of multiplying the measure in ems of the point size of the face by the number of lines set; the rational system of measurement gives the product in "Set Ems," that is, the measure *in ems of the set of the face* multiplied by the number of lines.

These specimens also show clearly the folly of measuring output with the em of the point size of the face as a "yardstick" ("traditional" measurement), regardless of whether the face be fat or lean; because, with the exception of the quads required to finish the last line of the paragraph, the operator made the same effort, struck the same keys, in setting each specimen; the width in all cases is eighteen and one-half picas.*

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove itself to be the blending of a firm conception of useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant, when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free.

FIG. 1.

The first specimen, Fig. 1, is set in a seven-set face, the keyboard measure is thirty and one-half ems six units (½ em); multiplying this by the number of lines (9) gives 277½ *real ems*, of this face, or "Set Ems," the name for the output measured *in ems of the set of the face* in which the matter is composed. But according to tradition this amount of matter should be called 243 ems, because eighteen picas equals twenty-seven ems of eight-point and the matter makes nine lines ($27 \times 9 = 243$).

The best kind of originality is that which comes after a sound apprenticeship; that which shall prove to be the blending of a firm conception of all useful precedent and the progressive tendencies of an able mind. For, let a man be as able and original as he may, he cannot afford to discard knowledge of what has gone before or what is now going on in his own trade and profession. If the printers of today do not wish to be esteemed arrogant when they term this calling of theirs an art, they must be willing, and show that they are willing, to subject it to such laws as have made its sister arts so free.

FIG. 2.

The next specimen, Fig. 2, is set in an eight-set face and measures 270 "Set Ems," also 270 point-size ems; the same number of ems by both systems of measurement because an eight-set em is eight points wide.

The third specimen, Fig. 3, is a nine-set face and, as

* For the purpose of accuracy in these calculations, the fractions of the ems have been considered, but the usual custom should be followed in compiling statistics of not considering less than an em, dropping the fraction when less than one-half, and counting the next whole em when one-half or over.

will be noticed, makes eleven lines. This amount of matter measures 264 "Set Ems" or 297 traditional ems.

Thus, if we use the "Set Ems" system of measurement, the same words, the same number of key-strokes on a composing machine, make practically the same number of ems. But, if we use the "traditional" measuring system, based

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FIG. 3.

on the point size of the face, the variation in measurement for the same amount of effort is as follows:

8-pt. 1A (7-set) =by Set Ems, 277½; by "tradition," 243 ems
8-pt. 14A (8-set) =by Set Ems, 270; by "tradition," 270 ems
8-pt. 5A (9-set) =by Set Ems, 264; by "tradition," 297 ems

Thus, by "Set Ems" measurement the maximum difference in measurements is thirteen and one-half ems, by "traditional" measurement the difference is fifty-four ems.

Before the "Set Ems" system of measurement can be used it is, of course, necessary to know the "set" of the face to be measured, in order to convert any measure in picas into ems of the set of the face by using the table for changing pica ems to ems of any set.

The specimen-book gives the "set" of all faces, and we may determine the "set" of a type or slug face by matching it with a face, the "set" of which is known. It is clear that, if two faces set line for line on the same matter, in the same measure, they must be of the same "set" and that the same operator effort, the same number of key-strokes, will be required to compose the same number of "Set Ems" in either of these faces. Thus, the "set" of a type or slug face may be determined by composing in this face the same matter as is used in the specimen-book — "The best kind of originality is that which comes after a sound apprenticeship; etc." — and then finding from the specimen-book the "set" of the face that runs line for line with this test specimen.

The keyboard may be used as a measuring machine to determine the "set" of any foundry or slug face; that is, to find from a printed specimen the "set" of the face that will run line for line with this face, on the same matter in the same measure. The following explanation of this method for finding the "set" of a face is of interest, but it should be noted that once a face is measured and its set determined this work need never be repeated for that face.

To find the set of any face from a printed specimen, set ten full lines (no lines containing quads) on the keyboard to determine the number of ems and fractions of an em (units) in each line. Of course fixed size spaces, not justifying spaces, of the same width as the spaces in the printed specimen, must be used. From the number of ems and units in each of these ten test lines obtain the average number of ems and units per line. Measure the width of the specimen in picas with a type-rule. In this system a face that has its widest character one pica wide is twelve set; therefore, by a simple proportion, the old rule of three of arithmetic, we can find the set of the face tested on the keyboard because we have *(a)* the average number of ems and units per line, *(b)* the measure in picas, *(c)* twelve, the set of a face that would give as many ems to the line as the measure in picas. We can express this relation as follows:

$$\text{Set of face tested on keyboard} = \frac{\text{Measure in picas} \times 12}{\text{Number of ems to the line}}$$

Suppose that the average number of ems to the line of the face tested was twenty-three and that the matter tested was seventeen and one-half picas wide. Then the set of this face would be 9.13, or nine and one-quarter set; the table for changing pica ems to ems of any set gives the difference in faces by quarter sets:

$$\frac{17\frac{1}{2} \times 12}{23} = \frac{210}{23} = 9.13$$

In using the keyboard to determine the set of a hand-set face use six-unit spaces between the words of the test lines set on the keyboard; for a slug face use twelve-unit spaces.

To be fair to yourself, to be just to your operators, if you keep your records in "Set Ems" never talk about your ems per hour or compare your records with those kept in the "traditional" way until you have first converted your "Set Ems" into the "traditional" ems of the point size. To do this, increase your output statements by not less than twenty per cent.

By using "Set Ems" in estimating you automatically make proper allowance for fat and lean faces. A job is to be set in eight-point, twenty-one picas wide, sixty lines to the page. If a nine-set face be used each page will make 1,680 "Set Ems," for the table for changing pica ems to ems of any set shows that twenty-one picas equals twenty-eight ems of nine-set ($28 \times 60 = 1{,}680$). If your records show that your composing machines average 3,600 "Set Ems" per hour (60 "Set Ems" per minute) the time required for this page will be twenty-eight minutes ($1{,}680 \div 60 = 28$). If, instead of a nine-set, you use an eight-set face there will be 1,890 "Set Ems" per page (21 picas = 31½ ems of 8-set: $31\frac{1}{2} \times 60 = 1{,}890$) and thirty-one and one-half minutes will be required to set a page ($1{,}890 \div 60 = 31\frac{1}{2}$). Thus, your price on the eight-set face should be twelve and one-half per cent higher than on the nine-set if your composing machines maintain the same rate of profit.

But by far the greatest advantage of keeping output records in "Set Ems" is that it keeps constantly before you the profit — or loss — in type-faces. It almost forces you to furnish the face that will give you the greatest profit on the job you are estimating on. If the edition be large you make an additional profit by saving on paper and presswork, selecting a suitable condensed face and setting it close spaced. If the composition is sold by the page you use as fat a face as possible, and make sure that it is wide spaced. In short, if you are in competition you furnish no more words to the square inch than your competitor does unless you get paid an extra price for furnishing an article that costs more to produce.

This is not a brief for the buyer of printing. We do not say quote a lower price because you use a fat face, but we do insist that you who obtain your work on a competitive basis should know what you are selling before you quote a price. If you do not, you will get the lean jobs and the other fellow will get the fat.

A PREFERENCE.

Bella — I can't tell which one I love the most. When I am with Freddie he always pours forth the most gushing sentiments, and when I am with Eddie his tongue seems to freeze in his mouth.

Stella — Well, I prefer cold tongue to mush.

OBITUARY

William Graham Johnston.

William Graham Johnston, one of the old-time residents of Pittsburgh, and long identified with the early business, civic and religious life of Pittsburgh, died on Sunday, June 1, at his home in Watertown, New York, where he had lived since 1894. He was born in Pittsburgh, August 22, 1828, and was the eldest son of S. R. Johnston, of Johnston & Stockton, prominent publishers and printers of the earliest days of Pittsburgh.

Mr. Johnston received his education in private and public schools, the Western University of Pennsylvania, now the University of Pittsburgh, and the Bellevernon Academy, and as an author he was an interesting writer, contributing much to the magazines and the press. In 1892 he published for private distribution a book recounting his experience in the rush to California for gold in '49, and later a book relating more particularly to the history of Pittsburgh in earlier days.

He founded the printing and bookbinding firm of William G. Johnston & Co. in 1857, locating the place of business at Wood street and Second avenue, the company being now located in the building he erected in 1886 at Penn avenue and Ninth street.

In 1853 Mr. Johnston married Miss Sara Stewart, daughter of Matthew Stewart, of Pittsburgh, early settlers, and had six children, five of whom survive him. Mr. Johnston's first wife died while traveling abroad in 1889, and in 1894 he married Miss Winslow, of Watertown, New York, who died a few years later. In 1899 he married Miss Ely, of Watertown, who survives him.

Allen Charles Gray.

Allen Charles Gray, pioneer printer and publisher, and a citizen of Houston, Texas, since 1838, died on Wednesday, June 11, at the home of his daughter, Mrs. E. T. Dumble, 2003 Main street. He started in the printing and publishing business in Houston at an early age, and was the founder of the present firm of Gray-Dillaye & Co. Nearly all of the old printers in Houston received their training under him. During the Civil War he was unable to serve actively on account of deafness, but did valuable service for the Confederacy in handling news dispatches and as a printer and publisher. When Governor Coke was elected as the first democratic governor of the State after the war Mr. Gray was chosen as the state printer. During his service in this office he reorganized the department and lifted it from the demoralized condition in which it had been. In 1873 he became the owner of the Houston *Telegram*, which he edited for some time. Mr. Gray organized the Houston local of the Typographical Union, in spite of the fact that he was an employer, and remained an honorary member until his death. Last January he retired from active connection with the firm of Gray-Dillaye & Co. on account of failing health. He is survived by his wife and three children, Miss Jennie Gray, Mrs. E. T. Dumble, and Dr. E. N. Gray.

Charles Montrose Faye.

Charles Montrose Faye, formerly managing editor of *The Chicago Daily News*, passed away on Sunday, June 8, 1913, at his home in Aurora, Illinois. He had suffered for several years from a malady which caused hardening of the arteries, but with remarkable courage and devotion he continued at his desk, performing his usual work and fighting against the slow progress of the disease that was sapping his physical powers. In December, 1912, he went to New Smyrna, Florida, but obtained no relief by his stay there. Later he removed to Ocean Springs, Mississippi. Last March he returned to Chicago and went to Michael Reese hospital for treatment.

As between complete rest and active work Mr. Faye made the characteristic choice of the every-day hurry and exacting toil of his newspaper duties. Though he felt his strength going, he clung with fortitude to his daily tasks, desiring to be one of the world's productive workers to the end, as he had been through all his years of health and strength.

Mr. Faye was born in New York city on September 4, 1851. He received his education in the schools of that city and learned the printer's trade. Coming west as a youth he found employment as a reporter on a Minneapolis paper. Later he engaged in newspaper work in Aurora, Joliet and Peoria, holding various positions. For a brief period he set type on the old *Chicago Times*, having a card in the local typographical union, first as an active and later as an honorary member. His experience at the case was afterward of much service to him as "make-up" editor, and it was always a source of satisfaction to him that he began his career as a practical printer.

In 1881 he became a member of the editorial staff of the *Chicago Morning News*, serving as a reporter for some months and becoming city editor in 1883. The following year he was made New York correspondent of the paper, and he retained that position until 1887, when he was recalled to Chicago to take an important position on the editorial staff. Along with much special service for the editor he served for years as night editor of the *Morning News* and its successor, the *Record*. May 28, 1897, he became managing editor of *The Daily News*. From that time he remained actively in charge of its news force until last December, when he resigned on the advice of his physician.

In addition to the performance of his editorial duties, Mr. Faye found time to do much work along humanitarian lines. He was deeply interested in the success of The Daily News Fresh-Air Fund almost from its inception, and for a number of years superintended its operations. He was also at one time president of the Illinois branch of the National Red Cross Society.

September 23, 1883, Mr. Faye married Miss Amine Knickerbocker, of Aurora. The widow survives him, and also two sons, Harold K., of La Grange, and Stanley K., of Chicago.

Albert H. Brown.

Albert H. Brown, one of the most widely known of the old-time printers, died on Monday, June 16, 1913, at the home of T. J. O'Brien, 1646 North Lawndale avenue, Chicago. Mr. Brown had been in failing health for some years, and the extreme hot weather induced a seizure of apoplexy to which he succumbed. From the December issue of THE INLAND PRINTER, 1905, we reproduce the story of Mr. Brown's career.

Albert Hamilton Brown was born in Jefferson County, New York, near Watertown, March 4, 1838, and when two years old was taken to Plattsburg, New York, where he



Albert H. Brown.

attended school until the age of fifteen. He began his apprenticeship at the printing business in 1853, in the *Lancet* office, a medical journal published by Dr. Horace Nelson, and worked in various offices in Plattsburg and Burlington, Vermont, until the spring of 1856, when he started West, working first at Jackson, Michigan. In the fall of that year he arrived in Chicago, and was employed at No. 14 La Salle street, by Jameson & Morse. In 1857 and 1858 he worked in various parts of the West and South. In the fall of 1859 he left Chicago for Washington and was employed during the winter in Cornelius Wendell's establishment, now the Government Printing Office, the printers of that city then being organized as the Columbia Typographical Society. In April, 1860, he returned to Chicago, where he has lived continuously, excepting the time enlisted in the United States navy, during the Civil War. In 1864 he was elected vice-president of the Chicago Typographical Union, and presided at most of its meetings during the troubles with the *Morning Post* and *Times* of that year, and was one of a committee of three printers who took the initiative in organizing the Chicago Trades Assembly at that time. In 1867 he was sent as delegate to the National Convention at Memphis, the first of the national organizations to hold a convention in the South after the war, and was chosen by that body as the delegate to the National Labor Congress. In 1868 he was elected president of the Chicago Union, and was an officer of that body almost continuously for a dozen years thereafter, in 1873 being a delegate to the Montreal session of the International Union. In 1890 he was again elected president of the union, and was reëlected in 1891. He was elected without opposition to nearly all the positions he occupied, showing appreciation by his fellow craftsmen of his conscientious attention to his duties. He was credited with being instrumental in extricating the union from several delicate and embarrassing situations, some of them endangering its stability, if not its existence.

Among the positions in the printing business occupied by him were those of news editor of the *Evening Journal*, for several years before the great fire; foreman of the *Morning News*, in 1872 (a Democratic paper under the management of the late Gen. Daniel Cameron), and he was for many years day foreman of *The Inter Ocean*.

In 1876 he received the workingmen's nomination as a candidate for Representative in the Illinois Legislature and was placed on the Democratic ticket, but was counted out on technical points, although receiving a plurality of votes.

In 1878 *The Inter Ocean* was nonunion, and William Kennedy retained the foremanship to make it easier to be redeemed. During the interim, Albert Brown interviewed Mrs. General Logan and she used her good offices to straighten the office, and was so favorably impressed with Mr. Brown's address and manners that she declared she considered him the greatest man in the world next to the General.

About nine or ten years ago Mr. Brown retired from the printing trade owing to enfeebled health, but continued to take a deep interest in affairs relating to the craft. Of a calm and judicious mentality and great benignity his venerable figure will not soon be forgotten.

The funeral was held on Wednesday, July 18, under the direction of Chicago Typographical Union, No. 16. Interment in the Union lot, Rosehill Cemetery.

Horace Smith.

Horace ("Hod") Smith, one of the well-known jobprinters of Chicago in the old days, died Monday, June 16. For the past year "Hod" enjoyed retirement on a pension from the typographical union. He was a remarkably competent and rapid make-up in his best days, and was a good-natured, genial and honest soul. With a kindred spirit, Roger Feeney, and two others, in past years, as "The Wizard Oil Quartette," he toured the country in summer months, interesting the various country neighborhoods in the merits of the once much-advertised "Wizard Oil." "Hod" could sing and play the banjo, and these accomplishments, with strong social instincts, diverted him from the trade of printing sufficiently to hinder him from taking his rightful place as a faithful and efficient workman. He rests in Rosehill Cemetery. He had no enemies, and these few lines to his memory may say more for his heart than for his judgment, but no one who knew him learned of his passing without regret.

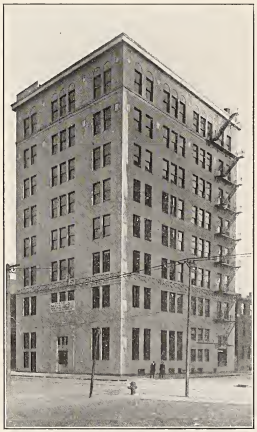
LIFE is made up, not of great sacrifices or duties, but of little things, in which smiles and kindness, and small obligations given habitually, are what preserve the heart and secure comfort.— *Sir H. Davy.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

New Home of the Western Pennsylvania Paper Company.

The Western Pennsylvania Paper Company, of Pittsburgh, Pennsylvania, one of the youngest paper-jobbing houses in the East, and which has enjoyed a phenomenal growth since its incorporation in October, 1908, has moved into its new building on Penn avenue and Barbeau street, Pittsburgh. This new home is located in the very heart of Pittsburgh's wholesale district and in the center of the printing population, and is one of the most modernly equipped office and warehouse buildings in the city. It is an eight-story structure of reinforced concrete construc-



New Home of the Western Pennsylvania Paper Company.

tion, faced with buff brick and trimmed with buff and green terra-cotta tile. The offices, which are located on the first floor, are large and well lighted, and have every convenience to facilitate the handling of business.

An innovation in the West Penn's new building is the method of storing and handling the stock on the second floor of the warehouse. Here each item of stock is arranged according to the rapidity with which it moves. Extension shelves of inch plank resting on iron pipes are built from the floor to the roof. These shelves can be raised or lowered at will so that the stock space will accommodate any desired quantity of stock. As the stock in the spaces becomes reduced it is replenished from the reserve stocks held in storage on the upper floors. The company's own siding runs on a level with the second floor of the building, so that the shipping department, located on the floor below, is not interrupted by incoming freight.

While the Western Pennsylvania Paper Company was incorporated only five years ago, its business ancestry dates back to 1870, when the C. P. Markle Company established Pittsburgh's first paper-jobbing house on Wood street, near Second avenue. To-day it is still essentially a Pittsburgh company. Its officers, C. A. Coggins, president; James G. Connell, vice-president and general manager; W. W. Patterson, Jr., treasurer; C. A. Riddell, secretary, are men who for years have studied and helped develop the Pittsburgh territory, and that they are keeping pace with this development is amply proven by this new building and the rapidly increasing business of the company in the Pittsburgh territory.

McCowat-Mercer Company Opens New Office.

The McCowat-Mercer Printing Company, of Jackson, Tennessee, printers, stationers and blank-book makers, has announced the opening of a sales office at 516 Falls building, Memphis, Tennessee, which will be under the direction of J. B. Hull, formerly with E. H. Clarke & Brother, of Memphis.

Missemer-Knouse Wedding.

Miss Mary E. Missemer, the oldest daughter of J. R. Missemer, editor of the Mount Joy (Pa.) *Star and News*, was married on Saturday, June 14, to Harry C. Knouse, of Harrisburg. The bride for the past six years was connected with the publicity service of the J. Horace McFarland House at Harrisburg, while the groom is in charge of the art and engraving department of the McFarland Printing House.

The Robbins & Myers Co. Opens New Branch Offices.

The Robbins & Myers Co., manufacturer of "The Standard" power motors, generators and electric fans, home offices and factory, Springfield, Ohio, announces the opening of two new branch sales offices, one at Cincinnati, Ohio, in charge of G. H. Liebel and located at 608 First National Bank building. Mr. Liebel will look after the sales of Robbins & Myers' motors and generators in Cincinnati, Louisville and contiguous territory. The other branch is at 369 Spitzer building, Toledo, Ohio, where E. A. Williams will make his headquarters and will have charge of sales in the territory of northwestern Ohio, southern Michigan including Detroit, and northeastern Indiana.

Pony Specimen Book of Monotype Faces.

In bookmaking, India paper and very thin grades of ordinary super or machine finish stock are enabling printers and publishers to get into a very small compass reference works and catalogues which under former conditions would be very bulky and unwieldy. In keeping with this idea of condensing within the smallest possible space the greatest amount of information, The Lanston Monotype Machine Company, of Philadelphia, has issued a Pony Specimen Book of monotype faces, which is less than half an inch thick and contains specimens of 1,016 faces and over 500 fonts of figures. The same type-matter the company used in printing its loose-leaf book has been used in this publication. On account of its permanent binding this book could not possibly be kept in an up-to-date form, as the company has completed over fifteen faces since it came from press. A copy of the Pony Specimen Book will be sent to printers, publishers or advertisers interested in monotype work upon application to the company.

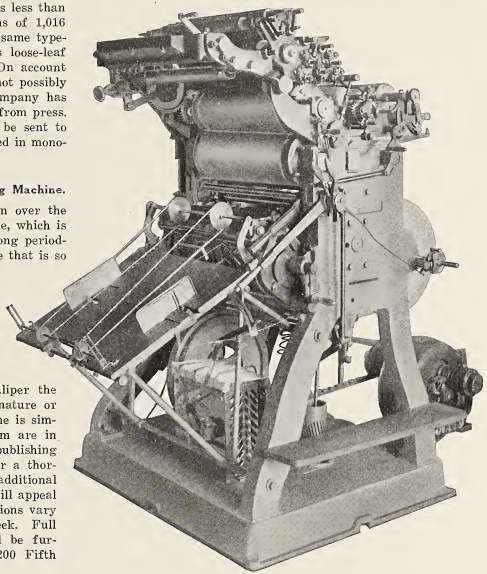
The Kast Insetting, Gathering and Stitching Machine.

The Dexter Folder Company has taken over the manufacture and sale of the above machine, which is widely known in the trade, especially among periodical publishers. There is no machine made that is so important to periodical publishers. This machine takes the signatures just as they are delivered by the folding machines and automatically gathers them from the hoppers into which they are placed, and inserts one signature within the other until the book is complete. It then adds the cover and wire stitches (saddle-stitch fashion). It will automatically caliper the signature as well as detect a missing signature or the presence of an extra one. The machine is simple in construction and a number of them are in successful operation. One of the leading publishing companies (of a weekly publication), after a thorough trial, placed an order for nine additional machines. The flexibility of the machine will appeal to the periodical publishers whose publications vary in the number of pages from week to week. Full information concerning this machine will be furnished by the Dexter Folder Company, 200 Fifth avenue, New York.

The Bigelow Rotary Offset Web Press.

With its characteristic enterprise the Molyneaux Mailing Machine Company, of Buffalo, New York, by the use of engineering skill and expenditure of a large amount of money, has produced a printing system that is a marked step in advance in job-printing. The illustration shows one of the printing-presses, called the Bigelow Press. This machine can be operated at ten thousand impressions per hour, being fed from a roll, and cuts accurately or to register, the complete sheet being folio size of 17 by 22 inches. The delivery board has an automatic settling device, the printed sheet being nicely jogged as it is delivered. It will do all kinds of one side, one color, type or lithographic printing.

Some of the essential characteristics are: The least amount of power consumption for a given amount of printing, requiring but one horse-power to drive it; small floor-space, 37 by 46 inches; main bearings are ball bearings, are oil-retaining and dustproof, dispensing with constant use of the oil-can and dirty oil running down the press frame; absence of vibration, as printing parts are rotary and have running balances, the operation of the machine being so smooth and noiseless that a printer can hardly convince himself that so many impressions are being made per hour; the least attention to paper as it is supplied to the press in large rolls, and a whole roll can be delivered upon the settling delivery board; when a new



Bigelow Rotary Offset Web Press.

roll is put upon the press the loaded delivery board is dropped upon a truck and another delivering board placed in position for use; the least number and smallest weight of parts per output of work; no paper-grippers to adjust and contend with. Possibly the most essential is that the printing is done by the offset method, permitting a plate to be prepared in a short time from matter pulled from solid type, from a high-class design on stone, or worked up from a photograph and printed in the best grade lithographic style and finish. For offset and lithographic work it requires the least number of transfers, the smallest amount of zinc plate, and the smallest and cheapest rubber blanket per output. The ink and water supply are the best, the water being controlled automatically, and the press stopped automatically when defects come in the paper. The press is so small and the design of such a nature that it requires but one attendant, when producing, and he can stand in one

place to control all its operations. The Bigelow Press Sales Corporation, of which Mr. C. B. Braucher is president and general manager, has its headquarters at 436 Brisbane building, Buffalo, New York, and will be pleased to furnish complete information regarding these presses upon request.

The Palette and Chisel Club.

The Palette and Chisel Club of Chicago is taking in an increasing number of associate members; but these associates are by no means taken in, colloquially speaking. The associates are assured of a good time, unique and substantial advantages, and the opportunity at no infrequent intervals of purchasing pictures of striking merit. At the last



stag party, held on Wednesday evening, June 4, at the clubrooms in the Athenaeum building, 59 East Van Buren street, a smoker, refreshments, tableaux vivants, and an auction of oil paintings and sketches made an evening full of fun, satisfaction and commercial advantage to all concerned. The illustration herewith is from the leaflet announcing the event.

Colored Reproduction of Mergenthaler Company's Model 8 Machine.

The Mergenthaler Linotype Company has issued a handsome reproduction of its quick-change Model 8, three-magazine linotype. This reproduction, printed in colors on heavy roughed paper with wide margins suitable for framing, will prove an ornament on the walls of any office. Copies will be sent on application to the main office of the company, Tribune building, New York. On the Model 8 machine the operator has control of twelve complete alphabets — 540 different characters — from the single keyboard of 90 keys, and also, owing to the adaptability of the four-mold disk, he has the use of four different thicknesses and as many different lengths of slug as he desires.

New Catalogue of Swink Presses.

The Swink Printing Press Company, of Delphos, Ohio, has issued a new booklet containing a complete and comprehensive description of the Swink two-revolution press. In building this press the designers have paid particular attention to avoiding the annoyances that are a part of each pressman's daily labor. The parts that require almost hourly attention are within easy reach at all times, and the extra time spent in climbing up and down a series of steps in order to get at the cylinder when making ready, or at other times, which amounts to a good many hours each month, has been entirely eliminated. Stock can be placed on the feed-board, and any portion of the press can easily be reached while standing on the floor. A copy of this booklet may be obtained by applying to the company at the above address.

Hall Printing Company Buys New Building.

The W. F. Hall Printing Company, of Chicago, has purchased the premises at the northwest corner of West Superior and Townsend streets, which are being improved with a seven-story and basement mill-constructed building, for a consideration said to have been around $330,000. The property involved in the deal has a south frontage of 111 feet and a depth of 130 feet. The land is said to be valued at $80,000. The improvements which are being made will involve an expenditure of approximately $250,000. The remainder of the block also is improved with seven-story structures, which are occupied by the Hall Company under a twenty-year lease.

New Catalogue of Electrotype Machinery and Apparatus.

The Williams-Lloyd Machinery Company, 638 Federal street, Chicago, has issued its new 1913-1914 catalogue of electrotypers' machinery and apparatus. In the introduction the company states that this catalogue has been compiled to demonstrate, by illustration and description, the design and construction of the profit-producing machinery which has been developed after thirty years of progressive effort on their part in the endeavor to meet or anticipate each new phase in the process of electrotyping. Considerable time and effort have been spent in compiling this catalogue in order to make it complete, and everything the electrotyper requires in the way of machinery and tools has been shown and described.

South Carolina Cost Congress.

The following interesting program was arranged for the cost congress of the master printers of South Carolina, which was held at Isle of Palms, Charleston, June 24 and 25: Address of welcome by Mayor Grace, of Charleston; response, by A. B. Jordan, of Dillon; chart demonstration, by W. O. Foote, of Atlanta; discussion of cost system by all the members; "Cost System in Small Offices"; address, by Meyer Frank, of Charleston; address, by John C. Hill, manager of the Baltimore Printers' Board of Trade; address, by C. S. Connor, manager American Typefounders Company, Baltimore; "Organization," an address by H. W. Flagg, assistant secretary of the United Typothetæ of America. The special features arranged for the entertainment of the guests were an original Isle of Palms fish-dinner on Tuesday, and a harbor excursion on the steamer Sappho on Wednesday.

The Linograph.

The Linograph Company, of Davenport, Iowa, in announcing the success of its new machine which is now ready for the market, furnishes a number of reasons for its great efficiency. Among the points of excellence enumerated is its extreme simplicity, its low cost of maintenance, convenience in the mechanical arrangement of various points, delivery of composition at a low cost owing to time saved in making changes, and the comparatively few stops.

The Linograph requires about six feet square floor-space to operate comfortably. It may be driven by any existing motive power. One-fourth horse-power motor furnishes ample power.

The magazine weighs about forty pounds, and is placed in a vertical position above the assembler belt and in line with the first-elevator jaws. The assembled line of matrices and spacebands are transferred from the assembling elevator to the first-elevator jaws by the line delivery. The elevator descends, and, after the line is justified and the slug is cast, the first elevator rises to an equal height with the distributor box, where the line of matrices and spacebands are transferred from the first-elevator jaws

into the distributor box. At this position the spacebands drop out of the line and enter a chute and are guided into the spaceband box, while the matrices are raised into the thread of the distributor screws to be distributed in the usual manner. The channel entrance partitions are made of spring steel, insuring greater flexibility.

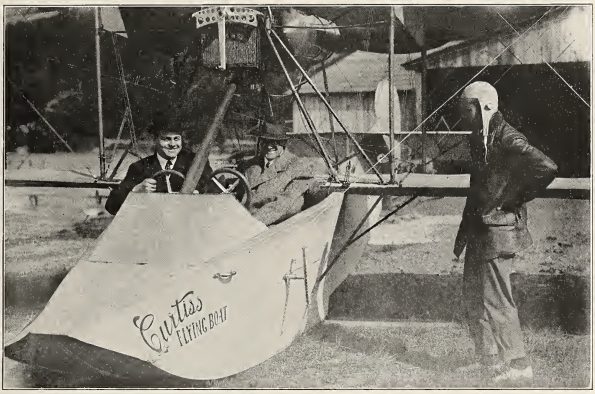
The universal adjustable mold carries liners having no inwardly projecting heels. Each of these liners are positioned by having two dowels enter corresponding holes, one on each side of the mold-cap screws. These molds are arranged to cast slugs thirty ems in length and varying from five point to fourteen points and up in thickness.

The price of the Linograph, including the regular equipment, is $1,800. Complete details, including terms, will be sent by the Linograph Company, Davenport, Iowa, on application.

The insurance is furnished without the necessity of medical examination and the employees have nothing to pay, the entire expense being borne by the company.

The Mergenthaler Company has always taken an active interest in the personal welfare of its employees. It was one of the first large industrial institutions to go on a nine-hour basis when the ten-hour day was the rule in the mechanical trades. Since January 1, 1911, the factory has been on an eight-hour basis. Both of these reductions in hours were made well in advance of the general adoption of the shorter workday and without any corresponding reductions in wages.

For many years the company has been a substantial contributor to the Mergenthaler Mutual Aid Society, formed by the employees of its factories, and it has also been its custom to donate $200 to dependents of deceased



THREE CHICAGO FLYERS.

Left to right: Frank J. Bersbach, of the Manz Engraving & Printing Company; Harold F. McCormick and L. A. Vilas. Getting ready to soar over Lake Keuka, New York, June 9, in the new type of Curtiss flying boat. Twelve entries have been made for the flying-boat contest in the Great Lakes Flying-boat Cruise, starting from Grant Park, Chicago, on July 8, and ending at Detroit, a cruise of 900 miles.

Harris Automatic Press Company Moves.

The Harris Automatic Press Company has announced the removal of its Chicago office from room 1519 Manhattan building to suite 1713-1714 Fisher building, 343 South Dearborn street, where it will be in a better position to serve its customers in this territory. The company extends a cordial invitation to its many customers and friends to pay the new office a visit.

Life Insurance for Employees of the Linotype Factory.

The Mergenthaler Linotype Company has recently taken out a policy in the Travelers' Insurance Company of Hartford, which provides that, in the event of the death of an employee there shall be paid to his or her family, or other designated beneficiary, an amount equal to one year's salary, not to exceed $1,500. All employees desiring to participate in such insurance are required to sign an application in the form submitted by the insurance company. employees who were members of the society. This society has about 1,100 members at this time out of 1,600 employees on the factory pay-roll. This new action of the company is evidence of its continued interest in and friendship for its employees.

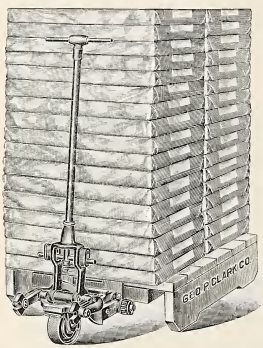
In its announcement the company states that it is gratifying in this connection to receive the assurance of experts, who have recently examined its factories in great detail, that the conditions under which its people are working, and the surroundings, are of the best, and that as a consequence its employees are entitled to be considered as preferred insurance risks.

Carl B. Swain with Woodward A. Tiernan Company.

The Woodward A. Tiernan Printing Company, of St. Louis, Missouri, has announced the addition of Carl B. Swain, formerly vice-president of Poole Brothers, Chicago, Illinois, to its progressive organization.

Clark Transfer Trucks.

The Clark transfer truck shown in the illustration is designed to meet the demands of those who manufacture goods in which the labor and losses of handling can be greatly reduced. It is constructed in the very best method, every detail has been considered, unnecessary movements of the operator have been eliminated, while friction of moving parts has been reduced to a minimum. The use of these transfer trucks is extremely simple; the platform acts as



Clark Transfer Truck.

skids or horses for holding the material at a fixed distance above the floor; the transfer truck is used to elevate the platform off the floor and move it to a new position, where it can be lowered so that the platform rests on the floor and the transfer truck removed from underneath. One truck will be sufficient for a large number of platforms, the number of platforms depending on the length of time the stock is to be left in any one position.

The force necessary to elevate the platform has been reduced to a minimum by correct design, substituting rolling for a sliding friction, and the use of roller bearings to the parts subjected to the greatest pressure. So easily does it work that a boy can elevate a loaded platform. The diameter of the wheels are as large as will clear the platform, a condition necessary for easy moving. The length of time required to do the work is extremely short; the time necessary to insert truck under platform, raise load off the floor, and lower to floor in a new position (which includes three operations), is less than the old method, the direct saving being the length of time required to unpile and pile up again.

A Firm Believer in Advertising.

Under the heading "What I Know About Advertising," the Terre Haute (Ind.) *Saturday Spectator* prints the following article by Rev. L. O. Richmond, pastor of the First Presbyterian Church, in which he strongly upholds advertising as a good method of giving publicity to the work of the Church:

"I know very little about advertising, but I have a conviction that Church advertising is both wise and essential. If it is sane and moral and wise to expend large sums of money advertising the various brands of beer whose ultimate end is the deterioration of man, why is it not just as sane and moral and wise to advertise the Church and the gospel of Jesus Christ whose whole tendency is the uplift, moral betterment and salvation of man? I may not be able to fulfil the commandment, "Go ye and preach the gospel to every creature," in this community, but I certainly can advertise to every creature in this community where the gospel is being preached. My opinion is that Church advertising is good business and profitable."

Hot Metal Composition Justifier.

W. B. Conkey, president of the W. B. Conkey Company, of Hammond, Indiana, has placed on the market leasing privileges for a new hot metal composition justifier. It is claimed that this method will accurately justify catalogue pages and other kinds of printed work in a quick and simple manner, and that it requires about one-third of the time usually spent in justifying, as well as saving the outlay for leads, slugs and metal furniture. Another feature is that where machine composition is used it is not necessary to sort out leads and slugs, which means a great saving in distribution. This device has been in operation in the plant of the Conkey Company at Hammond for the past nine months or over, and Mr. Conkey states that as it has been a great factor in reducing costs and increasing profits, and is now saving over five hundred dollars a month, he decided to form a company and place the leasing privileges on the market. Complete details will be forwarded, on request, by the Hot Metal Composition Justifier Company, Hammond, Indiana.

I. L. Stone Gives Y. W. C. A. $50,000 for a New Building.

When a company of twenty or more ladies of Battle Creek, Michigan, met on Wednesday, June 5, to consider the problem of finding a permanent home for the Young Women's Christian Association of that city, which was indeed a serious problem, they received a very agreeable surprise in the shape of a gift of $50,000 presented by I. L. Stone, president and manager of the Duplex Printing Press Company. Mr. Stone had been introduced as a friend of the association, and one who would be able to give considerable advice as to the best methods for raising the necessary amount for the work.

The gift was made with the understanding that it is to be used exclusively in the building, which shall be known as the Cordelia Stone memorial, and shall forever be devoted to the purposes of the association as set forth in its present constitution, and that the donor and his heirs are to be entitled to representation upon the board of trustees or directors. The association is to furnish a suitable location out of resources which it shall raise, and is also to furnish plans for the building.

In the course of his remarks before the meeting Mr. Stone said that the gift was to be considered as an offering, in which his entire family joined, as a memorial to the mother of his children; his present wife having been in former years her intimate personal friend.

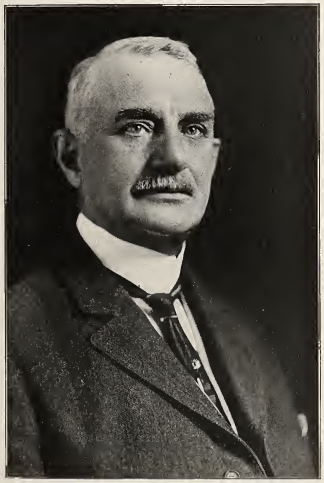
It was some time before the ladies could realize the good fortune which had fallen upon the association, and as the news was spread abroad there was general comment on Mr. Stone's generosity, and the harmony of this action with his long service to the community as an active promoter of all that concerned the town's best welfare in the general cause of culture and good citizenship, as well as in the big industry which he has built in Battle Creek.

Johnson Advertising Corporation Expanding.

Bernard J. Mullaney, a well-known newspaper man and commissioner of public works for Chicago under the Busse administration, has in connection with C. F. W. Nichols, formerly of the Nichols-Finn Advertising Company, acquired a substantial interest in the Johnson Advertising Corporation, Steger building, Chicago. J. F. Ryan is the president and manager of this corporation; C. F. W. Nichols, vice-president; and Bernard J. Mullaney, treasurer.

Removal of William Thomson Printers Machinery Co.

In a handsomely designed booklet the William Thomson Printers Machinery Company has announced its removal to new quarters at 426 South Dearborn street, Chicago, where it will carry a complete line of machinery manufactured by the John Thomson Press Company, of New York, better known as the Colt's Armory and Laureate presses. Twenty-five years' experience in connection with Colt's Armory presses, together with his thorough knowledge of and personal experience in the printing trade, ably fits Mr. Thomson to offer assistance which will be a great help to printers who are contemplating the installation of new equipment.



William Thomson.

Mr. Frank J. Shead, who has thoroughly studied the press situation in the West, and who has been instrumental in equipping some of the best shops in Chicago and elsewhere with the company's latest style of presses, will also take an active part in the service and sales departments of the company.

With these two able executives the company will be able to give the printing and allied trades in the West much valuable assistance in the selection of printing equipment for special lines of work.

The company also announces that it will have one of the Laureate four-form roller Model J presses in operation in the new quarters, and that it will be pleased to have its many friends visit the new office and inspect this press, and also that it will be glad to render such services as will result in proper equipment for any special line of work at an investment which will permit of a greater and better production at a lower cost.



Frank J. Shead.

"Seidels Reklame," a New Publication.

As a rule magazines and journals devoted to the subject of advertising are quite uninteresting from a typographical viewpoint, being gotten up as cheaply as may be and but little above the average newspaper printing in quality. To this rule we are pleased to note a splendid exception, in the case of a new publication, this being *Seidels Reklame*, whose first four monthly issues have just reached us. It hails from Berlin and is printed in German, with an old-style *Fraktur* type, which is preferred to Roman or *Antiqua* because, as the editor says, "We desire to be read. . . . . The German reader has to mentally change a word printed in *Antiqua* into *Fraktur* before he can fully grasp it." (And the writer of this notice agrees with the editor on this score.) The size of *Seidels Reklame* also deserves a commendatory remark — its format is No. 10 of the "universal" book-sizes advocated by Die Brücke, of Munich. This measures 22.6 by 32 centimeters — about the width of THE INLAND PRINTER and a half inch taller. The subtitle of the magazine is "*Das Blatt der Praxis*" ("*The Journal of Practice*"), and it bears this out by exhibiting

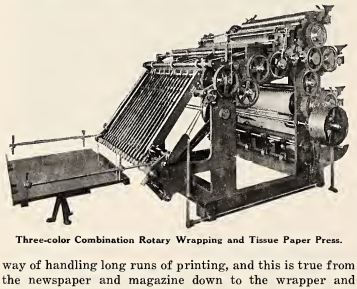
numerous specimens of advertising taken from actual use. A large proportion of these reproductions (in all sizes) are printed separately and tipped in. Full-page inserts also appear. These examples are selected as being novel, interesting, artistic and modern. The pages have large margins, and an elegant rough-surfaced paper is used. The cover-pages, which are changed in design each month, appear to be printed by the Mertens process, and are very effective. The price of this magazine is 6 marks ($1.50) per year, and the publisher's address is Schützenstrasse 8, Berlin, S. W. 68, Germany.

"Hutchins Business Helps."

Under the above title, Frank D. Hutchins, 823 Singer building, New York, has issued a pamphlet which contains considerable information of value around a printing-office. Some of the titles are: "Helps for the Composing-room"; "Helps for the Pressroom"; "The Elusive Profit Problem"; "Rule of Three Cost System"; "Value of Organization"; "The Printing Industry"; "Insurance for Printers"; etc. Any one in the trade can secure a copy by making a written request on business stationery.

Kidder Rotary Wrapping and Tissue Paper Press.

Revolutions seem to be the order of the day in many parts of our eastern hemisphere. They are also in universal demand, and the more the better, on the modern rotary printing-press. To feed automatically from the web is unquestionably the most satisfactory and economical



Three-color Combination Rotary Wrapping and Tissue Paper Press.

way of handling long runs of printing, and this is true from the newspaper and magazine down to the wrapper and labels.

We show here an illustration of the 48 by 48 inch roll product rotary wrapping and tissue-paper press, manufactured by the Kidder Press Company, which prints either one color on two rolls or two colors on one roll at one operation. It is equipped with the Kidder patent two-speed rewind, which takes care of the overheating of the friction by a method of throwing the rewind into a separate friction drive, running at approximately half speed, when the rewound roll has acquired about half its finished diameter. This feature has been a great boon to the printers of tissue-paper for subsequent waxing. All Kidder presses are equipped with Sprague Electric Company's motors, especially adapted to each individual machine, and arranged to give the variations in speed necessary to each particular job which the press will be required to turn out.

It is impossible in limited space to call attention to the many styles and classes of special Kidder rotaries, but the company has made a study of special rotaries and any one in need of a press for any particular purpose should take the matter up with this company and receive the benefit of their years of experience in this line. Complete information regarding any of these presses will be supplied upon application to Gibbs-Brower Company, General Agents, 261 Broadway, New York.

Convention Number of the "Merchants and Manufacturers' Journal."

That truth in advertising is becoming more and more popular is clearly expressed in the June number of *The Merchants' and Manufacturers' Journal*, published at Baltimore, Maryland, which was issued as a special convention number in view of the fact that the annual convention of the Associated Advertising Clubs of America was to be held during the month in Baltimore. William C. Freeman, of *The New York Mail*, in writing the introduction says: "This edition of the *Merchants' and Manufacturers' Journal*, a publication representing Baltimore business interests in the South and Southwest, is devoted to emphasizing the faith of the publishers in the great principles which the Associated Advertising Clubs of America stand for. It can not fail to be very inspiring to the readers and advertisers."

This issue contains a number of articles, written by some of the leading men in the field, which are worthy of a careful reading by every advertising man and advertiser, or every one interested in advertising. The following are a few of the subjects treated: "What is 'Honesty in Advertising'?" by Don C. Seitz; "The Future of Advertising in Weekly Magazines," Norman Hapgood; "How Advertising Advertising Increased Circulation and Efficiency," William H. Field; "Street Car Advertising," Barron G. Collier; "Agency Service," William H. Johns; "The Most Vital Factor of Strength in Retail Advertising," W. R. Hotchkin.

"Australia To-day."

A recent mail brings a copy of the eighth issue of *Australia To-day*, the special number of *The Australian Traveler*. This splendid issue contains 176 pages with cover in colors. An insert between pages 2 and 3 gives reproductions in natural colors of thirty-two typical Australian birds. There are also half-tone plates showing interesting views of various sections of this beautiful country.

It is interesting to note the following which appears in the foreword: This issue may be said to mark the turning of the tide. When our first number appeared seven years ago, Australia was at once the finest and the most neglected field for energetic white settlers in the world. To-day it is still the finest, but it has gradually and surely forged ahead until it stands in the very forefront of those countries toward which the inhabitants of the congested older lands cast longing eyes. During the five years which closed with 1905, Australia, so far from gaining by immigration, had actually lost, on an average, 3,358 a year by emigration. During the six and one-half years following that period, not only was its loss transformed into a gain of 33,307 a year, but the population was actually increased from overseas by 49,109 more newcomers than the whole preceding twenty years had totaled between them.

This issue of *Australia To-day* gives statistics, together with a number of views depicting Australian life, and also the various industries. One can not look through the pages of this interesting paper without being struck with the impression that the country portrayed is surely a paradise.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 51. JULY, 1913. No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 Cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELE, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. GUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed. We can not send copies free to classified advertisers.**

BOOKS.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12-point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body type, and the nearest approximate weight of metal per 1,000 ems, if set by linotype or monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of books, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING — A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ESTIMATE INK CORRECTLY — Send for "Printer's Ink Scale" (chromatic); shows quantity of ink required for jobs, full instructions. Price, 25 cents. W. E. RADTKE, 121 Oklahoma av., Milwaukee, Wis.

INLAND PRINTER, Vols. 8 to 41; half-leather binding; good as new; $1 each. F. AD. GEHRING, 6213 Jefferson, Philadelphia, Pa.

BUSINESS OPPORTUNITIES.

ASTRA ESTABLISHMENTS — Importation-exportation, 82 rue Lafayette, Paris, France. Our house takes charge of the purchasing of all merchandise on commission and at the lowest prices; indicates the best sources for purchasing; procures for agents the representation of commercial firms; examines and finances the launching of good products and the exploitation of new inventions.

LA RECLAME UNIVERSELLE
Advertising Agency and sister house of the "Astra Establishments," 182 rue Lafayette, Paris, France. Studies, advises and places all kinds of advertising in France and abroad; furnishes the addresses of all branches and categories, customers, tradesmen, agents and depositaries (or consignees); organizes the sale of all products in the French and foreign markets; write us at once.

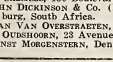
$700 BUYS EXCLUSIVE JOB-PRINTING OFFICE in city of 3,000; 12 towns on branch railroads without printing offices; good place for daily; plant used less than one year; 10 by 15 Challenge Gordon press, 1 H. P. Century motor stapler, numbering machine, cabinets, 50 odd fonts type, dry rack, desk, stone, etc., about $200 paper stock; reason for selling: going South for my health; I must sell this month. AL WEBER, Larned, Kan.

MANAGER of a progressive specialty printing business now owning a part interest desires to interest some one with capital to purchase interest of retiring holder. I invite full investigation into this established and growing business; plant inventories, $60,000; modern in every way. G 356.

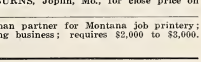
GERMAN INCORPORATED COMPANY takes agency or manufacture of American patented or other machines and apparatus for the European market. DEUTSCHE MASCHINEN & PAPIER INDUSTRIE WERKE, 93-95 Luetzener Strasse, Leipsic, Germany.

FOR SALE — Newspaper plant and equipment; 16-page Goss press, linotypes, type, stereotyping outfit; everything complete and practically new. Address R. E. BURNS, Joplin, Mo., for close price on any part.

WANTED — Printer or pressman partner for Montana job printery; well established and growing business; requires $2,000 to $3,000. G 375.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues

QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.50.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues

VISE GRIP

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc, at trifling cost, with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on name-plate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective purchasers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

FOR SALE — Rebuilt with absolute guarantee: Cottrell 2-Rev., 33 by 46; Whitlock 2-Rev., 39 by 52, 4 roller, front fly; Campbell Pony 2-Rev., 23 by 30, front fly, cylinder trip; Hoe Stop 29 by 42; cutters, 23 to 48; drum cylinders and job presses all sizes; wire stitching, perforating, slitting, scoring, bronzing, punching machines; send for illustrated list. RICHARD PRESTON, 167 E. Oliver, Boston, Mass.

FOR SALE — A 2-revolution Hoe press, ideal for printing newspaper and job work; 1,800 per hour; will print 4 pages seven-col. quarto; is now doing highest grade jobwork; can be seen running; for sale on easy terms to suit purchaser. THE REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

FOR SALE — Sprague round type electric motor, ¾ horse-power, amp. 4.46, volts, 115, with rheostat, good as new. Success wire stitcher, hand power, stitches from spool, capacity 3-16 inch. Both machines at bargain prices. LEWIS C. KING, Richmond, Indiana.

FOR SALE — Bargains; Dexter Press Feeder, $250; Automatic Roller Washer, $200; Stripping Machine, $250; Rotary Card-cutter (new), $500. CHILTON COMPANY, Market and 49th sts., W. Philadelphia, Pa.

LINOTYPE, CANADIAN MODEL No. 3, with extra magazine, two molds, four fonts of two-letter matrices and extra sorts; good condition. IMPERIAL PUBLISHING CO., LTD., Halifax, N. S., Canada.

FOR SALE — Brown book and job folder, almost new, 33 by 45, four right angles and perforators; big bargain, $700; reasonable terms. THE COMMONWEALTH PRESS, 2314 Indiana av., Chicago.

LINOTYPES FOR SALE — 3 Canadian machines; 2 Model 1; 1 Model 3; good condition, all fully equipped with matrices, liners and blades. McALPINE PUB. CO., Halifax, N. S., Canada.

LINO-TYPEWRITER — The typewriter "built like a linotype"; price reasonable; easy terms; agents wanted. BUCKNER LINO-TYPE-WRITER COMPANY (est. 1908), Berkeley, Cal.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 624 Federal st., Chicago.

LINOTYPE MODEL 3; excellent condition, with one extra magazine, two sets of matrices, liners and ejector blades. EDDY-PRESS CORPORATION, Cumberland, Md.

FOR SALE — Two Model 3 Canadian Linotypes, with very complete assortment matrices; plant in excellent condition. BARNES & CO., St. John, N. B., Canada.

LINOTYPE — Model 2, complete with motor, magazine, matrices, liners, and blades. SPRINGFIELD PRINTING & BINDING CO., Springfield, Mass.

FOR SALE — A two-color Huber press, in good condition; sheet size 33 by 51; not a modern press but will do the work, and a bargain. G 899.

LINOTYPE — Model 5, with 5 magazines, 7 sets matrices; good supply of sorts, liners and blades. H. W. KINGSTON CO., St. Paul, Minn.

FOR SALE — One 90 and one No. 3 Miehle press, Dexter folder, etc.; independent press plant. FRANK PIERCE, Seattle, Wash.

FOR SALE — One Canadian Linotype, No. M-3204, in good condition. SYDNEY POST PUBLISHING CO., Sydney, N. S.

FOR SALE — Humana automatic feeder for 10 by 15 Chandler press, used six months; price, $280. G 365.

LINOTYPE FOR SALE — Canadian, Model 1. J. J. HARPELL, Board of Trade bldg., Montreal, Quebec.

LINOTYPE — Model No. 1 with one set of 2-letter matrices. G 343.

LINOTYPE — Model No. 1. Richmond Press, Richmond, Va.

HELP WANTED.

Artists.

ALL-AROUND COMMERCIAL ARTIST for photo retouching, mechanical designing, lettering, figure drawing; consider selling interest; territory unlimited; write now. G 359.

Bookbinders.

WANTED — FOREMAN FOR BINDERY — A man competent in all departments — forwarding, finishing, ruling and loose-leaf work; good pay to the right man; eight-hour shop; good working conditions. G 358.

Compositors.

JOB COMPOSITOR — First-class, German, wanted in the East; must be capable of reading his own German proofs and have some ability for taking charge of composing-room when necessary; a good position for the right man. G 366.

ALL-AROUND PRINTER WANTED in exclusive job shop in city of 7,000; union; $24. KINGSBURY PRINTING CO., Twin Falls, Idaho.

Engravers.

WANTED — Photoengraver, practical in all branches, competent to do all the work in the photoengraving processes from beginning to end, to take full charge of the manufacturing of a profitable old established; unusual opportunity. G 339.

Foremen.

WANTED — Working foreman composing room; must be high-class, rapid compositor and good executive; both these things essential; we want a live one; plant has Miehle and 4 jobbers, union; handling high-grade catalogue, color and miscellaneous job work; middle western city 100,000; position steady; give full particulars. G 107.

Machinists.

WANTED — First-class machinist; one accustomed to bookbinder's trade, capable of making installations and of instructing operators. Give reference, state age and salary. G 347.

Machinists and Operators.

LINOTYPE OPERATOR — Must be thoroughly competent; state experience and wages desired. JOHNSON & HARDIN, Merchants' Building, Cincinnati, Ohio.

Pressmen.

PRESSMEN — Want two or three absolutely high-grade men, experienced on finest quality black and color work; must be men who appreciate the best working conditions, and whose chief aim is to produce a quality above the ordinary; must be employed, have a good record and be able to furnish best of references; union; any reply will be held in strict confidence. G 355.

Proofreaders.

PROOFREADER — To take charge of proofroom; must be experienced on high-grade work; careful reader and competent to check press proofs; this is fine opportunity for reader with exceptional qualifications; wages according to ability; nonunion; best working conditions; replies confidential; give age, experience and salary desired. G 257.

PROOFREADER WANTED — One capable of handling the highest class of catalogue printing; must have a thorough understanding of make-up and make-ready, and be able to O. K. margins and positions; state salary expected. G 307.

Manager and Superintendent.

$5,000 PER YEAR FOR YOU IF YOU CAN FILL THE BILL, if the "conservation of energy" applied over a man the same as it does to natural forces, then there should be work for every man and *the* man for every work; the trouble is *the* man and *the* work get mixed and the consequence is — oh, well, you know. That's our case, *the* job and *the* man haven't yet got together and that is the occasion for this ad. Somewhere there is a man who can fill the position we have to offer with mutual satisfaction and profit to both; that man needs us and we need that man. The position we have to offer him is Manager, the salary is $5,000 per year; the business is that of manufacturing machinery — it has been established over a quarter of a century — employs over 200 men — does a business of a quarter of a million a year — is located in a beautiful New England town within a few minutes of a large city. What we want done — bring an old established business up-to-date in manufacturing methods — inject new ideas in the selling department and bring out the possibilities of the business. To carry to success such a program would seem to require a young man who has had experience in manufacturing, salesmanship and general commercial business, and who is full of confidence, energy and enthusiasm because he has "made good." This is a pretty big bill, but somewhere there is someone who can do it and we expect to get in touch with him; you may not be the man, but you may know him — help us get together. G 357.

Salesmen.

WANTED — CHICAGO DIRECT RESIDENT SALESMAN for the Automatic Folder, a paper-folding machine developed to a high degree of usefulness to mail-order houses, advertisers, binders, printers, etc.; a man acquainted with this business and trade, and must be *right* in all respects; an opportunity for the right man. THE AMERICAN FOLDING MACHINE CO., Warren, Ohio.

SALESMAN — An experienced energetic young man to sell the products of a typefoundry and supply house; give present or last employer; how many years of experience; habits; age; salary, and when open for engagement. Address TYPE, POSTOFFICE BOX 542, PITTSBURGH, PA.

WANTED — A salesman in the Central West having some knowledge of printing and an ability to suggest publicity and selling ideas; the position is one that should appeal to young men and offers every opportunity for the future; references as to habits and experience expected. D 70.

The Trow Press, of New York Wants a Salesman

Back of its Sales Force is the Sales Promotion Department, which conducts an active and systematic publicity campaign, co-operating with those on the actual firing line, and an organization equipped mechanically and efficiently to support their efforts.

A Salesman Is Wanted:

Who *sells* printing, not one who *takes orders* for it.

Who increases the demand for printing and not one who merely supplies the demand.

Who can make himself worth $5,000 to $10,000 or more annually, not one contented with less.

Who does not always need the lowest price to sell, not one who can sell only if the price is right.

Who by force of his personality has won business, friends and success, and not any other.

If you are the man, a conference is solicited.

THE TROW PRESS
201 East 12th Street
New York

WANTED — Resident printing salesman by good house using cost system in thriving Southern city with fine climate; must be experienced in estimating; good presence; a hustler and developer; a fine future for man willing to work and who can deliver the goods. F 38.

WANTED — Solicitors for printers' specialty; liberal commission; choice territory. Apply at once — none but hustlers wanted. G 348.

Superintendents.

SUPERINTENDENT WANTED by modern-equipped printing-plant, located in one of the best cities of the South; splendid opening for a first-class factory superintendent; must thoroughly understand all branches and be especially strong on presswork; exceptional opportunity for one capable of securing best results. G 341.

WANTED — Practical man as superintendent of new plant in Southern States; must be familiar with general printing business; good estimator; familiar with costs, etc.; union. G 338.

COPY.

ECONOMICAL COPY AND ART SERVICE for printers; catalogues, booklets, etc., written and illustrated complete; dummies prepared promptly; strong, convincing copy, superior retouching and designing. PRINTERS' ADVERTISING SERVICE, 624 S. Michigan av., Chicago.

EXCLUSIVE PRINTERS' ADVERTISING SERVICE; five years' demonstrated success; samples free. FRANK ARMSTRONG ADV. CO., Des Moines, Iowa.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

OFFSET PROCESS — School of instruction, practical and correspondence courses; prospectus sent on application. HERMAN GRIESHABER, Newark, N. J.

SITUATIONS WANTED.

Artists.

SITUATION WANTED by first-class designer and all-around commercial artist; fourteen years' experience. N. P. GOERENS, 435 S. Taylor av., Oak Park, Ill.

Bookbinders.

BINDERY FOREMAN — First-class man, A-1 experience throughout the business, wants position. G 165.

Compositors.

COMPOSITOR — Experienced, competent, all-around man, who can make good in any position, wishes to connect with well equipped office or private plant; union, temperate; no objection to good country office; might invest some money in established concern. G 36.

JOB AND AD. MAN seeks position; 11 years' experience; union; married; age 28; strictly sober and reliable; state wages and particulars; will go anywhere. WM. S. LINTO, 4718 Seventy-third st., S. E., Arleta, Portland, Oregon.

COMPOSITOR — First-class job and advertising, 16 years' experience; English and German; wishes position in New York City. G 361.

Superintendents.

MANAGER OR SUPERINTENDENT — Man with years of experience in printing, lithographing, bookbinding, loose-leaf and manifold work desires position with an up-to-date concern; fully competent to figure profitably on any and all classes of work; knows quality and prices of papers and can handle men to get output at the lowest possible cost; at present general superintendent of a medium-sized plant East; best of references. G 344.

Foremen.

WANTED — Position by practical man capable of laying out and executing first-class work; successful experience in handling men; good taste and mechanical ability; familiar with cost system. G 973.

Machinists and Operators.

LINOTYPE MACHINIST-OPERATOR — Ten years' experience on Models 1 to 8, inclusive; can set job and tabular; good speed; clean proofs; sober, reliable; good references; Middle West or South preferred; nonunion. G 352.

LINOTYPE OPERATOR — Good speed, accurate, care for own machine, would like position on daily in small town or weekly where full time is required on machine; South or far West preferred. G 360.

MONOTYPE CASTER-OPERATOR, union, married, sober, desires change; best of references. G 354.

Miscellaneous.

POSITION WANTED — Young man with 10 years' experience in office and factory desires position with large printing concern; is familiar with work of all departments. G 340.

Pressmen.

POSITION WANTED by pressman — cylinder and platen; married and sober; willing to sign up or stick with firm which believes in good presswork; wages not less than $18 per week. A. E. BODELL, Crawfordsville, Ind.

HARRIS PRESSMAN — Experienced on single and S-1-2 color presses; sober, reliable; far West preferred. G 351.

SITUATION WANTED by competent stereotyper and pressmen's helper; results or no deal. G 349.

Proofreaders.

PROOFREADER wants position in Southern New England or Eastern New York; thorough experience, good references. G 353.

PROOFREADER — Reliable; first to final; nonunion. STYLE, 311 E. 50th st., New York.

WANTED TO PURCHASE.

WANTED TO PURCHASE an interest in a weekly paper and job-office in small town in Illinois, 60 to 100 miles from Chicago, in a shop where they would enlarge some for increased business, as the advertiser is a practical man and knows of a class of work that can be had. G 374.

BUSINESS DIRECTORY.

Advertising Blotters.

BLOTTER ADVERTISING is a paying proposition if you put out something attractive, and possessing originality and snap; we furnish a unique three-color cut service and copy for blotters which will bring you business; price, $2 per month; send for samples; a signature cut free with a six months' order. WM. J. PLATT & CO., Bridgeport, Conn. tf

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plates, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-13

Casemaking and Embossing.

SHEPARD, THE H. O., CO., 632 Sherman st., Chicago. Write for estimates. 1-14

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases for job and cylinder presses. 7-13

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE COMPANY, THE, main office, 101-111 Fairmount av., Jersey City; 116 Nassau st., New York; 610 Federal st., Chicago; 3 Pemberton Row, London, E. C., England. Satin-finish plates. 6-14

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-13

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st. 11-13

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-14

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Company, Boston-New York. 2-14

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Embossing Dies.

YOUNG, WM. R., 121-123 N. Sixth st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 7-13

Guaranteed Flat Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed flat gummed papers in the sheet and in the roll. Chicago office, 452 Monadnock bldg. 2-14

Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed noncurling gummed papers in sheets and rolls. 5-14

Hot Die Embossing.

STEARNS, HOWARD & CAMPBELL, 557 W. Monroe st., Chicago. Catalogue covers, labels, show-cards, etc.; engravers and die sinkers. 11-13

Mechanical Engineers.

DEPENDABLE MACHINERY designed to meet your individual requirements. DONALD W. COY, Mechanical Engineer, 524 Manhattan bldg., Chicago, Telephone Harrison 1569.

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, General Offices, 160 Broadway, New York; Credit Books, Reports, Collections. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. 7-13

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-14

Numbering Machines for Printing-presses.

WETTER NUMBERING MACHINE CO., 335 Classon av., Brooklyn, N. Y. Special machines for rotary presses of any make. Prices that talk. 1-14

Paper Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. The Oswego, and Browne & Carver and Ontario — Cutters exclusively. 4-14

Photoengravers.

BLOMGREN BROTHERS & CO., 612 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-13

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-14

WILLIAMS-LLOYD MACHINERY COMPANY, headquarters for photoengravers' supplies. Office and salesrooms, 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Co., Boston-New York. 2-14

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 S. Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 E. Second st., Cincinnati, Ohio. 10-13

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-14

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-14

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago office, 7 S. Dearborn st. 11-13

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, New York. 10-13

Printers' Rollers and Roller Composition.

BINGHAM'S SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburgh; 706 Baltimore av., Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 15-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So. Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 3-14

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.

Allied Firms:

Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.
Bernard Dietz Co., 231-233 Forest st., Baltimore, Md.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-14

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, Chicago. Scientific printing-office equipment. 7-13

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago. Babcock drums, two-revolution and fast news presses; also new and rebuilt. 7-13

Special Machinery.

GEORGE W. SWIFT, JR., designer and manufacturer of special machinery for manufacturing and printing paper goods. BORDEN TOWN, N. J. 8-13

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, $19 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type — and costs no more than papier-maché; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York. 8-13

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburgh, Cleveland, Cincinnati, St. Louis, Chicago, Detroit, Kansas City, Minneapolis, Denver, Dallas, Los Angeles, San Francisco, Portland, Spokane, Vancouver. 8-13

ADVANCE TYPE FOUNDRY — Highest quality type at moderate prices. WIEBKING, HARDING & CO., Props., 1133 Newport av., Chicago.

BARNHART BROTHERS & SPINDLER, Chicago. Type, borders, ornaments, electros, brass rule, galleys, rebuilt machinery. 7-13

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York. 11-13

EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD
Simple, economical, durable

Sheets, 6 x 9 inches. $1.00 a Dozen, postpaid

THE INLAND PRINTER COMPANY
632 Sherman Street, CHICAGO.

Tympan Gauge Square

FOR QUICKLY AND ACCURATELY PLACING THE GAUGE PINS ON A PLATEN PRESS.

Made of transparent celluloid, ruled in picas. Size, 3⅜ x 8¾ inches.

By placing the square over the impression of the job on the tympan in the proper position, and marking with a pencil along the left and lower edges, the gauges can be placed correctly at once. Will save its cost in one day's use.

Twenty-five cents, postpaid to any address.

THE INLAND PRINTER CO.
632 SHERMAN STREET - - - - CHICAGO

BOOM YOUR PRINT-SHOP

—you need to in this day of keen competition. The man who puts new life into his plant with a refreshing shower of publicity literature is strengthening the roots of his business, and making more certain a bountiful yield of new customers. ¶ I energize your business with psychological advertising—break your potential customer's habit of not buying your printing. ¶ Send $1.00 **now** for copy and layout of four original envelope stuffers. Address: Jaques, 1842 Ionia St., Jacksonville, Fla.

JAQUES SERVICE



Durant Job Press Counters

At $5.00 each are the cheapest watch-dogs to guard your profits.

Instantaneous resetting. Black and white enameled figures. Absolute accuracy. Excellent attachments for C. & P. and other presses. AT ALL DEALERS

THE W. N. DURANT CO., Milwaukee, Wis.

Defiance Bond

Manufactured by

Byron Weston Company

DALTON, MASS.

WANNER MACHINERY CO.
A. F. WANNER PROP.

Special Agents SWINK CYLINDER PRESSES

NEW AND REBUILT

PRINTERS' AND BINDERS' MACHINERY EQUIPMENTS

Wanner Machinery Co., 703 S Dearborn St., Chicago

OUR NEW HANDY SPECIMEN BOOK

PREFERRED TYPE-FACES

Shows 58 of the most useful and beautiful faces ever designed—102 different borders—70 initials and ornaments—in fact,
All you need to Know About Type.
Use your copy now and often.

Barnhart Brothers & Spindler

St. Louis, Washington, St. Paul, Atlanta — **168-170-172 W. Monroe St., CHICAGO** — Kansas City, Omaha, Seattle, Dallas
New York

TWENTY-SEVEN YEARS

experience in making BONDS has taught us how to produce them technically and mechanically correct. *Send for particulars. It will pay you.*

ALBERT B. KING & CO., Inc., *Dept. P. C.*
Bond and Certificate Specialists **206 Broadway, New York, N. Y.**
New York Depot for Goes Lithographing Company, of Chicago, Ill.

Rebuilt Printers' Machinery

GUARANTEED EQUAL TO NEW

Largest stock of cylinder and job presses. Linotype and Monotype machines ready for immediate delivery.

Modern plants bought for cash

RICH & McLEAN, **51 Cliff Street, NEW YORK, N. Y.**

THE FEDERATION TRADE PRESS ASSOCIATIONS UNITED STATES

Business Promotion Through Trade Press Efficiency

is to be the keynote of the most notable gathering of technical, class and trade journal editors and publishers ever held in America. No live manufacturer, sales manager, advertising man, trade paper editor or publisher can afford to overlook the

Eighth Annual Convention of the Federation of Trade Press Associations in the United States at the Hotel Astor, New York, Sept. 18, 19, 20, 1913

Two sessions will be held daily. There will be editorial, circulation, advertising and publishing symposiums under competent leaders. Many of the leading editors, business managers, buyers and sellers of advertising, and authorities on modern merchandising methods will take part. On Friday afternoon, September 19, there will be a mass-meeting with addresses by representative business and professional men, on subjects of timely interest to editors, publishers and advertisers. Distinguished guests and worth-while speakers will be at the annual banquet, which will be made a memorable social occasion. No matter what may be your connection with the trade journal field, if you are interested in the idea of business promotion through trade press efficiency, if you believe in business papers for business men, you will be welcome at all sessions.

Full information may be obtained from

The Committee of Arrangements

WM. H. UKERS, Chairman, 79 Wall Street, New York

The Federation of Trade Press Associations in the United States

President H. M. Swetland, New York — Secy.-Treas. Edwin C. Johnston, New York — Vice-President E. C. Hole, Chicago

The **Universal Wire Loop**

Quick Stringing Saves Time. Universal Loop Adjustable from ⅛ to ⅞ of an inch.

Is the cheapest and best device for "Stringing" Catalogues, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out!

Let us send sample and quote you prices.





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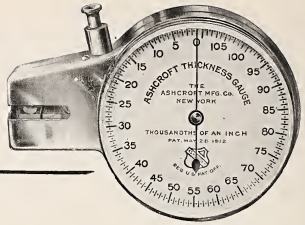
This cut illustrates one of the various sizes of hangers for books ¾ to 2 inches in thickness.

Wire Loop Mfg. Co.
(Successors to Universal Wire Loop Co.)
75 Shelby St., Detroit, Mich.

The Ashcroft Thickness Gauge

The Ashcroft Thickness Gauge Price $10.00
($12.00 in Canada)

Calf Skin Case 50c. **(75c in Canada)**



THE Ashcroft Thickness Gauge is held in the hand, and material to be measured is inserted in the jaws, which are opened by pressing the push-button with the finger.

When pressure on push-button is released, the jaws automatically close, and the thickness of the material is indicated on the dial. The white enamel dial is easily read.

The Ashcroft Thickness Gauge has no sliding parts, the movement being mounted on steel pivots. Friction and wear are thus reduced to a minimum.

This Gauge is a vast improvement over the spindle micrometer caliper, where the thickness is read from a sleeve or vernier, because it is much quicker to operate and easier to read.

PAPER to be tested is inserted in the clamp of The Ashcroft Paper Tester and secured by turning knurled disc to the right. This clamp is so constructed that very small samples of paper, such as are often attached to a letter, may be tested.

The bursting of the paper is accomplished by means of a metal plunger, the top of which is not crowned as in other paper testers using metal plungers, but is cupped out, so that the paper is really broken over a ring about one-quarter inch diameter, which prevents the paper stretching to an appreciable extent while being tested.

The indicating hand starts to circle dial the moment the paper is imposed on the plunger, and stops the instant the paper breaks. It shows the bursting strength of the paper in pounds per square inch.

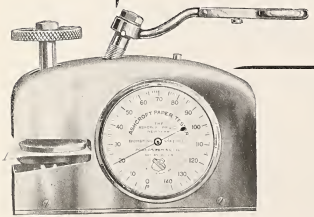
The Ashcroft Paper Tester is made in two different styles, one for 20 lbs. maximum capacity and the other for 140 lbs. maximum capacity. The former is designed for thin or weak paper, the latter for anything in the way of paper that is commonly used.

THE ASHCROFT MFG. CO.

85-87-89 LIBERTY ST. NEW YORK
111-113-115 N. CANAL ST., CHICAGO

Canadian Sales Agent, G. B. LEGGE,
155 KING ST. EAST, TORONTO, ONT.

A. STORRS & BEMENT CO.,
138-150 FEDERAL ST., BOSTON, MASS.



The Ashcroft Paper Tester

Price of either 20 lb. or 140 lb. Tester $20.00 net
($25.00 net in Canada)

Calf Skin Case $1.00 Extra. **($1.25 in Canada)**

Through This Guide You Can Look for the Success of Every Booklet

In our new specimen book, "The Paper Buyer's Guide," you will find a selection of papers best adapted to the production of successful printing jobs of every description. They are the

Warren Standard Book Papers

and have been selected to fill every requirement in booklet printing. You need not go outside of this Guide for any stock you need to make a successful booklet job. Using this Guide is the easiest, safest and best way to choose the right paper.

In the section devoted to *Cameo Paper* you will see why we say that no other stock can produce the beautiful results obtainable with Cameo. Its lusterless, velvety surface gives a depth and richness to half-tones comparable with photogravures. An all-type page printed on Cameo is exceptionally attractive and restful to the eye. Cameo booklets are successful booklets.

Send for "The Paper Buyer's Guide"

and profit by the many suggestions on color and type effects you will find on its pages. It will aid you, too, in the selection of the proper paper for every booklet ordered.

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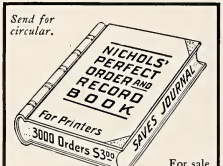
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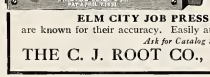
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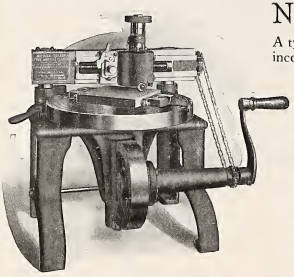
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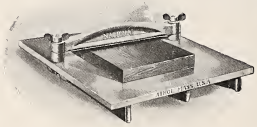


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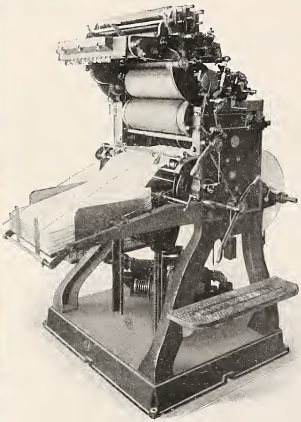
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¶ Think ahead—make the boys feel they are prepared for any emergency while the "boss" is away.

¶ Bond papers, envelopes, cut cards, a small stock of bristols and some

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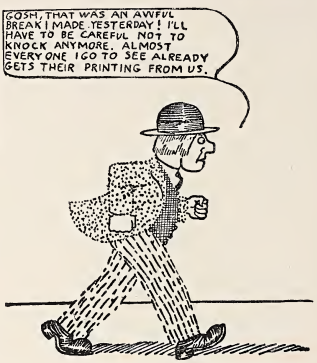
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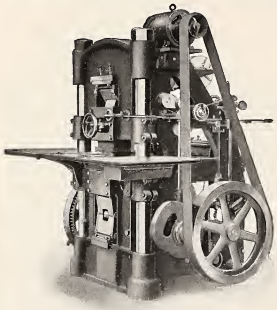
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No. 1—It would have helped Butch if he knew a little more about printing.

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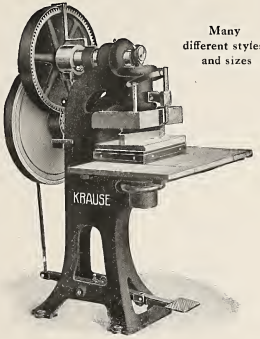
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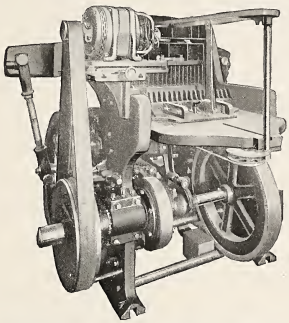
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Consult Our Experts Without Obligation

Write for Descriptive Pamphlet No. 2454

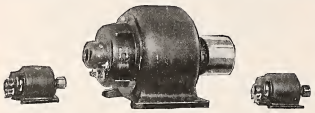
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It will cost you nothing to have expert advice on the best electrical equipment for your particular requirements.

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WHEN REGISTERING PLATES

ON

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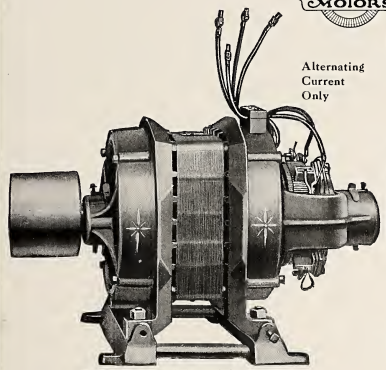
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THIRD AND LOCK, CINCINNATI

A Real Cylinder Press Motor Built for Cylinder Presses

As Announced Last Month We Have Added to Our Line of

KIMBLE MOTORS



Alternating Current Only

Fig. 1. The New Kimble Cylinder Press Motor

a new Variable Speed, Single Phase, Alternating Current Cylinder Press Motor, which is averaging

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and is increasing press output 10% to 20% a day.

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Cutting Press Speed Cuts Current Cost Correspondingly

With all other variable speed, alternating current motors, you pay for maximum speed every minute the press is running, no matter how slow its speed.

As press speed, day in and day out, will average about 65% of maximum, you save the difference, or 35% of your power bill.

Another saving which your central station man will appreciate is the fact that this new motor will start a press on 29% of the full load meter reading, while most motors require from 100 to 300% of the full running current to start.



Fig. 2.

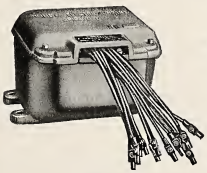


Fig. 3.

Auto Transformer Controller

It has been the custom of printers on alternating current circuits to install motor generator sets. The purpose of these motor generator sets is to convert alternating current into direct current by driving a direct current generator with an alternating current motor.

That faulty system not only wastes a lot of power, but its cost of installation is burdensome.

It also has this disadvantage: the whole motor generator set must be run, no matter whether only 10% of your pressroom equipment is running; and furthermore, if anything goes wrong with the motor generator set, the whole plant is out of commission.

A separate Kimble Variable Speed Alternating Current Motor for each press and our new Auto Transformer Controller for each motor make a perfect power equipment for the modern cylinder press.

And wherever this Kimble system goes it supplants every other form of power for every printer who studies into efficiencies and figures costs.

When you send for our catalogue, give us a list of your presses by make and number, and let us figure out the cost of a complete plant equipment.

Show this advertisement to the manager of your central station. If he has not learned of this new motor, refer him to us.

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When the Envelope Question Looms Large

SIZE, shape, paper-stock! Weight, strength, appearance! How to wed economy to quality! Isn't it about time that you shoved off these constantly recurring envelope puzzles to the shoulders of a factory that is *anxious* to give you a real service in short cuts and economies?

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Western States Envelope Company

Independent Manufacturers of "Sure Stick" Envelopes for Printers and Lithographers

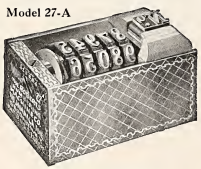
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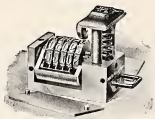
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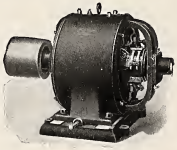
No Screws

To Number Either Forward or Backward



View showing parts detached for cleaning

Triumph Motors



¶ Five thousand printers in this country keep our "Printers' Guide" on their desks and use it. Every day we have many inquiries and orders for motors for driving printing-presses and have specialized on this work for 15 years. Try us the next time you need a motor.

We guarantee satisfaction.

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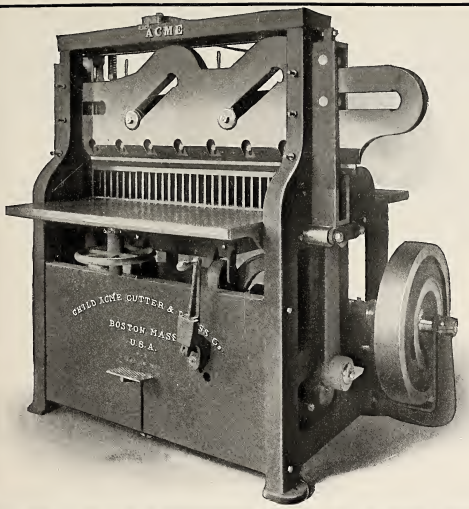
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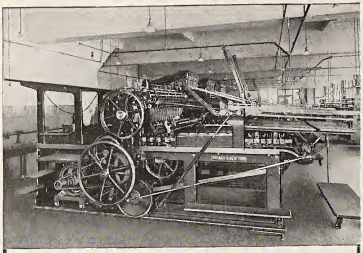
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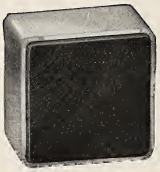


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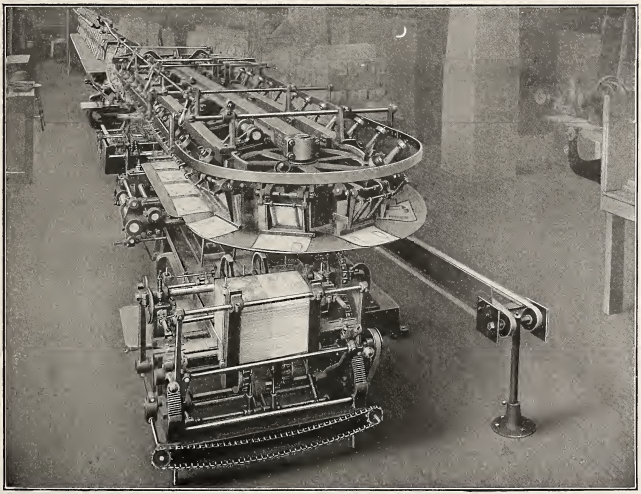
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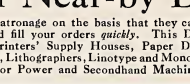
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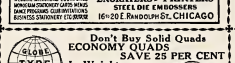
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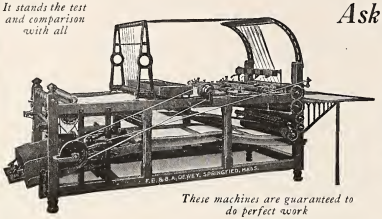
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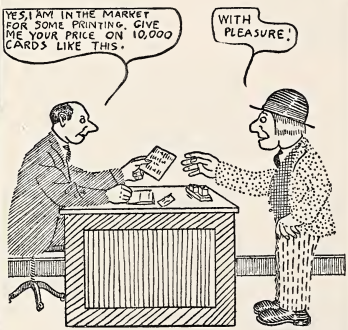
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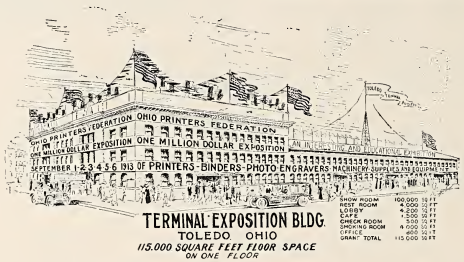
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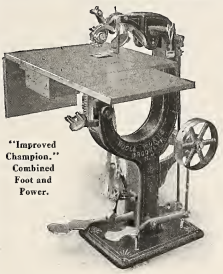
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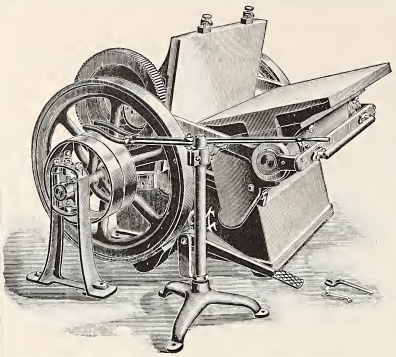
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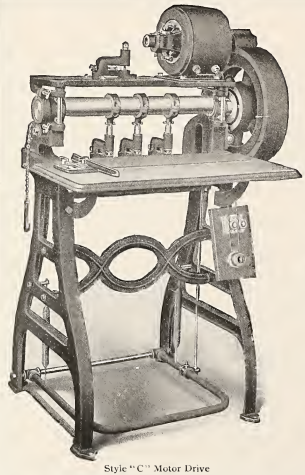
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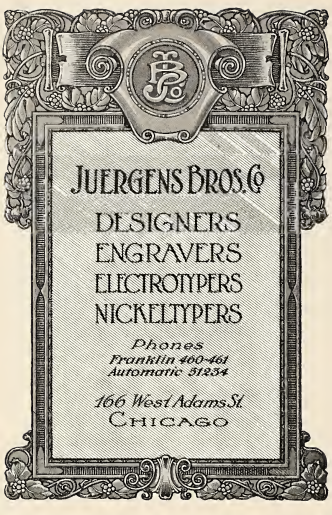
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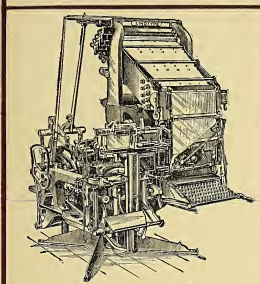
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Quick-Change Model 9
Four-Magazine Linotype

Proved that he believed in progress and efficiency when he installed in the

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MONTGOMERY, ALA.

THE FIRST MODEL 9 LINOTYPE

to go into a job printing office in the South.

Read what he says about it now:

Mergenthaler Linotype Co. Montgomery, Ala., May 15, 1913

We take pleasure in advising you that the Model 9, four-magazine Linotype, which was added to our equipment in December last, has fully justified our selection of this type of machine. It not only gives us a wide range of type faces (6, 8, 10 and 11 point, two-letter, eight faces) and four different slugs, all at the operator's instant command, enabling us to machine-set a large majority of jobwork that was formerly hand-set, in from one-half to one-fourth the usual time, but the machine itself is so thoroughly accessible, and falls so far short of being as complicated as we anticipated, that we soon dispensed with the services of a regular machinist and again adopted our old plan of each operator taking care of his own machine.

The Model 9 has been (and now is) running nine hours a day without a single interruption, and has cost just 20 cents for repairs during its six months of service. It requires very little more attention than should be given a Model 5 single-magazine machine.

Our records show that in addition to the instant use of any one of eight different faces of type we are getting practically the same amount of type (in ems) as we get from our Model 5 machine.

The Model 9 is an ideal composing machine for the book, job and ad. department of the modern printing-plant, and in conjunction with our Models 1 and 5 enables us to handle expeditiously anything that can be set on a Linotype.

Yours truly, THE BROWN PRINTING CO.
J. H. CRENSHAW, President.

The Multiple Linotype Way Is the Modern Way

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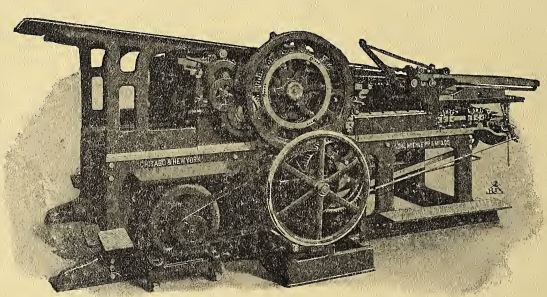
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The Inland Printer

August 1913

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Constructive policies for the efficiency,
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Of High-Grade Printing.
We request you to write at once
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All of our ULLMANINES, and
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Are generally used
Without slip-sheeting.
In addition, their perfect working qualities
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Make these lines, irrespective of better results,
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versus

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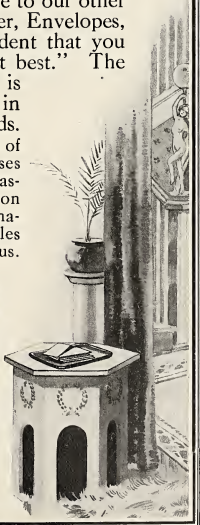
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We have given the same careful, analytical study to the perfection of our Cardboard and Bristol lines that we have to our other renowned lines of Book, Cover and Writing Paper, Envelopes, etc., hence you can send your orders to us, confident that you will get precisely what you want, not the "next best." The great range of uses for which this class of stock is made, necessitates carrying a large assortment in white and colored, plain, coated and pasted boards. Our line offers you the advantage of a complete scale of prices, covering qualities adaptable to the various purposes for which stock of this description is used. The most fastidious buyer can be thoroughly satisfied by any selection he may make, and this without having to stretch his imagination. It would save time, money and worry to get our samples and prices when in the market and entrust your orders to us.



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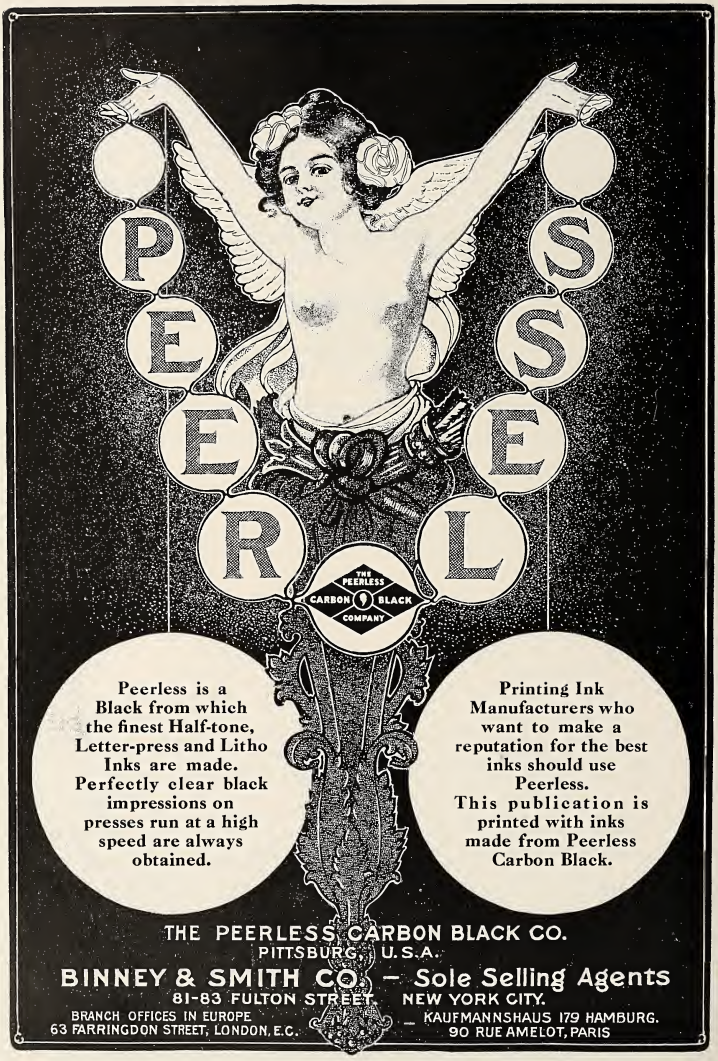
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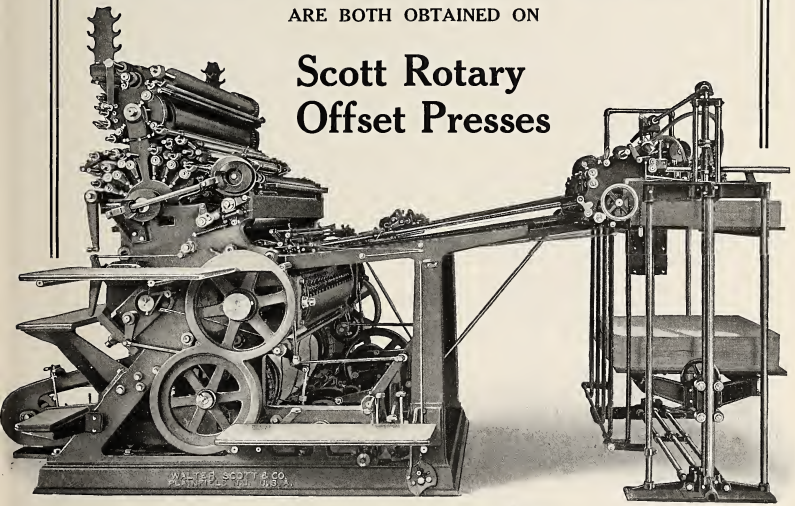
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IT IS NOT A QUESTION

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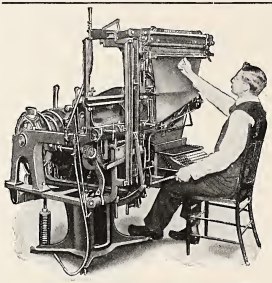
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THE LINOGRAPH

PRICE, $1,800.00

THE ACME OF SIMPLICITY AND EFFICIENCY



No time wasted going around the machine.

¶ No other linecasting machine combines all the advantages embodied in the LINOGRAPH. The arrangement is such that greater production is the inevitable result.

¶ Modern methods all lead toward eliminating unnecessary motions, simplicity of mechanism and efficiency.

¶ The LINOGRAPH operator is not called upon to go around the machine and climb a step to attend the distributor, but can see the distribution from his chair.

¶ It is no hardship to change magazine, for it is of so convenient size, and is located so easily and absolutely, that any one can do it in from 10 to 15 seconds.

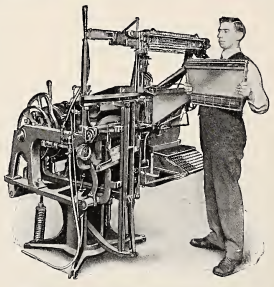
¶ The LINOGRAPH magazine is small and compact, but the supply of matrices is as great and greater than in other linecasting machines. There are 24 of each of the most frequently used characters, and keyboard troubles are a thing of the past.

¶ The LINOGRAPH is built on honor by modern methods, with two objects in view—easy operation and greater returns on the investment.

¶ These two results should determine which machine you buy, and the least you can do before placing an order is to investigate the LINOGRAPH.

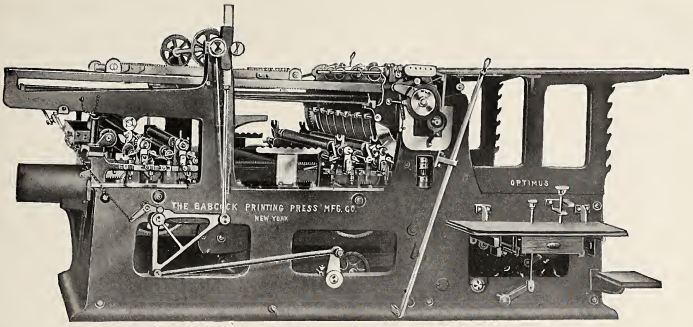
¶ The price, too, is worth considering.

¶ Write for catalog.



Magazine change can be made in ten seconds.

THE LINOGRAPH COMPANY, Davenport, Iowa



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The Babcock Optimus

The Babcock Optimus

Can any stronger assurance be given a buyer than that the machine he is considering has never failed under any conditions in twenty years or more?

The confidence born of trial makes us prefer to install the Optimus where difficult work demands exceptional press qualities; where others have left something to be desired.

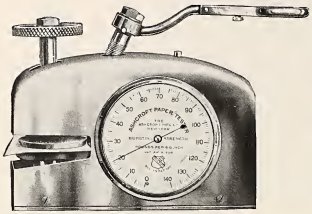
Our contract guarantees that it possesses as high speed and will do as good work as any like press. But this adds nothing to the force of the first paragraph above nor to that of the one below:

The Optimus has been substituted for every other similar press to get better results.

The Babcock Optimus

SET IN AUTHORS ROMAN

HOW DO YOU TEST THE STRENGTH OF YOUR PAPER?



Ashcroft Paper Tester

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BLACK MOROCCO CASE, $1.00 EXTRA

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By the inspectional method? Eye and finger testing? Looking and tearing? These methods are inaccurate, unreliable and expensive. You can guess at the strength of a piece of paper. You may be able to compare two or more samples and judge which is the strongest, but it is hardly possible for any one to tell exactly the actual strength of the different samples without the aid of an accurate paper tester.

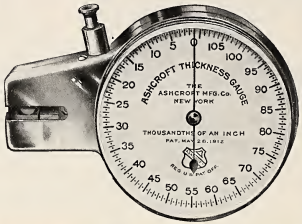
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All real testing is based on results which are shown in figures. It should be the same in papers and it is when the Ashcroft Paper Tester is used.

The Ashcroft Paper Tester is so constructed that, once set, it is practically impossible for it to change in calibration. It is calibrated by dead weight —thus, should you use two or more Ashcroft Paper Testers, you can feel confident that all are absolutely accurate at all times, and that other Ashcroft Paper Testers in use will match yours.

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PRICE, $10.00

BLACK MOROCCO CASE, 50 CENTS EXTRA

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A certificate of guarantee, reading as follows, is sent with each tester.

No. 282 DATE OF PURCHASE .....

GUARANTEE

The Ashcroft Paper Tester is guaranteed against defects in workmanship and material and to remain accurate for one year from date of purchase. The purchase date of this instrument is stamped in upper right-hand corner of this guarantee.

This Company will replace any parts showing the above defects during the above period, or will correct any inaccuracies which are proven to exist in this instrument during the yearly period as above, provided that the demand for replacement of parts or for adjustment is accompanied by this guarantee.

This guarantee does not cover breakage of glass or other damages such as would be caused by dropping the instrument or by misuse or abuse of any character.

The Ashcroft Manufacturing Co.

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TYPE F

Will enable you to pick up a letter-head or a sample of bond paper and instantly tell whether it is 13, 16, 20 or 24 lbs. basis to the ream, size 17x22 inches.

Will enable you to instantly determine the ply of cardboard, number of boxboard, the comparative thickness of envelopes, cover paper, etc.

Will enable you to instantly approximate the basis weight of coated book paper, etc.

It is practically indispensable once you have learned how to properly use it, and is a positive time-saver.

Write for full particulars and interesting literature.

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Old Hampshire Bond

will cost your customer a trifle more, but it is worth it to him a dozen times over. Tell him so.

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The only Papermakers in the world making
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Not the largest, but the cleanest,
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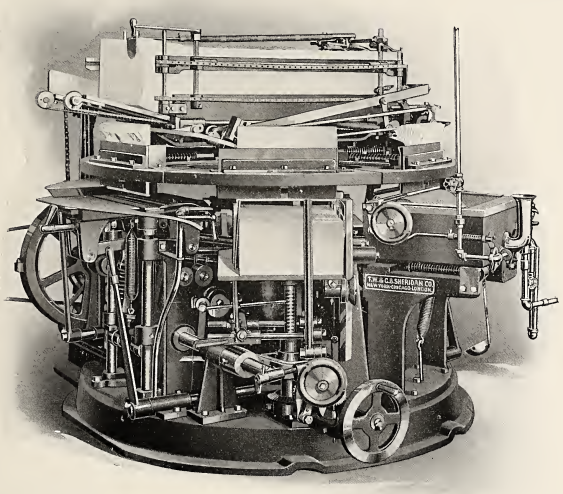
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An output of 40 books per minute is easily obtained, the quality of work being far better than can be done by hand.

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The 16½-inch circular coverer has an unusually large range of sizes, covering books from 7½ in. x 5 in. up to 16½ in. x 11½ in., and from ¼ in. to 1½ in. in thickness.

Price, $4,500.

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Price, $3,500.

Write to-day for catalogue on Sheridan " Perfect Binders," coverers and gathering machines.

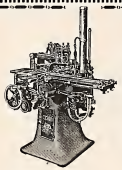
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*Harper & Brothers	New York, N. Y.	2	4
*Thos. P. Henry Lino. Co.	Detroit, Mich.	2	4
*Cargill Company	Grand Rapids, Mich.	2	..
*News-Leader	Richmond, Va.	1	11
Curtis Pub. Co.	Philadelphia, Pa.	2	6
Thomson Printing Co.	Philadelphia, Pa.	1	..
Westcott & Thomson	Philadelphia, Pa.	1	5
Isaac H. Blanchard Co.	New York, N. Y.	1	2
Andrew H. Kellogg Co.	New York, N. Y.	3	3
New York Mono. Comp. Co.	New York, N. Y.	1	4
Boston News Bureau	Boston, Mass.	1	4
Ashland Press	Ashland, Ohio	1	1
Brandow Ptg. Co.	Albany, N. Y.	2	5
East St. Louis Pub. Co.	East St. Louis, Ill.	1	1
Out West Ptg. & Stat'y Co.	Colorado Springs, Colo.	1	1
Montclair Herald	Montclair, N. J.	1	2
Birmingham News	Birmingham, Ala.	1	..
Republic Bank Note Co.	Pittsburg, Pa.	1	1
Wynkoop-Hallenbeck-Crawford Co.	Lansing, Mich.	4	4
C. E. Carlstrom	Lorain, Ohio	1	1
Randall & Co.	St. Paul, Minn.	1	1
Younger Printing Co.	St. Louis, Mo.	1	2
R. G. McLean, Ltd.	Toronto, Canada	1	3
Willson Stat'y Co.	Winnipeg, Canada	1	1
E. C. McCullough & Co.	Manila, P. I.	3	3
Nassau Guardian	Nassau, Bahamas	1	1
Philadelphia Record	Philadelphia, Pa.	3	.
Lynchburg Ptg. Co.	Lynchburg, Va.	1	..
Free Press Ptg. Co.	Burlington, Vt.	1	..
John A. Phillips	New York, N. Y.	1	..
G. Schirmer	New York, N. Y.	1	..
John Kiernan	Chelsea, Mass.	2	..
Sendker Ptg. Works, Ltd.	New Orleans, La.	1	..
Mobile Register	Mobile, Ala.	1	..
Lane Press	Burlington, Vt.	1	..
Atlantis Press	Cambridge, Mass.	1	..
Empire Publishing Co.	Billings, Mont	1	..
Exline-Reimers Co.	Fort Worth, Texas	1	..
Monitor & Statesman Co.	Concord, N. H.	1	..
Reading Printing Co.	Reading, Pa.	1	..
Wood Brothers Co.	Dallas, Texas	1	..
Austin Daily Tribune	Austin, Texas	1	..
R. S. Peck & Co.	Hartford, Conn.	1	..
El Mundo	Havana, Cuba	1	..
English Shipments		24	..

*This order replaces another kind of composing machine

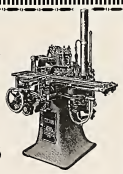
"Machines are Known by the Companies that Keep Them"

(Read Mr. Passano's article on Scientific Measurement, page 595, July "Inland Printer"; also Mr. Wisotzkey's article on Scientific Make-up in July "Monotype.")

Set in Monotype Series Nos. 158J and 36A and Monotype Borders Nos. 88 and 139



Type on the Galley
Plus
Type in the Cases



Means low cost of correction. Why pay a man and a machine to do something that can be done cheaper and quicker by the man alone?

The Monotype is the most flexible composing machine. It adapts itself to the job in hand—straight matter, tabular matter; no difference, no change, no special attachments—just go ahead.

Because corrections are made at the case, the machine is always producing copy. There are no delays, no irritating waits for machine changes, no presses standing idle for press corrections.

Type in the cases—the choice of more than 1050 fonts—is a by-product of the Monotype. No copy, no matter; make type. This means the Monotype returns to its owner more productive hours than any other composing machine he can buy. It means efficiency in the hand department, because type is the compositor's tools. In the Monotype office there is no lost time hunting for tools with which to work. The compositor keeps busy on the job for which he is paid—getting work *on* the stone. He does not waste time getting material *off* the stone.

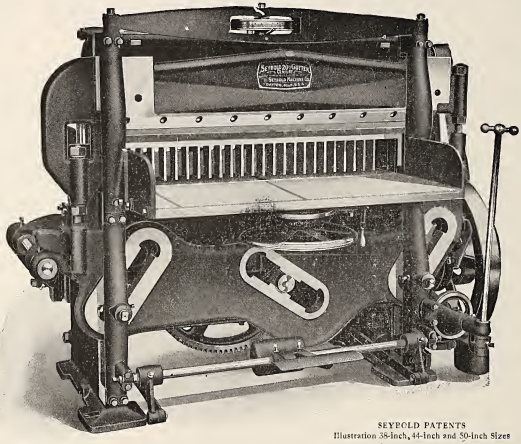
You ought to have our new Specimen Book. It will cost you one cent for a postal card and one minute to say "Send It"

Lanston Monotype Machine Company
Philadelphia

New York, World Building
Boston, Wentworth Building
Chicago, Rand-McNally Building
Pacific Coast, 588 Sixty-third St., Oakland, Cal.
Toronto, Lumsden Building
Cuba, the West Indies and Mexico, A. T. L. Nussa, Teniente Rey No. 55, Havana

Set in Monotype Series Nos. 153J and 36A and Monotype Borders Nos. 88 and 139

The Seybold 20th Century Automatic Cutting Machine



SEYBOLD PATENTS
Illustration 38-Inch, 44-Inch and 50-Inch Sizes

THE SEYBOLD 20TH CENTURY CUTTING MACHINE REPRESENTS:

Highest Efficiency—Greatest Dependability—Lowest Cost of Maintenance

SEVERAL of the many original features of construction and equipment are: **A high-speed chain-driven back gauge** (on smaller sizes). ¶ **An automatic clamp with power applied at both ends**—guaranteeing uniform pressure through its entire surface. ¶ **Down and shear cutting strains** come directly **underneath the table** at the strongest point of the machine, affording absolute rigidity and avoiding entirely vibration to the knife—resulting in smooth and even cutting. ¶ **Patented safety locking device** which, in addition to a very efficient automatic brake, **doubly** insures the knife remaining up after the clutch has been released, thus minimizing danger of accident to the operator.

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

Embracing—Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U. S. A.

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AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.
The Barnhart Type Foundry Co., 1102 Commerce St., Dallas, Tex.


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BLACK INK
SPEEDLIMIT BLACK INK
PERMITS OF
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PRINTING AND BINDING
ALL THE SAME DAY
EQUALLY GOOD
FOR HALF TONE WORK
WHEN SPEED IS NOT REQUIRED.
THE
QUEEN CITY PRINTING INK Co
CINCINNATI
BOSTON
PHILADELPHIA
ROCHESTER
DETROIT
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The Finisher



Concentrating on Color Electrotyping

ROYAL SKILL in making Color-plate Electrotypes is the result of specialization on one grade—one kind of work. Take the Curtis Publications for instance—the covers of which are printed from Royal Duplicuts. These set a standard which never varies.

What better move could you make than to have your Color Electrotyping pass through the same hands? We say "color" because the making of color plates is much more than a matter of modern machinery—good tools must be intelligently handled, and skilled workmanship after all is the factor which produces the 100% perfect Color Plate Reproduction.

We know it's an effort to give new instructions—to change from old habits to new, but once you've made the initial move—joined the Royal Family—your Electrotyping will have gained the difference between the Royal Standard and what you are now using on the "good enough" basis.

Read the Royal Address to Your Stenographer

ROYAL ELECTROTYPE CO.

616 SANSOM STREET, PHILADELPHIA

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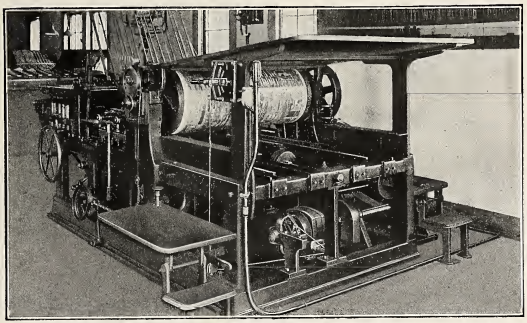
SPRAGUE ELECTRIC

VARIABLE SPEED

SINGLE-PHASE ALTERNATING CURRENT MOTORS

FOR

PRINTING MACHINERY



Alternating Current Single-phase Motor on Cottrell Press

ANNOUNCEMENT

After exhaustive tests in actual printing service, the Sprague Electric Works introduces to the printing trade the

Type R-I Variable Speed Single-phase Brush Shifting Motor

This is a new motor developed by the leading experts on motor drive, especially for printing-press service.

This motor is built in nine different sizes, from ¼ to 15 h. p., for application to all types and sizes of job, cylinder and small rotary presses.

The characteristics of this motor, which make it especially suited for printing-press service, are:

POSITIVE AND FLEXIBLE SPEED CONTROL. A speed range from one-half to full speed is obtained through a very large number of steps.

SIMPLICITY OF CONTROL. The speed control is obtained by simply shifting the motor brushes by means of a flexible steel cable carried up to a conveniently mounted handle secured to a slate base with notched rack for graduating the movement of the handle throughout the speed range. All complicated wiring is eliminated, and the control connections are rugged mechanically, and can not get out of order. ONLY TWO WIRES RUN TO THE MOTOR. No resistances whatever are employed.

EFFICIENCY. This motor operates at high efficiency not only at the point of maximum speed, but at any point throughout the range of speed control. There is no current wasted in the resistances. The motor operates with less expenditure for current than any other alternating-current motor.

The motor can be mounted on the floor or on the machine which it is to drive. The control can be brought to any location on the machine which may be most convenient to the operator.

The motor is of the compensated type, and differs from other types of single-phase variable speed motors in that there is no sparking at the commutator.

The motor operates at approximately 100% power factor, so that excessive size of wires are not required, and the motor is started with the least possible disturbance to the electric system to which it is connected, thus making it especially suitable for installation in lighting circuits.

The motor is of the limited speed type, and differs from other types of variable speed single-phase motors in that it will not "run away" if the load should be removed, or the belt thrown off.

Write for Descriptive Pamphlet No. 2454

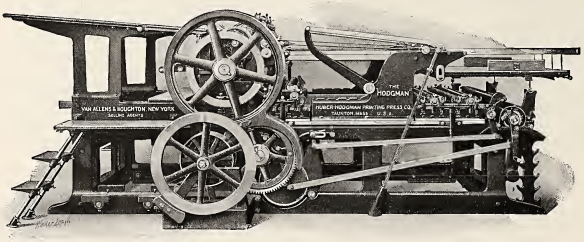
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OF GENERAL ELECTRIC COMPANY

MAIN OFFICES: 527-531 WEST 34TH STREET, NEW YORK, N. Y.

Branch Offices in Principal Cities

The Hodgman



EVERY industrial man knows that manufacturing economy is the real source of profit these days. Minimum operating cost with maximum efficiency per operative, per machine, is the basis of industrial supremacy to-day.

The dominant note of successful competition in the printing business is sounded in the productive efficiency of your plant and a minimum maintenance outlay.

You get every unit of power from The Hodgman, at much less cost than from any other press on the market, and the prolonged life of the machine, with the economy in rollers and other features, is a big saving which cuts a large item from the expense column year after year.

The Huber-Hodgman Printing Press Co.

Represented direct by
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Metropolitan Life Building

Factory: Taunton, Mass. **NEW YORK**

TRADE MARK "Micro-Ground." COES

ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

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WORCESTER, MASSACHUSETTS.

New York Office — W. E. ROBBINS, 29 Murray St.
Phone, 6866 Barclay

TORONTO TYPE FOUNDRY COMPANY, Toronto, Montreal, Winnipeg, Calgary and Regina
Sole Agents for Canada

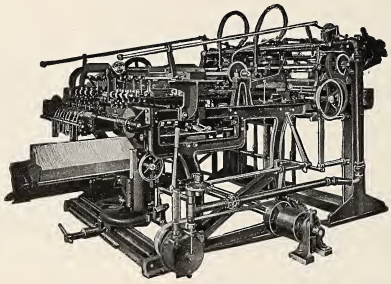
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First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	since 1830

COES is Always Best!

TRADE MARK "Micro-Ground." COES

THE CHAMBERS
Paper Folding Machines



No. 440 Drop-Roll Jobber has range from 35 x 48 to 14 x 21 inches.

Delivers five different styles of fold. Has gear-driven head perforators. Equipped with combing-wheel automatic feeder or with hand-feed table.

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Chicago Office: 549 West Washington Boulevard

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For Illustration Printing Install

The Mechanical Chalk Relief Overlay Process

and Progress

All other overlay methods are antiquated and by *far* inferior.
Our licensees discarded such.
For samples of the *only* perfect overlay address:

WATZELHAN & SPEYER

183 William Street, New York

Typesetting Machine Engineers' Journal

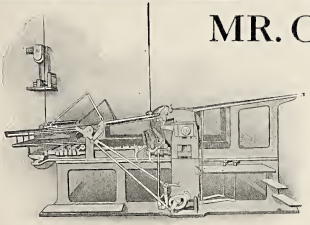
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A monthly magazine devoted to composing-room machinery, edited and published by practical machinists.

Complete patent records of inventions applicable to typesetting and typecasting machinery in all countries—a feature.

$1.00 A YEAR

"U. P. M." THE TRADE-MARK OF QUALITY



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"We have been using the

Chapman Electric Neutralizer

for a number of years and have tried out almost everything that has been brought out before and since its advent, but nothing seems to fill the bill for the elimination of static electricity so well as your apparatus."

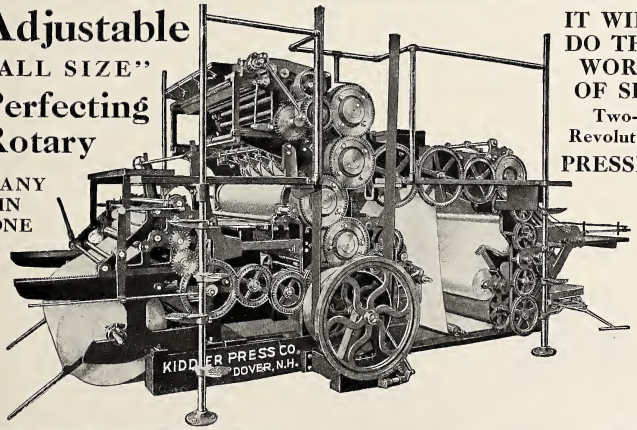
WE ALSO OFFER THE
U. P. M. VACUUM BRONZER
Only Bronzer on which large sheets can be bronzed successfully

WE ALSO OFFER THE
U. P. M. AUTOMATIC CONTINUOUS PILE FEEDER
Simple and Effective

SOLE SELLING AGENTS
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Adjustable
"ALL SIZE"
Perfecting Rotary
MANY IN ONE

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REPRESENTED IN ALL PRINCIPAL COUNTRIES OF THE WORLD.



A PRINTER'S COST SYSTEM

which depends upon stamped records of time-of-day is a back number. It is at least 40 years behind the times.

The time-of-day a man starts a job must be subtracted from the time-of-day he stops before the records have any value for cost accounting or for pay-rolls, and then many mistakes are made in subtraction.

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prints *Elapsed Time*—actual working time—impossible for it to make a mistake.

Our booklet, "Accurate Cost Records," tells how the Calculagraph is used in hundreds of printing-plants. The booklet is free—ask for it.

Calculagraph Company 1460 Jewelers' Building New York City

The Monitor System



of

Automatic Control
Absolutely Safeguards
the
Operator
the
Press and the Motor

¶ The operation of presses equipped with Monitor Controllers is reduced to the utmost simplicity. There is no rheostat juggling to go through, the fuses can not blow out, the rheostat can not overheat.

¶ The machines can be started only under the proper conditions, and a mere pressure of a button is sufficient.

Write for Bulletin No. 21

Monitor Controller Company
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2123

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Electrotypes
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Stereotypes

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IT ENABLES the eye to see better and to work with less fatigue than any other light.

Underground pressrooms, depending entirely upon Cooper Hewitt light, work at daylight efficiency twenty-four hours a day.

Wherever it is used—in pressroom, composing-room or bindery—it means better work, faster work, more accurate work.

Send for Bulletin No. 937, "Better Than Daylight." It is good reading.

Cooper Hewitt Electric Company
8th and Grand Sts., Hoboken, N. J.

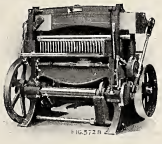
OSWEGO

YOU GO

(If You Are Wise)

For Your Eyes: to an Oculist. *For Law:* to a Lawyer

For Cutting Machines: to a Specialist



Oswego Auto



Oswego Semi-Auto



Oswego Lever



Oswego Power

CONCENTRATION

on a single line secures you the most expert and efficient service. Oswego service is highly specialized cutting machine service. Oswego and Brown & Carver cutting machine service has nearly half a century's experience perfecting it. It will be a pleasure to build for you an OSWEGO machine, adapted to your exact needs, which will increase your profits.

OSWEGO MACHINE WORKS

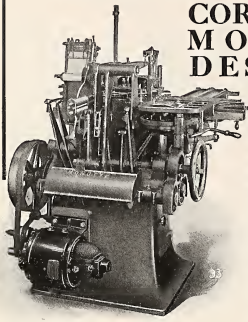
NIEL GRAY, Jr., Proprietor

OSWEGO, N. Y., U. S. A.

Cutting Machines Exclusively

Ninety Sizes and Styles, 16-inch to 84-inch

Robbins & Myers Motors



CORRECT MOTOR DESIGN

A powerful manufacturing organization specializing on small and moderate size motors, long experience in the choice of motor and controller for each particular kind of machine — these form the basis for the splendid service we are able to offer the printing trade. Forget the cost of power and of the installation; consider the increase in your output only.

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The World's Standard *Three and Four Color Process Inks*. Gold Ink worthy of the name.

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Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

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American Model 31—6 Wheels, $6.00

Steel Throughout

Every machine thoroughly tested in a printing-press and guaranteed

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Impression of Figures

Lowest Price

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5 Wheels **$5.00** Fully Guaranteed

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D. H. R. STEEL DIE STAMPING INKS AND VARNISH

As a suggestion, a trial of D. H. R. Poinsettia Red; Holly Green, No. 322; Lenox Red, No. 308; Italian Green, No. 313; Royal Purple, No. 304; S. F. White, No. 500; Keystone Red, No. 4; Wisteria, No. 323, would help you in deciding that D. H. R. Inks are the best for Christmas cards as well as commercial work.

Denny, Hilborn & Rosenbach

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Diamond Paper Cutters

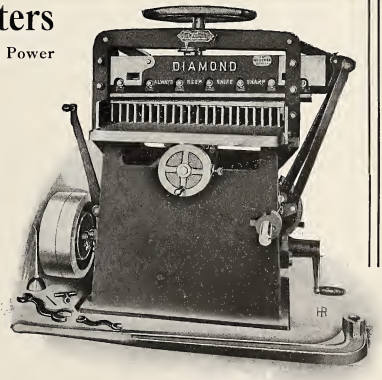
Lever—Power—Combination Lever and Power

Lansing, Mich., March 20, 1913.

Gentlemen:—We have changed our Diamond Lever Cutter to power drive. We are pulling it with a one-horse, 110-volt motor and it's doing fine.

ALLEN PRINTING CO.

SOME months ago the above concern purchased a DIAMOND LEVER PAPER CUTTER, which at that time met their paper cutter requirements. Later on, increase of business brought with it the need for a power cutter. What could be simpler than to order the power fixtures and convert their DIAMOND LEVER into a power machine? No trouble and no extra expense over the original cost of a power cutter. Now they possess a combination lever and power paper cutter that can be changed from power to hand or vice versa in a few moments. This is only one of the many exclusive DIAMOND CUTTER features. Let us mail you descriptive matter giving full details. Diamond Cutters are kept in stock and sold by typefounders and dealers in all principal cities.



The Challenge Machinery Co.

Salesroom and Warehouse
124 So. 5th Ave., Chicago

See our Exhibit at the Big Toledo Printers' Exhibition, Sept. 1 to 6, Booths 18 and 19.

Grand Haven, Mich.

24 Point 5 A $1 70 10 a $1 85 $3 55

DESIRE FINE MODES

New typographic effect delighted many printers



Cheltenha

14 Point 11 A $1 45 22 a $1 60 $3 05

STRIKING CHARMS

Discerning advertisers and printers will easily recognize the splendid possibilities which are embodied in this series

10 Point 14 A $1 20 27 a $1 30 $2 50

NEW BUSINESS METHODS INCREASED PRODUCTION

The greatest factor in building up a live printing business is the type. It is the great power that animates or retards the growth of an establishment. American types are big business builders

72 Point

RIGHT N

Charmin

60 Point

SUPERIO

Handsome

48 Point 3 A $4 20 5 a $3 50 $7 50

GENUINE MODE

Displays Harmony



AME

TYPE

CO

30 Point 5 A $2 35 8 a $2 10 $4 45

MODEST DESIGN CHARMS

Experts Hail Distinctive Merits

ORIGINAT

IN POU

Grecian Shaded Border Floral Decorators Lithotone Brass Rule

old Shaded



18 Point 8 A $1 55 15 a $1 70 $3 25

HARMONIOUS REMARKS
Delightful reports concerning the merits of this grand type series are constantly received

3 A $7 10 4 a $5 00 $12 80

UMBERS
Brochure

3 A $6 80 4 a $4 40 $11 20

PRINTING
Gray Effects

12 Point 13 A $1 30 26 a $1 50 $2 80

BEAUTIFUL PRODUCTS
Printers should aim toward producing results which are striking as well as beautiful by studying the qualities of this new and very charming shaded $1234567890 style

8 Point 16 A $1 05 33 a $1 20 $2 25

BOUNTEOUS HARVEST INSURES DOLLARS FOR PRINTING TRADE
Equip your plant with this dainty type and be fully prepared for a constantly increasing demand for profitable work that the compelling excellence of this series will impel among discriminating buyers of printing; this new face will greatly assist the printer in capturing the elusive $1234567890 dollar bills



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ANY

E AMILY IDEA
F STYLES

42 Point 3 A $3 20 6 a $3 05 $6 25

MERITED RETURN
Strongest Characters

36 Point 3 A $2 65 6 a $2 55 $5 20

EMINENCE PROMISED
Rare Grace and Strength

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DESIRE FINE MODES
New typographic effect
delighted many printers

Cheltenham Bold Shaded

18 Point 8 A $1 55 15 a $1 70 $3 25

HARMONIOUS REMARKS
Delightful reports concerning the merits of this grand type series are constantly received

14 Point 11 A $1 45 22 a $1 60 $3 05

STRIKING CHARMS
Discerning advertisers and printers will easily recognize the splendid possibilities which are embodied in this series

10 Point 14 A $1 20 27 a $1 30 $2 50

NEW BUSINESS METHODS INCREASED PRODUCTION
The greatest factor in building up a live printing business is the type. It is the great power that animates or retards the growth of an establishment. American types are big business builders

72 Point 3 A $7 50 4 a $5 00 $12 80

RIGHT NUMBERS
Charming Brochure

60 Point 3 A $6 80 4 a $4 40 $11 20

SUPERIOR PRINTING
Handsome Gray Effects

12 Point 13 A $1 30 26 a $1 50 $2 80

BEAUTIFUL PRODUCTS
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BOUNTEOUS HARVEST INSURES DOLLARS FOR PRINTING TRADE
Equip your plant with this dainty type and be fully prepared for a constantly increasing demand for profitable work that the compelling excellence of this series will impel among discriminating buyers of printing; this new face will greatly assist the printer in capturing the elusive $1234567890 dollar bills

48 Point 3 A $4 20 5 a $3 30 $7 50

GENUINE MODE
Displays Harmony

30 Point 5 A $2 35 8 a $2 10 $4 45

MODEST DESIGN CHARMS
Experts Hail Distinctive Merits

AMERICAN TYPE FOUNDERS COMPANY

ORIGINATOR OF THE FAMILY IDEA IN POPULAR TYPE STYLES

42 Point 3 A $3 20 6 a $3 05 $6 25

MERITED RETURN
Strongest Characters

36 Point 3 A $2 65 6 a $2 55 $5 20

EMINENCE PROMISED
Rare Grace and Strength

Grecian Shaded Border Floral Decorators Lithotone Brass Rule

Patronage–Your Stock in Trade

Appearance of Our Neat Cards in Case



The power to draw patronage and support has been characteristic of

Peerless Patent Book Form Cards

ever since they were first placed on the market. They have been creating friends, and opening up ways of easy influence for salesmen in a way never thought possible before.

They will create friends for you as a dealer, they will draw you patronage and support from new and unexpected sources, and will open up ways of easy influence for business which you have hitherto failed to get.

The Peerless is a detachable card, having a perfectly smooth edge after the detaching; its binding insures cleanliness, utility and ultimate economy. Send for sample tabs of the cards, and also our plan for dealers.

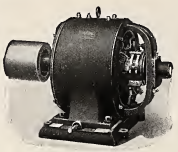
The John B. Wiggins Company

Established 1857

Engravers, Plate Printers, Die Embossers

52-54 East Adams Street Chicago

What Are Your Power Requirements?



Why not buy your motors from specialists and get free advice on the subject? You will get better motors—lower prices—and more satisfactory service by doing so.

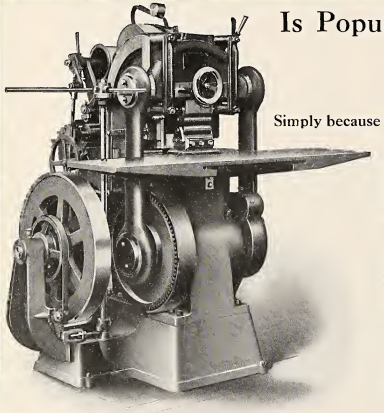
Motors for printing-presses have been our specialty for 21 years.

Write for our Printers' Guide—you will find it indispensable. Copy free to any printer.

The Triumph Electric Co.

Cincinnati, Ohio

BRANCHES IN ALL LARGE CITIES



Is Popular Wherever Installed

Why?

Simply because **THE MODERN DIE AND PLATE PRESS**

answers the call of the present-day demand, and discriminating buyers when closely comparing and investigating can readily see the leadership claimed for this justly popular die and plate press.

It supplies the necessary speed and insures uniform character of output. Its construction stands for the highest type of scientific application and all our claims for its superiority we will stand ready to back up to the letter.

Think Over These Few Facts—Then Act:

It inks, wipes, polishes and prints at one operation from a die or plate 5 x 9 inches, at the speed of 1,500 impressions per hour.

Will emboss center of a sheet 18 x 27 inches.

We manufacture two smaller sizes of press, also hand-stamping and copperplate presses.

Modern Die & Plate Press Manufacturing Co., Belleville, Ill.

New York Office: Morton Building, 116 Nassau Street



THE FRANKLIN COMPANY

DESIGNERS, ENGRAVERS
OF PLATES BY ALL PROCESSES
ELECTROTYPERS, CATALOG
AND BOOKLET PRINTERS

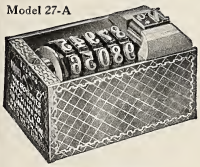
720-734 S. DEARBORN ST.
CHICAGO

Roberts Numbering Machine Company

Successor to THE BATES MACHINE CO.

696-710 Jamaica Avenue, Brooklyn, N. Y.

Model 27-A



For General Job Work

Absolutely Accurate

Fully Guaranteed

Side Plates Without Screws

Always in Stock

Five Figure-Wheels

№ 12345

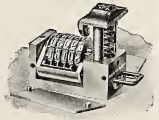
Facsimile Impression
Size 1½ x ⅞ inches.

ROBERTS' MACHINES

UNEQUALLED RESULTS
MAXIMUM ECONOMY

No Screws

To Number Either Forward or Backward



View showing parts detached for cleaning

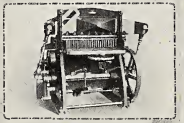
DEXTER SYSTEM OF HANDLING PAPER



FOLDERS
THAT MEET ALL DEMANDS.
FOLD ALL KINDS OF STOCK ACCURATELY AND AT THE HIGHEST PRACTICAL SPEED

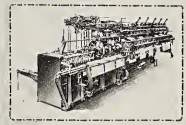
FEEDERS
CONTINUOUS AND PILE FEEDERS FOR ALL STYLES OF PRESSES, RULING & FOLDING MACHINES
20% to 40% GAINED OVER HAND FEEDING





CUTTERS
AUTOMATIC & HAND CLAMP-FOR PRINTERS, BINDERIES, TEXTILE & PAPER MILLS- & MF'G TAILORS+CUTS ANY MATERIAL WITHIN THE LIMITS OF THE KNIFE AT A MINIMUM UPKEEP

KAST
INSETTING & WIRE STITCHING MACHINE
FOR ALL KINDS OF CATALOGS, BOOKLETS AND MAGAZINES OF ANY SIZE AND NUMBER OF PAGES

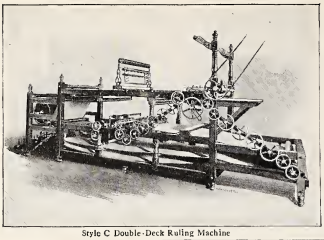


OUR GUARANTEE OF COMPLETE SATISFACTION WITH EVERY MACHINE

DEXTER FOLDER COMPANY
FOLDERS, CROSS CONTINUOUS FEEDERS, PILE FEEDERS, CUTTERS

NEW YORK · CHICAGO · PHILADELPHIA · BOSTON

ATLANTA, GEORGIA — DODSON PRINTERS SUPPLY CO.
SAN FRANCISCO — H. W. BUNTING.
E. G. MYERS, DALLAS, TEXAS
TORONTO, CANADA — THE J. L. MORRISON CO.



Style C Double-Deck Ruling Machine

HICKOK
Paper-Ruling Machines
AND
Ruling Pens
Bookbinders' Machinery

The W. O. HICKOK MFG. CO.
HARRISBURG, PA, U. S. A.
ESTABLISHED 1844 INCORPORATED 1886
MILLER & RICHARD, Sole Canadian Agents, Winnipeg and Toronto

Printers' Inks for Illustrations and Jobwork

Mark "ELECTRIC"

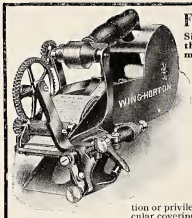
Gold Medal at Brussels, 1910.

FOUNDED 1885.



The handsomest and most technically up-to-date colors of the present.

MAX MÜHSAM, Berlin-Neukölln
Manufacturer of Printing Inks



From Month to Month,
Since January, 1913, through the medium of this advertisement readers have been told what was done in Wing-Horton Mailers, during 1911.

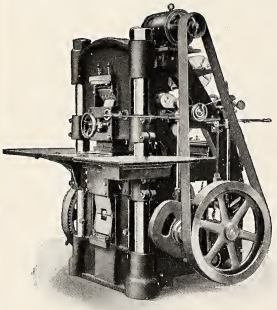
I hereby beg to acknowledge that I have been tardy in turning over a new leaf, but writing ads. is not my hobby.

However, there is something still doing in Wing-Horton Mailers, for which I am receiving orders most every day.

Prospective customers need not hesitate in sending orders, for I am prepared to make immediate delivery on all sizes, with full guarantee of satisfaction or privilege to return. Also descriptive circular covering prices gladly sent on request to

CHAUNCEY WING, Mfr., Greenfield, Mass.

Carver Automatic Die and Plate Presses



Size 6 x 10 inches.

Are noted for their excellence and economy of production, durability of construction and pronounced by the users as the BEST.

Our Company controls the manufacture and sale of the Demery Apparatus for steelplate work.

Manufactured in the following sizes:

6 x 10 in. 4½ x 9 in.
3½ x 8 in. 2½ x 8 in.
2½ x 4 in.

C. R. Carver Company
N. W. Cor. Twentieth and Clearfield Streets
PHILADELPHIA, PA.

CANADIAN AGENTS:
MILLER & RICHARD, Toronto and Winnipeg.

EXPORT AGENT, EXCEPT CANADA:
PARSONS TRADING CO., Sydney, Mexico City and New York.

SOUTHERN AGENTS: J. H. SCHROETER & BRO., Atlanta, Ga.

Exclusive Manufacturers of Guaranteed

Sure Stick Envelopes

You have talking points that *count* when you tell your customer that you are figuring to furnish him "Western States" envelopes — bond and ledger envelopes that "Stay Stuck" — envelopes so packed that they can't get dusty or discolored from long storage — envelopes with sterilized, flavored gummed flaps. And more important to you — our system of layouts enables you to print your sheets in advance, send them to us to be made up, and deliver the completed envelopes to your customer *on time* and at a *distinct economy*. And further — we specialize in furnishing **"Sure Stick" Envelopes in practically any brand of Bond or Linen Paper that you may specify.** Western States service takes care of you — and the sooner you know about it, the better it will be for you — your customers — and your bank-roll.

Western States Envelope Company, Milwaukee, Wisconsin.

"They Stick Like a Brother"

Buckled, Crinkled

and other deformed stitches are not born of

Brehmer Stitching Machines

Brehmer Stitchers are the parents of only a clean, straight, and accurately centered stitch.

With Such Simple Mechanism—How Could They Be Otherwise?

Let us tell you wherein they are the most economical to maintain.

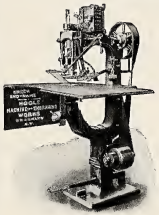
CHARLES BECK CO.

609 Chestnut Street, Philadelphia

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street **111 Washington Street**

BROOKLYN, N. Y.



"Hoole" Check End-Name Printing Machine

A Job of 500 End-Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

Manufacturers of

End-Name, Numbering, Paging and Bookbinders' Machinery and Finishing Tools of all kinds.

SUPERFINE
KING ENAMEL
SUPERFINE

KING PAPER COMPANY

KALAMAZOO, MICHIGAN

MANUFACTURERS OF

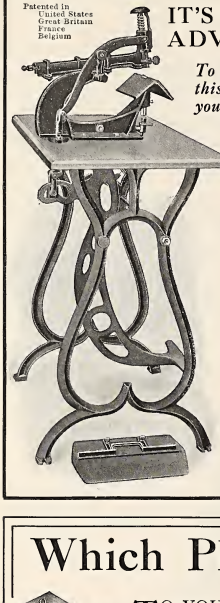
Supercalendered and Extra Machine-Finished Books, Map, Lithograph, Plate, Envelope, Writing, OFFSET and COATED BOOK.

King Offset Book and Label

Both possess all the essential qualities to produce satisfactory work and maximum production. Lie flat. Do not stretch. Free from fuzz. *Send for samples to try out*



Patented in
United States
Great Britain
France
Belgium



IT'S TO YOUR ADVANTAGE

To first investigate this Stitcher before you buy any other.

The Acme Binder No. 6

is a good stapling machine. It has stood the test for years and has been improved through practical experience with the demands of printing-offices. A stapling machine helps in securing business. Get one and do your own pamphlet binding in the most economical and expeditious manner.

The Acme leads them all and is for sale by Printers' Supply Houses throughout the United States. For further and full particulars write

The Acme Staple Machine Co., Ltd.

112 North Ninth Street, Camden, N. J.

Progress Typewriter Supply Co., Ltd., London, England, European Agent

Printers—

If you want to produce

Highest Quality Printing

at Least Cost

use

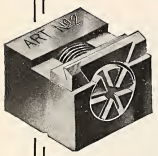
HUBER'S PRINTING INKS

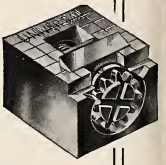
J. M. HUBER 732 Federal Street CHICAGO

JOHN MIEHLE, Jr., Mgr.

NEW YORK BOSTON PHILADELPHIA BALTIMORE
ST. LOUIS SAN FRANCISCO OMAHA CINCINNATI

Which Plate-Mounting System?





TO YOU who are trying to decide which plate-mounting system to buy—we want to offer a few suggestions. You should first familiarize yourself with the various details or *necessary* features which, combined, form the most efficient system.

Of these we will mention the most important: Interchangeability or the ease and quickness with which the various sections are assembled to receive the plates; facilities afforded for aligning the plates and clamping them in absolute register on the base; strength and dependability of clamping devices; accuracy of each individual unit, insuring perfect locking and an absolutely accurate printing surface; freedom from grooves and large openings in base which permit plates to spring down under pressure, necessitating excessive make-ready labor and causing undue wear on plates.

The EXPANSION PLATE-MOUNTING SYSTEM has *all* the necessary "*features.*" In addition it has all the conveniences suggested by twenty-five years of specialized manufacturing experience. Other systems may give you *approximately* the same "features"; none can give you the added conveniences which make the EXPANSION SYSTEM the choice of the experienced buyer.

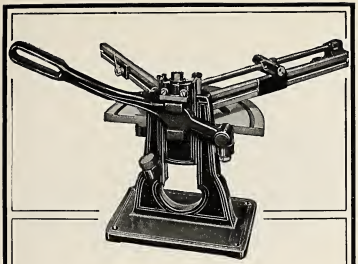
If you make careful comparisons, we believe you will decide on the EXPANSION. Comprehensive descriptive literature sent on request.

The Challenge Machinery Co.

Salesroom and Warehouse
124 So. Fifth Ave., Chicago

See Our Exhibit at the Big Toledo Printers' Exposition, Sept. 1 to 6. Booths Nos. 18 and 19.

Grand Haven, Mich.



The Rouse Mitering Machine

embodies all the good points of similar tools and, in addition, has a number of exclusive time-saving, accuracy-insuring features not found in any other miterer. These features include a positive and permanently accurate *Point Gauge* that adjusts instantly and locks automatically, enabling you to

Miter to Points

inside measures. Also an improved method of locating and locking the rule-holder to all necessary angles, which permits very quick changes of angle, gives unusual strength and insures perfect accuracy. These features alone place the Rouse Mitering Machine in

A Class by Itself

But that is not all. Any way you look at it — design, construction, finish, accuracy or convenience — you find it the "class"; the best and handiest miterer you ever saw.

Price $20.00

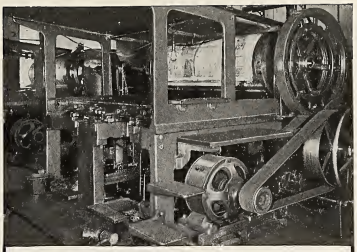
Extension Gauge (60 to 160 picas) $5.00 extra

You ought to have one — *Sold by dealers everywhere*

Made only by

H. B. Rouse & Company

CHICAGO, U. S. A.



Note how easily the Westinghouse Motor fits under the press

Westinghouse Motors

For Printing Machinery

Are Adapted in Every Respect to the Demands of the Service

They can be easily installed under presses, because, having frames of rolled steel, they are much smaller and lighter than motors with cast-iron frames of the same horse-power.

They have an exceptionally wide range of economical running speeds, so that the right speed can be obtained for each job.

In making ready, the pressman can start, "inch," stop, and reverse the press instantly without injuring the motor.

The electrical characteristics of these motors make them suitable for driving any type of press, in even the severest service.

High efficiency and great reliability insure economical operation.

Westinghouse motors are supplied for driving all kinds of printing machinery. Write for full information.

Westinghouse Electric & Mfg. Co.

EAST PITTSBURGH, PA.

Sales Offices in 45 American Cities

THERE IS NO PLACE IN A PRINT SHOP FOR A DULL PAPER-CUTTER KNIFE—BUT THERE IS FOR A

CARBORUNDUM

MACHINE KNIFE STONE

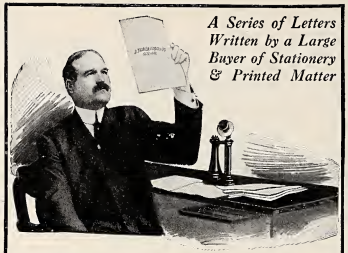


The stone that cuts the edge on the blade quick and clean.—It will keep the knife always in perfect cutting condition—preventing the feathering of stock—lessening the need of grinding.

You don't need to take the blade out of the machine—the stone is grooved to protect the fingers.—It just fits the hand.

Made in two shapes—round or square—one side coarse—the other fine.—At your hardware dealer, ... $1.50

The Carborundum Company
Niagara Falls, N. Y.



A Series of Letters Written by a Large Buyer of Stationery & Printed Matter

My Idea of an Advertised Paper

I know enough about advertising to realize that just putting a watermark on a paper doesn't increase its physical value.

But I do know what a trade-mark means.

When a trade-mark has come to stand for a certain quality it is nothing short of business suicide to lower that quality.

That is why I always specify Hammermill Bond for my letterheads, office and factory forms, price lists, etc.

I know that the Hammermill Paper Co. simply cannot afford to give me—this year or ten years from now—a paper that is one whit shy in quality.

The watermark is my guarantee.

When a printer comes to me this season with a different watermarked paper than he gave me last season, I am up in the air. It may be just as good, but I want to know that it is just as good. That is what I am paid for.

If you printers would stop this everlasting effort to beat each other in price and show me how to standardize my printed matter, you would make a decent profit on my business and win a confidence which, to be frank, I don't altogether feel toward you now—as a class.

Yours faithfully,
A Purchasing Agent

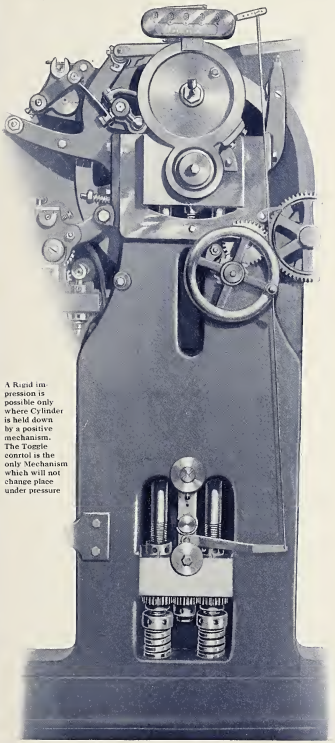
HAMMERMILL PAPER CO., Erie, Pa.
Makers of

HAMMERMILL BOND

Look for this Watermark

A Very Good Printer

in a well known city in the middle west is operating his cylinder presses at a speed of 800 impressions per hour. His actual output could be easily obtained on an Adams Cylinder Press, a type of press that is unknown to the younger generation of master printers. When asked why he was content to run at such a low speed he stated that the quality of the work handled in his establishment demanded it. But, no matter how much he charges for his work he **is Losing Money** and overcharging his trade—two very unnecessary things—for if his presses will not register and do the best work at a speed at least twice that given above he had better throw them out and put in presses that will. We will be pleased to tell you what



A Rigid impression is possible only where Cylinder is held down by a positive mechanism. The Toggle control is the only Mechanism which will not change place under pressure

The New Series Cottrell

will do on the highest grades of work and in a manner which will not allow of doubt.

IN DETAIL—A few of the Cottrell features that increase profits are:—The mechanical design of the bed, frame, trucks and supports at the line of impression provide the Cottrell with an unyielding impression; a convertible delivery that can be changed from fly to printed side up or vice versa in three to five minutes; accessibility of parts and easy and quick adjustment in make-ready; interchangeable rollers; six vibrating rollers; patent register controlling device; power back-up operated by foot treadle on feeder side; extra large and substantial parts that drive the bed and cylinder. We lack space for all. Let us tell you of more.

Keystone Type Foundry

General Selling Agents

Philadelphia · New York · Chicago
Detroit · Atlanta · San Francisco

C. B. Cottrell & Sons Co.

Manufacturers

Works: Westerly, R. I.

25 Madison Square, N., New York
343 South Dearborn Street, Chicago

Set in Keystone's Powell and Caslon Lightface. Printed on a No. 5 Cottrell.

THE POWELL SERIES

Registered in England. Rd 445070

6 Point Font $2 00 22 A $1 00 44 a $1 00

KEEP GOOD TYPE FACES AT YOUR COMMAND

The profit making part of the art of Printing is enhanced by the use of such faces as are attractive and made of durable material. Keystone Type Faces have these qualities and talk right out in a way that is sure to attract attention $1234567

8 Point Font $2 25 21 A $1 15 40 a $1 10

STUDY OF THE DETAILS MEAN SUCCESS

To be a successful printer requires much study, not only of the Business itself, but of the People with whom you deal as well. Study the tastes of your customers and be governed $12345678

10 Point Font $2 50 16 A $1 25 30 a $1 25

GOOD SERVICE IMPORTANT

We pride ourselves on this branch of our business system; our customers testify to our reliability in $123567

12 Point Font $2 75 14 A $1 35 27 a $1 40

ADVICE TO ALL PRINTERS

Keep your cases full and save the time lost in hunting for "sorts"

14 Point Font $3 00 12 A $1 45 24 a $1 55

KEYSTONE PRODUCTS

Are always reliable and just as we represent them to be

18 Point Font $3 25 9 A $1 60 18 a $1 65

LARGE BUILDINGS

Business district of the city becomes crowded

24 Point Font $3 50 6 A $1 75 11 a $1 75

SQUARE DEAL

Business Method

POWELL AUXILIARIES

The and & ¢ é of &

Put up separately in fonts at the following prices: 6 to 14 Point inclusive, 50 cents each; 18 to 30 Point inclusive, 60 cents each; 36 to 42 Point inclusive, 75 cents each; 48 to 72 Point inclusive, $1.00 each

30 Point Font $4 25 5 A $2 20 9 a $2 05

HORSES RACING

Records Are Broken

36 Point Font $5 00 4 A $2 60 7 a $2 40

NORTH POLE

Bravest Searcher

42 Point Font $6 25 3 A $3 25 6 a $3 00

MANSIONS

Built of Stone

48 Point Font $7 50 3 A $3 85 6 a $3 65

PROMISED

Fertile Lands

60 Point Font $9 75 3 A $5 90 4 a $3 85

CHIMED

72 Point Font $11 85 3 A $7 25 4 a $4 60

Branded

Philadelphia
New York
Chicago

KEYSTONE TYPE FOUNDRY

Detroit
Atlanta
San Francisco

Flowers

These flowerets, stunted and denied,
I planned to flourish, glorified.
The air was cool, and Spring was new,
I planted them, and as they grew
I took of them no further care.
I planted them—and left them there
Yet I believed, I know not why,
My flowers would grace and beautify
The garden spot I placed them in.
Yet now, distorted, dwarfed and pale,
Neglect declares its bitter tale,
And I convict me of my sin.
So human flowers, planted, fade,
That cherished might all time pervade
With blessings flowers yet to be;
And this reflection dwells with me.



Designed and lettered by
F. J. Trezise,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
Printers and Binders,
624-632 Sherman street, Chicago.

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The Inland Printer

The Leading Trade Journal of the World in the Printing and Allied Industries

TERMS: United States and Canada, $3.00 a year, in advance. Foreign, $3.85 a year.

Vol. 51 AUGUST, 1913 No. 5

"Old Bill" on the Wise Gazeek

By A. J. CLARK

"SAY," said Old Bill to a bunch of weary prints who were lined up at Harmon's Bar and who had imbibed just enough to be in a receptive mood, "did any of youse guys notice the new literature ther's springin' about the wise gazeek who blows into print-shops and puts the kibosh on all the old and accepted theories, that we all knows how to print?"

"Sure we seen it," said one of the printers, "but why drag up such a funeral topic on a glorious spring day like this, when there's drinks and things, and the dicky birds sing outside. The matter with you is you're jealous of the smart guys who are putting it over you."

"Not a little bit," answered Bill, "they's nobody to be jealous of. I'm printin' as good as any of 'em, but--I'm gettin' so I feel like thirty cents every time I read a trade paper, and I ax myself where is them guys they tell about? They ain't no place where nobody can put their hands on 'em. All the experts I know is just common printermen, beatin' the old game in the same old way, quiet and peaceable, with some little success, a lot of mistakes, but always without any hurrah

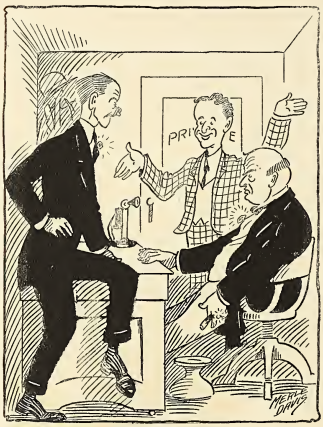


"When there's drinks and things."

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

like they print about. To-day I'm reading in a trade paper that goes into the homes of decent respectable families, a lot of dope that goes like this--" and here Bill finished his shot, hitched his foot to a better position on the rail and quoted as follows:

"It was midnight, and Backshese & Backshese, the great Printers, sat with bowed heads in their palatial offices, their faces lined and seamed with unutterable woe.



"Might I say a word, Sirs?"

"The elder Backshese was speaking, and his voice came in tremulous sobs, 'it's no use John,' he said, 'we might as well give up, there is no hope. Business has been rotten for so long a time, and we have lost so much on what work we have been doin' that I can't see anyway except to assign and go to the poor-house. If Baxter was here we could try for that big catalogue job that the Weinheimer Clothery is about to give out, but no one except Baxter would have a chance, and Baxter himself, even though he is our best salesman, has not done much of late.'

"'Might I say a word, sirs?'

"Like a shot out of a cannon came this quick staccato interrogatory from the new errand boy who sat unnoticed in a far corner, and who had been quietly working indifferential calculus with one hand while he took shorthand notes of the conversation with the other." "Some kid, that!" said Rafferty.

"'My gracious,' said the two Backsheses in unison, 'we thought you had gone long ago. Yes, speak up, young man,' and they smiled wanly at the bright, eager, Napoleon-like face, that sparkled with animation.

"They had but that morning hired the boy, Julius Wein, and had been greatly impressed with his unusual intelligence and great dome-like forehead, but were hardly prepared for what followed.

"'Let me help you,' he said, in the same vibrant voice that came sharp and sure, like the rattle of musketry. 'I have watched your business closely since entering your service, and am sure I can extricate you from your difficulties. Let me go after that catalogue; I believe I can land the job.'

"There was so much verve and magnetism in the utterance of young Wein that the partners were greatly impressed. 'But you are so young,' they exclaimed, again in unison.

" 'I am older than I look, sirs,' said young Wein, 'and besides I have taken a course in a business college.'

"There was so much assurance and such a depth of understanding apparent in what he said that as one man the two Backsheses fell on his neck in unison and embraced him.

" 'Now,' said young Wein, 'just go home and forget your troubles, leave everything to me and get the long sleep in the morning. When you return refreshed I shall have outlined a plan that will make Napoleon look like thirty cents.'

"Hoping against hope, but withal to some extent cheered with a new and undefinable sense of security, the two old men went home to their rest.

"Promptly at six the next morning young Wein had the shop swept and cleaned, and set such an example of diligence that printers who usually began to get ready for work after time was called were on this morning in a nervous tension until they went to work with such a rush as was never before known in the house of Backshese. Young Wein was not formally installed as manager, but his brilliant presence and unbounded assurance took the place by storm, and every one easily acknowledged that here was a force unusual and inexplicable.

"Type clicked rhythmically in every stick; presses that usually were not oiled and ready to start until eight thirty, were grinding out piles of beautifully printed sheets at seven, and stacks of finished work were everywhere in evidence, piled from floor to ceiling.

"At nine, young Wein, taking a cursory glance at the clock, and assuring himself that plenty of forms were ahead of the presses, and that the copy hooks were full, jumped on the elevator, called his limousine, and was rapidly whisked to the office of Weinheimer. Pushing past a number of prominent men who were awaiting an interview with Weinheimer he introduced himself, and again through the force of his individuality was at once granted an audience.



"I have done it for you."

" 'Mr. Weinheimer,' he said in his usual magnetic voice, 'I came to get the copy for your catalogue.'

" 'But,' said Weinheimer, 'the job is not yet let; the copy is not prepared and I haven't had any bids on it.'

" 'Leave all of that to me,' said young Wein, and quick as a flash he sprang on Weinheimer several beautifully prepared dummies that he had made after hours. 'It occurred to me that your time was too valuable to be spent arranging catalogues, so I have done it for you,' and he presented a wonderful color scheme in ten printings for the front cover and elaborated on the fact that by cutting the catalogues smaller and punching a larger hole for stringing he could easily save $10,000 on postage alone.

"Weinheimer, noting the snappy, keen way that young Wein went after things, was so impressed that he gave him the order, and the ten-color scheme tickled him so that he increased the issue from ten thousand to one hundred thousand, and gave his check in advance for 50 per cent of the final cost of the work, appreciating that this would give young Wein further incentive to do a good job.

"And so the House of Backshese was saved. I could go along and show how the wonderful personality of young Wein invaded every part of that mammoth business. How he provided a sorts-caster for each compositor so that no sorts were ever shy, and no distribution was ever necessary. How every piece of copy was so marked and revised that typesetters only had to glance at a number and set each line from that number's corresponding case. How the pressman got with each form a scientifically prepared schedule of what colors to use and in what proportion they were to be mixed to get the desired result. So there could be no necessity for 'doping' the ink. And finally how young Wein married the Backshese heiress and everything was fine and dandy."

"That's the way it goes; rattle of guns and verve, whatever that is, and tommy-rot 'til you can't rest. I blows out of here a while back and visits the big joints, and prints in some of them, and believe me you can't see no difference from the old time when there was no machines for setting type, and the efficiency expert was just bornin'. They're slappin' up type in the same old way; compositors are still whittlin' thin spaces with a scissors; the guy behind the press is still stickin' in dutchmen; the pressman is still punchin' down quads with a nail; the linotyper still makin' close adjustments with an ax; and all of the honorable and hoary precedents of the business still doin' business at the old stand."

"It still takes a long time to make a printer, don't it, Bill?" said Rafferty.

"Sure it does, but efficiency experts grow over night. Come on, fellers."

"What's your pleasure, gentlemen," said the Bartender.

SYSTEM AND EFFICIENCY

System too-systemed soon defeats its aim
By it becoming thus the chiefest aim.
Science is but a name for knowledge classified,
So used it keeps its users satisfied
Through work well planned before it is begun,
Efficiency sustaining until the job is run;
No doubt assailing, then, of lack of thoroughness:
Efficiency is growth, and loss the wage of Guess.

Starting the "Jonesville Jottings"

By HARRY PRESSFIELD

Many of our readers have gone through the experience of launching a newspaper in the boom towns, especially of the Middle West. We publish the experience of Editor Tinker and it may prove an amusing recollection to those who have been there before. It is not overdrawn and we trust may serve a purpose.

JONESVILLE needed a newspaper. It had been six months since the east eighty of Bill Jones' farm had been surveyed and platted into town lots and the embryo metropolis thus created had been termed "Jonesville." Bill had agreed as a consideration of the perpetuation of the family name in this fashion that he would buy two lots on Broad avenue, the proposed commercial thoroughfare, and would also invest in a few lots on Park boulevard, the strictly restricted residence section, where no man, regardless of his station in life, could build himself a home unless it represented an investment of not less than one thousand dollars.

The six months had been busy and important ones. The community had experienced a growth. The town now boasted two general stores, a hardware store, a veterinary surgeon, drug store, tonsorial parlor, livery barn, combined millinery and manicure parlor, a blacksmith shop, and a Methodist preacher. Other enterprises were in sight. The residence section had kept fully apace with other activities and at this time fully a dozen residences were completed, and Nic Hermann, the townsite agent, vouched that "several others were contemplating construction."

Therefore Jonesville was ripe for a newspaper. It needed such a medium that the world might discover it. The townsite company had spent no less than five dollars in advertising the unusual opportunity, and had written fully threescore letters before the labor yielded the satisfactory result of inducing Richard Henry Tinker, foreman of the "Record" office at Franklin, the adjoining county-seat, to make a trip to Jonesville, look over the ground and investigate the proposition, closely accompanied by the townsite agent.

Richard Henry Tinker arrived at a favorable decision after he had interviewed Jonesville's leading business men. They were going to have a newspaper and Tinker was the man they had been looking for to launch it. There was no need to fear any lack of support. The townsite company offered a free lot (only not on Broad avenue, of course), provided he would put up an office on it, and would give him a page ad. for a year. The Jonesville Mercantile Company contracted for a half page ad. the first year, with the expectation of increasing it the second year. The call upon the rest of Jonesville's commercial colony was fruitful of encouraging results. In summing up it was found that a total of 305 inches of advertising had been obtained at a monthly rate of 50 cents an inch. There was $100 worth of jobwork in sight right at that time and 150 subscriptions had been pledged. As an additional inducement it was planned to incorporate the town in a short time and this meant at least $90 in legal advertising. As a clincher Nic Hermann called attention to the fact that it was rumored the railroad would move its division from Haynes,

thirty miles to the east of Jonesville, in view of the fact that the railroad engineers had discovered on the west edge of the townsite what promised to be an artesian well, and as was well known, the company was seriously hampered by a lack of water at Haynes. He further drew attention that Jonesville was located in the exact geographical center of the county, and if the question of moving the county-seat ever came to a vote (and they were going to get out petitions for an election in a short time) Jonesville would land the proposition hands down, and the townsite company was ready to back its opinion by contributing four thousand dollars toward the fight.

When Richard Henry Tinker got on the train to return home to Franklin he felt as if he had achieved to his station in life.

It took our new publisher a little longer than he first expected to get his venture started. In the first place he felt as a matter of honor that he could not terminate his relations as foreman without due and ample notice and it was three weeks before a successor was found. Then, when the Washington hand press was being shipped the lever broke and the local blacksmith found it a three days' job to make a satisfactory substitute. Finally, to try his patience further, it was discovered at the last that the typefoundry had failed to include lower case "a's" in the body type and this held up the appearance of the paper for another week.

The selection of a name for the paper was not without a little difficulty. Editor Tinker after considerable thought had at last decided upon the title of "The Jonesville Chronicle." But when Nic Hermann pointed out that as the farmers in the neighborhood were chiefly Scandinavian and would have some trouble in clearly enunciating "Chronicle," it was abandoned and the name of "Jonesville Jottings," selected. Afterwards, when he thought about it, Tinker thought "Jottings" was a great deal better and besides was something a little different than the general run of newspaper names.

With these exceptions everything went lovely up to the day of publication. The "Jottings" was ready to go to press at ten o'clock in the morning but there was a slight delay owing to the lack of an inker. Every available boy in town was at the township school at that time of day, but help was secured by a happy thought of the editor. The section boss had a few days before received an injury to his foot and had recovered enough to hobble around with the aid of a cane but was unable to attend to his regular duties. His assistance was sought and obtained.

The first copy of the "Jottings" had been promised to the townsite agent and he received his copy right off the press and hied to his office to read it. During the rest of the run the stream of callers increased, and by the time the work was done half of the town subscribers had personally called and secured their copies with enthusiastic and favorable comments. The readers were greeted with an eight-page paper, and as would be expected in a town of this size, four pages were patent insides, and the other four pages home print. Contrary to precedent, Editor Tinker had established his editorial column on the first page in order that it might be more generally noticed. From his experience as foreman in the neighboring county he found that editorials on inside pages were apt to be rudely disregarded,

but that local items were always eagerly sought out; could be run in any part of the paper, discovered and read.

There was but one editorial in the first issue. In fact the work of preparation had so absorbed his time that, in addition to the local items, he only wrote his introducing editorial which was headed "Salutatory." This was short but comprehensive. It declared it was the intention of the paper to "boost for Jonesville, first, last, and all the time." That during his stay among them the editor had been very favorably impressed with the spirit of hustle and energy in the town, and with such enterprising citizens as it contained and whom he had great pleasure in becoming acquainted with he had great hopes for its future. That the paper would not take any particularly active part in politics, but that when it did so it would espouse the principles of the Republican party but would reserve the privilege of supporting a local man for office regardless of party affiliations. It further stated that "the subscription price would be $1 a year in advance, and $1.50 if not paid in advance. Now is the time to subscribe." In conclusion, advertisers were cautioned in view of the fact that Friday morning the paper went to press to hand in their change of copy before Wednesday noon.

Let us pass on a year.

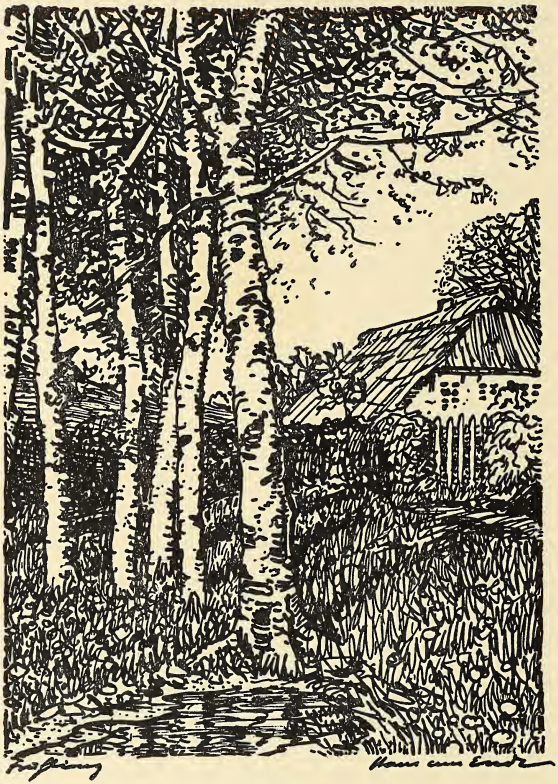
The flush of prosperity that had attended the "Jottings" at first commenced to wane in about six months, but as the advertising contracts had been given for a year, a lease on life for that long was assured. Job printing was dull the last half of the year, for most of Jonesville's merchants, in their early enthusiasm, had ordered stationery in many instances enough to last three years.

When the time arrived for the renewal of the contracts Editor Tinker again went the rounds with a heart equally as resolute as on the former occasion but with a different result. At the townsite company's office he regretfully learned that they would have to "cut out" their ad. as there was nothing doing. The railroad company, he was informed, had investigated the artesian well proposition and found too much alkali in the water. The county-seat election could not be held owing to an adverse decision by the county judge, whose decision was influenced by property interests at the present county-seat. There was a fine future for the town all right, but just now everything was quiet.

The Jonesville Mercantile Company when approached stated that after thinking it over they had come to the conclusion that advertising didn't pay anyhow, but in order to help the paper along they would continue advertising, but wished he would cut their ad. down to three inches double column.

At the hardware store he learned that for at least six issues he had failed to jump on the farmers for sending their orders to the catalogue houses and they had concluded to drop their ad. Upon his return to the office Editor Tinker found he had contracts for sixty-two inches of advertising for the coming year. This, he thought, was his reward for his continuous, optimistic and energetic advertising of Jonesville.

The next issue of the "Jottings" again contained an editorial. This time it was headed "Valedictory."



SPRING

Drawing by Hans am Ende

Design for the calendar "Kunst und Leben." Published by Fritz Heyder, Berlin.

Printers of Note—Wynkyn de Worde

By WALTER C. BLELOCH

TO Wynkyn de Worde--his name has also been written Winken and Wynandus de Worde--said to have been a native of Lorraine, has been given the honorable title "Successor to Caxton" because of his succession to the business upon the death of Caxton with whom he had been associated since the beginning. The authorities generally agree that Caxton met de Worde in either Bruges or Cologne and brought him to England about the year 1473, at the time he (Caxton) set up his printing establishment at Westminster.

Among the numerous improvements credited to de Worde is the introduction into England of the "Roman" type -- the punches for which were said to have been cut by himself --using it in the same manner "italic" is used today. He also cut the punches for several other fonts, some of which were later on used by other English printers. All of his type-faces are said to have been easily distinguished by their excellent finish and were not excelled for many years. Beyond doubt he possessed an extraordinary amount of ability and seemingly concentrated his efforts upon the improvement of the type-faces. He has been credited with the production of some of Caxton's original fonts and the records show he brought out several new fonts shortly after succeeding to the business. De Worde is also said to have been the first English printer to use Greek in movable-type form and the first English printer to issue a book printed in England upon paper manufactured in England.



Two of Wynkyn de Worde's Marks.

All told, de Worde is said to have issued more than 400 books, some of which had been started by Caxton, among them being "Canterbury Tales" by Chaucer, "the father of English poetry," a number of editions of which have since been issued by printers of later days, and Hilton's "Scale of Perfection" issued in 1494 and 1495. "Canterbury Tales" was undoubtedly the greatest book of the age and has been considered Chaucer's best work. De Worde's imprint consisted of Caxton's device with his own name added to it. Hansard describes him as "a person of great accomplishments in learning, as well as strictness in morals" and "a very curious, laborious and indefatigable printer." That his efforts were not altogether in vain is evidenced by the fact of his type-faces having been almost universally accepted as standards and the designs followed for many years. It is to be deplored that more bona fide information can not be secured of de Worde and his work; it would certainly be of interest to the printers of to-day. Dean Collet's Theology, issued in 1533, is one of his last if not the last book printed by de Worde, whose death occurred in 1534.

Securing Business by a House Organ

By CHARLES W. HOYT

A PRIVATE magazine, generally called a house organ, is an excellent advertising medium for almost any business. But for a printer's business it is particularly well adapted because it is in itself a sample of the sort of work which he produces. It gives him an opportunity to show to customers type-faces, borders, cuts, and his conception of the use of colors, paper, etc.

But a house organ must be readable. It should not be a collection of advertisements and requests for more business. Making a house organ readable does not consist in inserting a lot of clipped jokes and stories. A printer will not make a real success of his magazine if he fills it in that sort of way. It is easy and practical for a printer to issue a house organ so distinctive and interesting that the people who are receiving it will welcome and read each issue as it appears.

House-organ advertising has shown numerous interesting features to me. For instance I have seen cases where the publisher of a house organ received letters from firms to whom he was sending it, stating that because there were two members of the firm they would be pleased to receive two copies. Other letters have been received requesting that extra copies be mailed to the home address so that the recipient might have time to go over the publication. Again I have seen letters come in stating that the writer was preserving the old issues and because he was short some copies he wrote in to see if the missing issues could be supplied.

It is a wonderful thing from an advertising standpoint when an advertiser is requested as a favor by his prospective or present customers to supply them with his advertising. He has then arrived at a point when he can be quite sure that his advertisements are being read.

House organs should create a more kindly feeling between the publisher and his trade or his prospective trade. You can do almost anything that you wish with a house organ, this depending entirely on the editorial policy of it. Some printers will be able to handle the copy themselves. Others will find it easier and more effective if they employ a copy-writer. In either case, however, the printer can and should dictate the policy of the magazine.

You might wonder what sort of articles should appear in a printer's house organ. There is almost no limit to the things which may profitably be introduced. Suppose, for instance, that paper is written up in a series of articles. In some cases illustrate the paper by the use of special inserts.

Very few people going to printers realize the value of an added or second color. On that account articles could be profitably introduced telling of the value of the second and third color. These articles on color should also explain why it is wise at times to use certain colors. Many people have no idea of the difference between so-called warm and cold colors.

At least six different articles could be written on type-faces. If a printer has enough comprehensive information to issue a house organ he has

undoubtedly a fair conception of the value of type-faces. He does not use them like a mechanic. It would be well for such a printer to educate his trade to the correct use of type-faces.

Most interesting matter may be written on the subject of quotations as made by printers. The customer should be told about the methods employed to figure costs on a job. He should be shown that specifications do not necessarily mean the same to all printers.

It is not necessary for the printer in discussing these things to say, "I always do them in the best way." Rather he should talk about these proper ways of doing things in printing and the reader then infers that he, the proprietor of the house organ, does them in that way. This is better salesmanship than stating that you actually do them.

Write a few articles telling about the way a job is handled in your shop. For instance, trace a booklet job from the beginning to the finished product. Explain the care with which your organization handles each detail.

Tell the reader how to prepare copy for the printer. Surely there is room for much improvement and many people will be glad to read the printer's ideas on this subject.

If the house organ has a local circulation, introduce articles on local topics. For instance, if there is agitation about putting a soldiers' monument or a town pump in the middle of the green, it might be well to talk about this and perhaps to treat it in a humorous way. Be careful if you take up these local topics that you are not too caustic or positive in your ideas, because your house organ is intended to create good feeling rather than bad feeling.

Much is said in these days about human-interest copy. This is the sort of copy that has to do with life and living, and men and women. It is along the lines of Emerson's essays. The things that Arnold Bennett has had to say lately on efficiency in human life are examples of this sort of copy.

If your house organ goes largely to commercial organizations, have a good deal to say about the possibilities of increasing business, how to make business more successful, and all that sort of thing. Study the business articles that appear in the "Saturday Evening Post" for examples of this type.

You can increase your business many times by showing good uses for office forms, office systems, duplicate order sheets, multiforms, and all that sort of thing.

Surely you as a printer believe in printed matter for developing a business. Why shouldn't you induce others to publish house organs, to use folders, mail cards, and all that sort of thing. You should have at least one article every month advocating the use of printed pieces for advertising purposes.

Remember in advertising it is not the things that you think of doing which bring business to you. If you wait until you are sure that you are absolutely right you may never do anything. It is better to put out things which are not perfect than never to put out anything at all. Let people know about your work. Talk about your business. Use type,

paper, and ink to develop it in the same way that you expect of your customers. At least do something. You may not do your advertising in absolutely the best way, but it is better to make some mistakes than to do nothing and permit your business to dry up and blow away by degrees. You can not stand still. You are either going ahead or going backward.

If the printer has carefully made up his mailing list along the lines of the suggestions offered in my article which appeared in the January issue of The Inland Printer, he now has a list which contains practically all of his possible customers. He should go over this at least once a month. In so doing he will make some corrections. Moreover he will systematically have brought to his attention the names of his possible customers. Many things to be done will thus occur to him which would not come to his attention if he did not consider his entire field regularly. He will be reminded of various firms to which he should give special attention.

It is profitable for any sales manager to regularly look over his list of possible customers. The same thing is true of a printer. Keep your list up-to-date. Be on the lookout for new prospects and weed out the poor ones.

The Fable of the Printer Who Cut

By EVERETT R. ROEDER

ONE day a manufacturer had a catalogue to be printed, as manufacturers sometimes do. It was a job for a printer. And lo, how the news did travel! Jones, the printer, Smith, the printer, and Tom, Dick and Harry, all of them printers, sallied forth to claim the job for their own. But the manufacturer being a man of much wisdom, seeing the assembled hosts from printerdom, arose and with candor said, "Gentlemen, we must be fair, we will take bids and he who is lowest will get the job."

So back to their shops the printers all went. And how they did figure! Some forgot that ink was used in printing, others forgot that pressmen and compositors tarried in printing shops simply because the proprietors thereof slipped glittering, shimmering coins into their palms. How they slashed profits and cut costs! Then hither to the manufacturer each of them hied, laid down his bid and hoped the gods were propitious.

The days, one by one, slipped into eternity, as days will do, and Jones, the printer, hearing not from his bid, sallied forth again. And lo, as he steppeth into the presence of the august manufacturer there hung a great hush, the air was calamity laden and the manufacturer bowed his head in sympathy. He spoke, but it was a voice of anguish -- "Mr. Jones, I know thee well, and I have known thee long. Verily thou art a friend of mine whose friendship I deeply cherish. I want you to have this catalogue job. But that justice which guideth my actions demand that I give it to he who is lowest. Now Smith, the printer, hath bid and doth offer to do said job

all for the sum of twenty-five hundred dollars, whereas you demand for said task twenty-nine hundred dollars. Now Jonesy boy, for the sake of friendship will I depart from the paths of rectitude and if you meeteth the price of your competitor Smith I will give to thee the job."

So Jones departed, arms full of copy and brain perplexed by how he was going to come out ahead, when he had figured costs at twenty-six hundred. But if Smith could take it at twenty-five hundred he could too.

When Jones left, the contrite manufacturer carefully shut the door, holdeth his sides lest he burst with joy as he gleefully gazes at the bid of Smith, the printer. "Thirty-two hundred dollars."

Moral.--The manufacturer who looketh among the printers for a sucker will look with success when printers have not faith in their own figures.

The Job With a Curse

By WALTER A. OLSEN

EVERY job in the curriculum of human endeavor generally has some unalloyed essence to it that relieves the monotony of ceaseless strife. Some one phase in its execution has a humorous tang as a rule, and some measure of joy enters into the daily grind. But as every rule has its exception, perforce so must this, and the exception is the job of advertising manager of a department store. The only joy he knows is enclosed within the slim confines of the pay envelope, which, happily, usually conveys a very substantial salary.

The advertising manager's duties are numerous and varied. Few have the faintest conception of the many elements that constitute the modern successful department store advertising head. Around him there is constantly an atmosphere saturated with suspicion and antagonism. Invariably every buyer is firm in the belief that he is a demagogue of opposition and obstruction, reigning in his monarchical position for the parliamentary purpose of restraining them from carrying into effect their thousand and one dire schemes for boosting the sales of their particular department. The myriad of petty annoyances that continually arise during a day's business find their culmination in the advertising manager's office at the day's end. His sanctum, for so he likes to believe his office, is the center of a storm of perpetual protest--if business is bad, he only is at fault; if good, then it is due entirely to the buyers' efforts and ingenuity.

He is supposed to draw his salary principally for being the butt of the buyers' resentment, the scapegoat for the firm's discrepancies. Seldom, if ever, is he conceded among his associates in the establishment with which he is identified the motive power in the growth of business, or if so regarded is never advised of the fact. His is the solitary pleasure of communing with himself. If he desires to arrive at some radical achievement, launch some sensational campaign, or institute some drastic policy of public service, he gets and looks for no help from those around him.

Truly his job, on the surface, is not a pleasant one--except when the weekly compensation comes around. This is when he transcends, for the pay of the average department store advertising manager offsets the drudgeries attendant to the position. The salary of the advertising manager of Abraham & Straus, Brooklyn, is in the neighborhood of $12,000 a year; that of Simpson-Crawford Company, $6,000; while the advertising manager of Gimbel Brothers, New York, exceeds $20,000 in yearly remuneration, and this is conceded to be the largest of all. These salaries are fairly representative of the gamut of large department stores. The advertising manager of Abraham & Straus disposes of a yearly appropriation of around $400,000; Simpson-Crawford Company, about $300,000; John Wanamaker and Gimbel Brothers, New York, over $600,000. These figures may seem inflated, but are as accurate as can be obtained. And who is there that will say the results do not justify the means?

Each of the personalities mentioned heads a thoroughly equipped and highly efficient and competent staff. Including office boys, bookkeepers, stenographers, artists and copywriters, the numerical strength averages twelve. Added to this are a few special writers and free-lance artists who are given occasional work. This ratio prevails in only the largest of department stores and cities, however. The copy-writers are apportioned certain sections of the store, or two or three floors, and this policy is strictly adhered to in almost every instance.

In the larger stores the advertising managers demand copy from the buyers at least three days before the date of appearance. Demands, I say, but he is extremely fortunate to get at least half of it before the expired time; he usually receives the manuscript after it. In many years' experience among at least five of the largest stores in New York I can not call to memory a single instance where all the copy for a given day's advertisement was in the advertising office by the appointed time. This is the one bugaboo to all the advertising heads, and causes them more anxiety and gnashing of teeth than any other discrepancy in the execution of their office. No remedy has as yet been rigorously enough applied to be effective. The manager may threaten to omit the belated copy, but even while threatening he realizes that he must get it all in to assure at least a normal day's business.

The allotment of space is the signal for an avalanche of abuse and argument at the advertising manager's head. The rule followed out in the majority of department stores is to apportion the same amount of space as was used on the same day of the year preceding. Of course, where a certain department has an extra big day to meet, concessions will be granted; or perhaps the recent arrival of radically different or entirely new goods will interrupt the general harmony of this plan. The buyers of the different departments submit the merchandise they wish advertised to the manager and supply the items in manuscript form, and it is ofttimes necessary for an expert to decipher this copy. To write as illegibly as possible apparently seems to be the zenith of the buyer's vindictiveness, because he knows the advertising head has no comeback. The whole operation resembles the antics of a kindergarten class from beginning to end. The copy is then written and revised by the writer to whom it is assigned

to fit the space allotted. Then all the department ads. are assembled into one large advertisement and sent to the different newspapers to be set in type over night. The next day the ads. are sent around for the different buyers' O. K.'s, and when returned are again assembled in the shape and space in which they are to collectively appear.

This is what is termed the "layout," a revised proof of which is received for final editing and approval of the firm, and then ordered in the following day's papers. Owing to the laxity of buyers in complying with the requirements of the advertising office this revised proof is often omitted, which accounts for the great number of errors which are always evident in the first editions of the evening papers. The advertising managers are always held responsible whenever these mistakes appear, whereas if a little co-operation were exercised by the buyers these errors could in all probability be entirely omitted.

The question naturally arises as to what kind of copy is the most effective. This is a query that as yet has found no definite, proven explanation. The class catered to determines the style of writing and display presentation, and each class has its own standard. The John Wanamaker store in New York will devote a half page to "talky talk" on a new French fichu, whereas every other department store in the same city will only give it ten or fifteen lines. And yet the ratio of returns to the Wanamaker advertising is just as substantial, if not more so, as that of any other in the country. On other occasions this same store will resort to ponderous, lengthy arguments, generally where men's articles are concerned, and the same results are achieved.

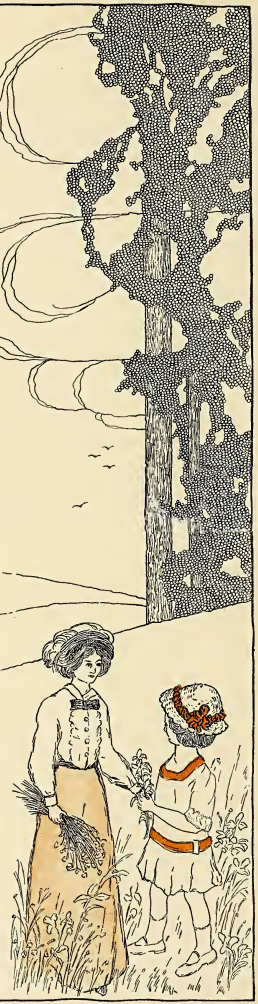
The Simpson-Crawford policy is short, simple-worded introductions with heavy display lines and a profusiveness of illustrations, with very large and ultra-conspicuous sale prices. And the results of this style of advertising justify its practice. Gimbel Brothers and Abraham & Straus strike a happy medium and also attain the desired response. And so it is hard to determine just what style of copy is the most productive. In my experience the ads. that have invariably produced the best results have been those that were written and made up on the spur of the moment, when no time was allowed for correcting a proof, and when only a few hours intervened between the creation and the appearance in newspapers. These haphazard, spontaneous ads. seem to convey an appeal which is lacking in those which go through the orthodox procedure. This may sound like a paradox, but nevertheless has time and time again been proven unequivocally true. Probably the enthusiasm that these "hurry calls" always awaken in the ad. man is transmitted to the reader through the collaboration of cold type.

In civil, commercial and social life--in fact in every walk of life--there come cycles of evolution, and the time is not far distant when the department store advertising manager will come into his own, will be placed upon the pedestal of fame where he rightly belongs, and will be acknowledged as a much-abused martyr to the progress of civilization; in the meantime, they themselves are doing the least worrying and are expecting the smallest remuneration in the way of recognition for services that have been well rendered.

COUNTRY JOYS

Mother's taked us to the country
But Father stays in town.
He's coming out a week from now,
And mother's lying down,
She got so offul tired
Just coming here to rest—
In reading all about resorts
And how to find the best.
"Here quiet reigns, and tired nerves
Will soon be quite restored—
The location is delightful,
With wholesome country board."
It's lovely here, and woodsy,
But our room is awful hot,
And I like my little bed at home
Lots better than this cot.
The people in the other rooms
They talk and talk and talk,
Then mother says "Come here, my dears,
We'll all go out and walk".
There's crawling, jumping things outside
That scare my brother Ben,
So when he cries my mother says
"We'll just go in again."
And when we fidget and complain
Poor mother sits and cries;
But it's lovely in the country—
And I've killed a lot of flies.

Carmen H. McQuilkin.



EDITORIAL

THE month of August lies before us — the midst of the vacation season, and the time when business in a great many places is somewhat dull. Why not take advantage of the slack period and overhaul things so as to have them in good condition for the fall and winter work? Then, too, why not take the opportunity to look over the plant and find out the lost motion, then arrange things so as to overcome it and save as many of the unnecessary steps as possible? A little thought and foresight now, a little time spent in rearranging the layout, the addition of one or two new racks or cabinets, or a little extra equipment if necessary, may save a great amount of time, labor and friction later on and be the means of a nice little addition to the bank account.

BRIBERY and the spy system are, if anything, less effective ways of handling industrial issues by employers than the bludgeon and the bomb sometimes resorted to by unionists and their friends. To those even casually acquainted with the methods employed in strikes and lockouts, the confessions of Mulhall bring nothing new. We are told, however, that the reading public is amazed. If so, then opinion is going to veer strongly toward the workers in future conflicts, for people will look rather at the motives behind the aggressors than the instruments they employ. Morally, it is not one whit worse to bribe men than it is to slug them, and the employer who uses his most convenient weapon of wrongdoing — money — is likely to find himself adjudged as guilty as the employee who wrongfully uses his fists or bricks. While the latter looks the uglier way, the first-mentioned is the most insiduous and perhaps the more cowardly method of wrongdoing. Employers will be lucky if the exposure of the mistaken political methods of the National Association of Manufacturers does not recoil on them in the shape of "social-justice" legislation that will produce the minimum of good at the maximum of expense — to manufacturers. Pity of it is the just must suffer with the unjust, and we can heartily paraphrase the poet and say, "A plague on the extremists of both houses."

THE cost of advertising has long been a source of great perplexity to many publishers of country daily and weekly newspapers. Few, apparently, realize the important part the newspaper plays in the business life of any town and have sufficient nerve to demand a fair compensation for the efforts they put forth in order to boost the business interests of their town. A great amount of time has been spent discussing this subject with the result that many have come to see the light and are beginning to get a fairer return for their labor. There is, however, a wide field still open for improvement, and this offers opportunity for keeping up the good work and going at it with renewed energy. On another page of this issue appears an address on this subject, delivered at the recent cost congress of the Illinois Ben Franklin Club by E. K. Whiting, of Owatonna, Minnesota. Mr. Whiting, who is manager of the Owatonna *Journal-Chronicle*, has given considerable time to the study of the subject, both in connection with his own paper and a number of others in surrounding towns, and knows whereof he speaks. His speech is worthy a careful reading by every publisher or intending publisher of a small daily or weekly newspaper.

THE efficiency engineer and the standardization advocate are not without their detractors as well as their admirers. In the correspondence columns of this issue will be found a letter which gives one side of the question. True it is — and it is to be regretted that it is true — that the title "efficiency engineer" has been abused; still it is not the only one that has, for where do you find a calling of any worth but that there are those who will jump at the opportunity to follow it, and not always with the best of intentions? Of course not every institution requires the services of the efficiency expert, especially the smaller ones, as in these the heads can do the work themselves by using what is generally termed "common horse sense," but on the other hand the services of a true efficiency expert, like those of the cost expert, can be used to good advantage in many places; and these services will

often result in a saving which will more than offset any expense incurred. The object of the true efficiency engineer, like that of the true cost expert — and by true we mean the one who looks above the mere monetary gain of his calling and gets the higher view of service rendered — is to give his client such service as will result in the greatest increase of efficiency for the least financial outlay.

Supplemental Training.

A recent mail brings a copy of *The Dublin Typographia,* which is composed and printed by students at the Municipal School of Printing, Dublin, Ireland. Among the interesting features in this number, which is a great credit to the school, is an article under the heading "Printing School Notes," which sets forth the purpose of the school and also the benefits to be derived, from which we quote:

"With this number the session at the Printing School ends, and those who have attended regularly throughout will have a feeling of satisfaction which will amply repay them for their exertions. To paraphrase an old proverb — a winter well spent brings a spring and summer of content. As always happens at technical schools, some of the students fell off in their attendance after Christmas, and so neglected to follow up any advantage they had gained. This is to be regretted, as they were making good progress, to which their home work testified.

"In technical education, as in most other things, results can only be obtained by following and sticking to it closely until doing so becomes a habit. An interest will then be awakened that was not previously known, and that interest will continue to grow as it is fed. To the compositor the poster on the hoarding becomes something more than a mere advertising sheet, and he finds himself criticising or approving (possibly both) and, may be, mentally rearranging it.

"Having gone so far, he will not wish to turn back, but will be eager to go on. This will lead on to designing and planning work to be set up, to the study of type-faces, of harmony, balance, proportion, color combination, and all that enters into good printing. No longer a mechanic working in a mechanical way, he has become an art-craftsman, desiring to know the why and wherefore of everything he does; a state of mind in which work becomes a pleasure instead of a necessary drudgery.

"This applies with equal force to all branches, and indeed to all trades. The machine man (letterpress or litho) finds his interest not confined to the putting of ink on paper; he becomes inquisitive as to the making of the paper and ink, and the different things that affect them in working; he gets curious about makes of machines that he may have been previously unfamiliar with, and wants to know more of process blocks, or litho stones and plates, and other surfaces from which printing is done, and the methods of using them; the conditions that affect inks, rollers, and paper also claim attention, and these alone will provide abundant material for the inquiring mind.

"The extended outlook here suggested could be continued indefinitely, but sufficient has been mentioned to show the way in which application will awaken or increase interest in one's work, and this will no doubt be readily recognized by those who have passed through the earlier stages of technical education, and have discovered what a large field there is for prospecting in.

"The Technical Education Committee is keen on providing every opportunity for Dublin printers to become familiar with the latest machines, methods, and materials for producing good printing, believing (as they are justified in believing) that better printing means more printing, and that more printing means increased employment at good wages. To this end the printing-school equipment is being steadily extended. . . . . It remains for a greater number to take advantage of these opportunities. As you can not stay progress, it is best to join in and keep abreast of it."

Supplemental training is certainly of the greatest value and should be taken advantage of by all in the craft; and while it is not possible for all to be within easy access to the trade school and to receive the personal supervision gained therein, the fact must not be overlooked that there is a way in which just as great benefit may be derived; and that way is supplied by the course of instruction furnished by the commission of the International Typographical Union.

It is to be regretted that school work of this kind is generally carried on during the winter months only, and that too many have a tendency to drop their work during the summer, thus losing the continuity. It must be conceded that hot weather is not conducive to study or close application, and also that the dropping of a thing for a short time often causes one to take up the work again with renewed energy; but why give up entirely during these summer months? Why not arrange to give some of the time to reading of a nature that will supplement the school work — reading that will serve as a recreative force and which at the same time will tend to preserve the continuity and increase the interest in the school work? Surely there is sufficient material of this nature in an industry having the scope of the art preservative.

Those who have been following the series of

articles on "The Literature of Typography," by Henry L. Bullen, which has been running in recent issues of THE INLAND PRINTER, will appreciate the large number and great range of books from which to select, and that the opportunity lies before them and is theirs to possess.

Our Far-Reaching Influence.

There is nothing more catholic or cosmopolitan than education. The democracy of letters pales beside the effulgent blaze of the democracy of education, which is, indeed, the foundation, web and woof of democracy. Elsewhere we print a story from the *Australian Typographical Journal* which comes to us through a British exchange. It is an acknowledgment of the benefits bestowed on technical education by the adoption of THE INLAND PRINTER system, the advertising name of which is "The I. T. U. Course of Instruction in Printing." The Course attracted the attention of Australian teachers of typography, and on their initiative the Government of New South Wales, through its department of education, requested permission to use the lessons in the Technical College at Sydney. The request was supported by a petition from the typographical union. Our Australian friends appear to have been surprised at THE INLAND PRINTER'S answer: "Go ahead and good luck!" They refer to the supposedly universal American desire for the dollar, but forget there are some undertakings in which the dollar must be subordinated to higher things. In no other country, probably, does the press give such service to the people as does the American publishing fraternity. By service we do not mean the dissemination of knowledge through printers' ink, but what is done outside that function. Many daily papers maintain expensive information bureaus, spend large sums in maintaining funds for various charitable purposes, and are active in other ways that are not cognate with journalism. In the brotherhood of journalism no branch has done more along that line than the trade and technical press. It has given the world freely and without price the results of wearisome and costly research and experimental work. Industry on industry has been enriched by such contributions, and it has escaped notice because of the modesty of the press, strange as that may seem. Some daily publications "blow their horns" with an audaciousness that borders on the offensive, but rarely does the trade and technical press indulge in that sort of thing. Giving of their knowledge and substance freely has become such a habit with those publications that they cease to regard the act as other than ordinary, and consequently hardly worthy of notice.

Chicago Stereotypers' Union.

In signing an agreement with the stereotypers' union, the Chicago local of the Chicago Newspaper Publishers' Association has made a substantial contribution to the cause of industrial peace. By doing so the publishers have demonstrated that they value the principle of collective bargaining and believe in compensating those who hold industrial contracts inviolate.

It will be remembered that in May, 1912, a strike occurred in the pressrooms of Chicago daily newspapers. It was called under most exasperating conditions, though at least one of the publishers can not be held as blameless, for his lack of tact in a period of heated excitement contributed a great deal toward provoking the brain-storm that resulted in the walkout. The local union of stereotypers voted to go out in sympathy though its members were working under a contract. The international stereotypers' union — the parent organization—denounced the strike and the offending local union lost its charter. Meantime the international officals did what they could to fill the vacated positions, though it is said they accomplished but little.

A new union was organized, and after the lapse of fourteen months from the beginning of the strike the publishers entered into a ten-year agreement with the local and international unions. American newspaper publishers merit their reputation of being the most liberal of employers, and this act shows the Chicago men to be idealistically broad-minded. The gentlemen probably reasoned something like this: Our labor contracts must be adhered to by both parties. We realize, however, that there may be occasions when conditions will produce a sort of hysteria among large bodies of men, and in the panic they will run amuck or be led astray. But we must insist that the chief — the international — officers of these organizations shall be men of sufficient caliber to ignore the fretful conditions and rise above the popular clamor, and of sufficient strength to bring the contending elements — employer and employee — to a rational frame of mind. In that event any difficulty can be settled and we will have industrial peace.

We congratulate the stereotypers' organization on having in President Freel and his colleagues men of such probity that they could keep untarnished the escutcheon of the parent organization in the face of action on the part of a local that has been designated by union officials as a "blunder worse than a crime." The compensation to the union is in having the second city of the country reëstablished with satisfactory business relations between employers and employees.

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

VII. — THE HISTORIES OF PRINTING.

BY HENRY LEWIS BULLEN.

WHO could measure the influence or estimate the social, intellectual and commercial power of the printers of America if all of them were animated with that love of books and appreciation of the power of printing — greatest of inventions — which inspired the labors of the Aldii, the Estiennes, Froben, Dolet, Tory, Caxton, the Elzevirs, the Didots, Bodoni, Franklin, Isaiah Thomas, De Vinne, and many others! None of these men was a genius; few of them had more than an ordinary early education; but every one of them had reverence for books, exercised diligence in reading them, and counted themselves happy and honored in the printing of them. They justly and proudly valued their services to their fellow citizens and also to posterity. History has claimed them as immortal denizens of the realm of Fame.

Had any of these men followed theology, or law, or pedagogy, or any of the mechanic trades, it is more than probable that they would now be unknown to fame. Fortunate in the choice of an occupation whose mission is to magnify and broaden every sort of intellectual work or worthy ambition, these great printers used the power of Printing as masters of its forces rather than as slaves of its mechanic processes. To take a liberty with Shakespeare may we not in truth say:

> Printing is swift, and flies with eagle's wings;
> Kings it makes gods, and meaner creatures kings.

Youngest, most democratic and most useful of the arts, Printing has acquired a fine literature of its own. Those printers who disdain this literature and choose to rank their art with tailoring, carpentry, butchering and other honorable, necessary but inferior callings, should reflect upon the fact that all the trades which cater to our physical requirements existed and were highly developed during the ten brutal centuries preceding the invention of Printing — accurately named the Dark Ages — when civilization retrograded, unaffected by the indisputable skill of armies of mechanics. Modern civilization dates from the invention of movable types and the printing-press by Gutenberg. The earliest fruit of Printing was the Renaissance or New Birth of Learning. Principal Caird says the Renaissance was "the return to experience"; in other terms, the return to the use of recorded knowledge as found in books freely circulated. The Dark Ages were the result of the suppression by narrow ecclesiasticism (Christian and Mohammedan) of the cheaply produced and widely circulated manuscript books which contained the vast enlightening, progressive, classic literature. The books containing the accumulated learning and wisdom of twenty centuries were effectively suppressed, and learning and wisdom and progress deserted the world, and all the influences of the splendid, sanitary, luxurious, artistic, progressive civilization of the classic periods were lost. In place of these came gross superstition, oppression, ignorance, filth, plagues and retrogression. The first valuable service of the printers was to search out and print the remnant of the invaluable classic literature which had escaped destruction, and which has ever since kept the modern printing-presses busy. This was indeed a New Birth of Learning. There was no other literature worth printing. With the destruction of the classic books authorship declined. From the time of Saint Augustine (A. D. 354-430) to that of Gutenberg only one great author appeared — Dante. Whatever glimmer of art that remained was cultivated in a few ecclesiastical centers where some knowledge furtively survived of an earlier and better world, and this art was reserved for a very few churches and cathedrals. Marshal the names of the great in learning, poetry, art, invention, statesmanship, and even in war, since ecclesiasticism was powerful enough to suppress the ancient literature, and you will be surprised to find that all of them, except Dante, are the flowers of the modern civilization, the great impelling and sustaining force of which was and continues to be our own most useful of all occupations — Printing. And to Printing primarily belongs the greater glory of having put into the homes of men of humble means many more comforts and conveniences than were enjoyed by the great and wealthy in the ten long centuries during which mankind infatuately attempted to dispense with Books as guides.

Printing has lost none of its power, although its power is consciously recognized by every few, and little understood by nonstudious printers. Destroy all that has been printed and suppress Printing and Books, and (notwithstanding the greatness of modern enlightenment) the world would immediately begin to retrograde intellectually and all the fine arts and mechanic crafts would dwindle and deteriorate. Let the world remain bookless and printerless for one century and most of what it has learned in four and a half centuries of Printing would be lost, and another series of Dark Ages would ensue. Let those printers who imagine themselves remotely influenced, if influenced at all, by the intellectual development of the world, consider the present relation of Printing to commerce. Printed salesmanship is the creator of demand; supply follows demand; the extension of manufactures and commerce follow Printing. Prohibit printed advertisement to the commercial world for six months and hundreds of thousands of workers would be idle. Such an embargo on Printing would create a financial and social crisis unparalleled in the history of commerce.

If these things be true of the noble art of Printing, why should it continue to be true that the art is so much greater than its practitioners — that those who own and operate this mightiest factor in civilization should most of them occupy no more important place among the world's workers than the penmen who were employed to write the extensive literature of the Grecians and Romans? The printers will regain their old-time social and civic status and greatly improve their status in the business world if they will as a class study the literature of their occupation and become apprized of its great value to men of all kinds and conditions. They must range themselves with the so-called professions. Men who practice law, medicine, teaching and the sciences equip themselves with books and distinguish themselves in the degree of their ability to utilize the contents of books. They are generally sufficiently conscious of the value of their professions, arts and sciences to their fellow men. If eminent in their occupations, they are conversant with the history of them and are invariably well read. They esteem their occupations, and the world concedes their claims and admires their *esprit de corps*. When they assemble in conventions they never discuss their fees, or advertise the incompetency of their *confrères*, but devote all the time to magnifying their professions in the public esteem, glorifying their histories, honoring the great among them of the past and present, and discussing means for advancing, not the individual primarily, but the occupation. Observing these things and

their effects, I firmly believe that if every master printer in America, and every one who aspires to be a master printer, had a passably accurate, intelligent knowledge of the history of Printing it would so improve the public esteem for Printing and printers that the annual increase in golden profits would surpass many times those that have been derived from the cost systems. Do not, ye master and aspiring printers, neglect the cost systems; assign that entrancing study to your bookkeepers and accountants, to whom the work properly belongs; resign the ledger, and follow the literature of your occupation, holding up your heads among men as practicing an art which has been glorified by a literature second to none of the other arts or professions in value and interest.

It has been suggested by a correspondent that these articles should include something "written down to the comprehension of the lads in the composing-rooms." That is not necessary, because no lad is properly in any composing-room (with the object of becoming a competent printer) who is too young or so unintelligent as not to be interested in the whole literature of printing as fully as grown-up printers. The composing-room is not the right place for infants or dunces. However, one word to the bright lad reading this paragraph: read carefully and be sure to digest what you read. It is just as important to your mental health to digest what you read as it is to your physical health to digest what you eat.

In commencing the reading of the history of Printing, first read one or more books which give a comprehensive outline of the subject. I know of no better work to begin with than "Books and Their Makers in the Middle Ages," 2 vols., by George Haven Putnam, New York, 1897-98, $2.50 each. The first volume treats of hand-written books preceding Printing and of the earlier printers in Germany, Holland and Italy down to the year 1600, and the second volume deals with the printers of France, England, Germany, the Netherlands and Switzerland down to the year 1709. The author, who is the head of the well-known publishing and printing house of George P. Putnam's Sons, owners of the Knickerbocker Press, New Rochelle, New York, deals with his subject from the viewpoint of the publisher, but in the earlier decades of our art, printing and publishing were invariably allied occupations, and hence we get from him an admirable perspective of the bookmaking arts displaced by Printing and of the rise and spread of Printing, as well as sketches of the eminent early printers. George Haven Putnam, author of several valuable books, was major of the One Hundred and Seventy-sixth Regiment, New York Volunteers, serving through the Civil War, part of the time as prisoner of war in Libby and Andersonville prisons. As a public-spirited citizen this distinguished printer-publisher has attained an ideal eminence. Next in this interesting class of histories, I recommend "The Book, Its Printers, Illustrators and Binders from Gutenberg to the Present Time," translated from the French of Henri Bouchot of the National Library, Paris, and published by H. Grevel & Co., London, 1890. Order it through any good bookseller, giving the publisher's name. The price is about $6. It covers ground supplementary to that dealt with in Putnam's work, and more intimately relating to printing. It has one hundred and seventy-two interesting illustrations, a treatise on the art of book collecting and describing early printed books, and much biographical matter. An earlier edition, also issued by H. Grevel & Co. in 1887, is more attractively printed, but is not so complete either in text or illustrations. "Fine Books," by Alfred W. Pollard, keeper of the fourteenth century books in the British museum, a distinguished and scholarly lover of printing, was published as part of the Connoisseur's Library by Methuen & Co., Ltd., London, 1912. The price is about $7.50, and it may be ordered from any good bookseller. Mr. Pollard has given us a history of printing and engraving from 1423 to our own times, interwoven with descriptions of the fine books of all periods and biographical details of many printers and engravers. "Fine Books" was written primarily for lovers of books — the intellectual public as well as the men who sustain many notable book clubs, such as the Bibliographical Society, Grolier, Odd Volumes, Caxton, and Carteret — and those printers who are now in the dreary deserts of commercialism and who desire to enter into the promised land of Printing, will discover in Pollard's pages the reasons why so many nonprinters worship the book and honor its printers. Incidentally they may acquire a great fund of accurate historical information. If I had to choose between Bouchot and Pollard, I would take both, but would not dispense with Pollard. The best brief outline of the history of Printing (117 pages, 4to) is "The Pentateuch of Printing, with a Chapter on Judges," by William Blades, with a "Memoir of the Author and List of His Works" by Talbot Baines Reed, published by A. C. McClurg & Co., Chicago, in 1891. It is in five parts: Genesis — chaos, speech, writing, blocks, types; Exodus — introduction of printing into Europe, Asia, Africa, America and Australia; Leviticus — punch, mold, types, press, ink; Numbers—famous printers from Gutenberg to De Vinne; Deuteronomy — the machinery and materials of printing. William Blades, the greatest English authority on the literature of printing in general, was a practical printer and directed one of the largest and best printing establishments in England, now known as Blades, East & Blades. I will return to Blades and his achievements, but those who read "The Pentateuch of Printing" may anticipate my references in the memoir by Talbot Baines Reed, an eminent typefounder of London, one of the founders of the Bibliographical Society, and its first secretary, and author of the best history of typefounding, "A History of Old English Letter Foundries, with Notes Historical and Biographical on the Rise and Progress of English Typography," London, Elliot Stock, publisher, 1887. Reed was also the author of several popular books for juveniles. His typefoundry traced its connections back very close to the time of Caxton. He combined a successful business career with a love of typography, and thoroughly enjoyed his literary and bibliographic avocations. We now see that while deriving an intellectual pleasure from both vocation and avocations he was building an imperishable monument for himself.

(To be continued.)

(Editorial Note.— The Inland Printer Company will be pleased to furnish information regarding any of the books mentioned in this series of articles, and will upon receipt of price named forward any of those that are in print. Upon request we will endeavor to locate copies of those that are out of print.)

O. B.

A new book of memoirs in England recalls what has been styled the most brilliant epigram ever written. It was penned by one J. K. Stephen, Cambridge, undergraduate, about a stout professor, Oscar Browning:

KINDLY WARNING TO A FAT MAN.

O. B., oh, be obedient
To nature's stern decrees;
For tho' you be but one O. B.,
You may be two obese.



"WORRY."

Title supplied by R. M. Nicholson, advertising manager, Neenah Paper Company, Neenah, Wisconsin, in title contest announced in THE INLAND PRINTER, June, 1913.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names — not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

A COLLEGE OF PRINTING.

To the Editor: WARSAW, N. Y., July 8, 1913.

I wonder if it is not about time some one established a college of printing, where a man could go and learn any one or more of the different branches of the printing trade under masters of the trade. I have a son I would send to such a college. The haphazard way most boys are obliged to learn the business is very discouraging and the product is very inferior in most cases. The thing to do to elevate the trade of printing is to establish a college and lift the business out of the ruck. There are not a quarter as many fine points about dentistry as there are about printing, but there are dozens of dental colleges. Such journals as yours ought to lead the way to lifting this business into the "profession" that it is; a profession allied to painting and drawing. Just suggest this idea and see how the boys take to it.

LEVI A. CASS.

SYSTEM FOR THE COUNTRY OFFICE.

To the Editor: FREEPORT, N. Y., July 7, 1913.

I was much interested in the article by Leon Lester, in your July issue, on "System for the Country Office." As we use something similar to this, we know this item should be a help to any printer lacking something of this kind, but we can not agree as to the use of the record card. Instead we enter the number of each job in our charge book and post it to our ledger as part of each job, and when a repeat order is called for we look in our ledger for the job number, and, securing the envelope, we find all the information Mr. Lester speaks of without the separate card system, and have the additional advantage of having the sample which will be required in reprinting.

Another small thing, as to the rubber bands. If Mr. Lester would not object to our suggestion, string is much better, as the band will eventually lose its elasticity and drop off, leaving the job envelopes in confusion.

SMITH F. PEARSALL.

DISPLAYING SAMPLES.

To the Editor: EATON, COL., July 6, 1913.

In the June issue of THE INLAND PRINTER, received this morning, I have been reading of Walter Barrett's scheme of displaying samples.

I believe *The Eaton Herald* has an original idea for such display. We have a counter 41 inches high and 16 feet long by 26 inches wide. On top of this counter are three pieces of plate glass 18 by 60 inches, set flush with top of counter. Under this glass we place dark mounting-board and on top of that specimens of printing. The glass is easily raised and the samples changed frequently. Every one entering the business office must step up to this counter and the display of printing excites much favorable comment.

In front of this counter for eighteen feet, the length of the office, is a board 4 by 18 feet, covered with mounting-board, on which we tack other specimens of work. This board is four feet above the floor. Above this display we have tacked samples of window-cards clear to the ceiling. We expect to keep on tacking specimens on the walls until the whole business office is covered — even to the ceiling.

H. E. HOGUE.

EFFICIENCY — HARMONY.

To the Editor: NEW YORK, June 7, 1913.

Foremost in the minds of business men of prominence to-day is efficiency, and how to get it. Various business heads have, of course, different ideas as to how efficiency throughout their organization can be brought to its highest standard.

We have all heard of the so-called "efficiency engineer," who, on his first appearance finds "everything wrong." He at once starts cutting expense here and there, reducing the force of employees, etc.

How many business men to-day realize that harmony in their organization is the only means of obtaining the highest degree of efficiency? Do you realize that this is so? When you bring into your organization an "efficiency engineer" you often bring trouble. Why recruit this "efficiency engineer" at all? If you are an able executive you do not need him.

You must have a proper wage standard in your concern if you desire harmony. Without harmony you can not have efficiency, and through your employees only can efficiency be obtained. You must get them to work as loyally for the upbuilding of the business as the employer himself. Then why not make them realize that they are an important part of the organization, and upon themselves only depends their advancement. And right here let me state that able executives can often be found among your working force to fill the positions "higher up" when they occur. It's not always necessary to go outside for high-grade help.

The right kind of efficiency man is the executive who can instil in the working forces under his control a longing to reach the top of the tree — to become expert in their particular branch of the business; one who can make them realize that everything they do toward increasing efficiency will be appreciated by the management, and thus work for harmony.

In this way efficiency will become a regular thing in your organization and not a "temporary spurt" as would

be the case if you called in an "efficiency engineer" from outside.

Again, work for harmony, and you will find that efficiency is closely allied to any organization where harmony exists.

H. REDMAN.

STANDARDIZATION.

To the Editor: CHICAGO, June 21, 1913.

What a lot of fantod there is in this "standardizing" talk we hear in printing-offices, of late. The dupes who have it bad breathe away three-fourths of their lungs on its virtues, and then in the still small hours, when wondering where their profits have flown, they wonder where they ever got the idea, any way. Funny, isn't it, that they can't reason the scheme out.

Wonder if I could suggest the origin of their fad? Didn't they get it from some salesman, or from some concern, so terribly interested in "standardizing"? And when they were being doped, didn't "standardizing" mean just this: that the printer should adopt the goods made by the concern that made the argument? Scratch the patch where your pants ought to be, poor Mr. Printer, and tell me true if that wasn't the nucleus of the proposition. "Standardize" sure, but do it with *our* stuff. See? And if you do "standardize" with our stuff, why, doesn't that make you a permanent customer of ours? Sure. Only the fellow with the standardizing dope forgets to add that. But that's the meat of the argument, just the same.

And what does the doped printer get for his fad? Per se, he's tied up. He must stick to the concern that tied him up. No matter how good the new device that comes along, no matter how much it will save him in time and convenience and money and price, he must turn it down. He's "standardized," don't you know. He's standardized with Jim Smith's stuff, and that helps Jim Smith and his concern. And what more is the good, easy printer for?

That's the sort of printers that are ravishing their reason nowadays in blowing up their credit by trying to "standardize" *a la* the sellers' dope.

And now may I suggest a line of reasoning for you? Presumably you are in business for profit and comfort. But you can't prove it to me. Suppose we start in the composing-room. The sort of standardizing that is based on good, old-fashioned common horse sense is the unit system, and that's all. Just see that everything you get is uniform in that respect, and stop standardizing right there. Buy the new things that come along with the progress of trade, and that offer you a chance to save, regardless of who makes them. Just assure yourself that everything is on the unit system and interchangeable, so that they will work in with your old stuff. Try out new things first. Then if you find by your time-cards that you are making a saving, why, just dump the old stuff and put in the new, or such of it as will work in with the stuff you have. And then when something still better comes along, follow the same dope. Every little saving means good money in your pocket. A little more thought of *your* pocket and less of the pocket of the fellow with an ax to grind in his "standardizing" talk, will prove a good thing for *you*.

And then, when you find that you are making a dollar more than formerly, why — turn around and hand it to your customer. As a rule the printer's a fool.

AN ANTEFOOL.

If a man empties his purse into his head, no man can take it away from him. An investment in knowledge always pays the best interest.— *Franklin.*

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

THE stationers of Scarborough have appointed five of their number to act as censors of post-cards offered for sale in the town.

MR. RICHARD TAYLOR, of Newtoun, now in his seventy-seventh year, has the distinction of having worked the last forty-seven years as foreman of the office of Mr. Wood, of High street, Huntingdon.

A FIRE in Mudie's celebrated library, in Oxford street, London, recently destroyed thirty thousand books, among which there were, most unfortunately, a large proportion of rare and valuable ones, which it will be impossible to replace.

AT a conference on May 5 between masters and men at Manchester, the union printers of that city secured an immediate advance of 1s. 6d. (36½ cents) per week and a further advance of 6s. (12 cents) on the first pay day in January, 1914.

THE directors of the British Museum have arranged to have a guide conduct parties (without charge), every Saturday from 12 to 1 o'clock, around the exhibits of printed books in the King's Library, and explain fully the introduction and development of letterpress printing.

THE Costing Committee of the Federation of Master Printers (24 Holborn street, London, E. C.) has published a booklet on "The Printers' Cost-finding System," which was prepared by Messrs. Howard Hazell and R. A. Austen Leigh. It should prove a most useful book for constant reference in studying how to get a profit out of the printing business. The price of the booklet is 2s. 6d. (61 cents).

THROUGH friendly negotiations between representatives of the employers and the printers' union in Douglas, Isle of Man, an increase of 2s. 6d. (61 cents) per week was gained in the wages of hand compositors and pressmen, also an increase of 6d. (12 cents) and a reduction of two hours per week for linotype operators. Some increases in the overtime rates were also obtained. Hand compositors now receive 32s. 6d. ($7.90) per week, and linotype operators 36s. 6d. ($8.85) per week of forty-eight hours.

RECENTLY gathered statistics show that there are in the British Isles 171,116 persons engaged in the printing and bookbinding industries. There are 3,110 linotype and other typesetting and casting machines in use. The number of platen presses employed is 10,053; cylinder presses, 12,314; letterpress rotaries, 637; lithographic flat-bed presses, 2,623, and lithographic rotaries, 199. The value of the total yearly output of the publishing, printing, binding, paper, stationery, typefounding, stereotyping and electrotyping trades is given as £59,391,000 ($228,937,200).

WITH the June issue of *The Printers' Register* this well-known London craft monthly completed its fiftieth year of publication, which is a rare event, as but few printers' papers have attained such an age. As this contemporary has always shown itself a dignified, reliable, instructive and interesting publication, we express the hope that it may reach its centennial and that the intervening years may continue as successful, if not more so, as the past have been. The June, or 600th, number contains a short review of the typographic events of the past half century. If we may venture a criticism of *The Printers' Register* it is against its format, the page being in our judgment too squat or square.

GERMANY.

THE authorities at Arnsberg have begun a good work by prohibiting the putting up of advertising signs within five hundred meters of the railway lines and water-courses of the district, and decreeing that all standing were to be taken down by July 1.

A PAPER-MILL over two hundred years old will be transported from its present location at Haynsburg bei Zeitz and placed on exhibit at the International Graphic-arts Exposition at Leipsic next year. Tub papers and cardboard will be produced by it, to be sold as souvenirs.

MENTION has heretofore been made in these "Incidents" of Catholic and other sectarian trades unions. According to the Cologne *Volkszeitung*, these have now developed an international organization, taking in unions in Germany, Austria, Belgium, Switzerland and Poland.

TO OBTAIN a suitable design for a poster to advertise a jubilee exposition to be held at Karlsruhe in 1915, a contest was held, with prizes for the best production. There were 524 entries. The winner of the first prize received 1,500 marks ($367); the second, 800 marks ($190), and the third, 400 marks ($95).

THE most valuable manuscript record in the city archives of Hamburg is the one outlining the rights of the city, engrossed in 1497. It is now proposed to reproduce this in all its original beauty of composition and decoration, and to publish an edition of 225 copies, whose estimated cost will be 20,000 marks ($4,760).

THE German postoffice department now furnishes postcards in gangs of five, for the benefit of typewriters and printers. It will also hereafter print the stamps on private post-cards if these are presented in gangs of five and in not less than a certain quantity, doing this without any charge other than for the face value of the stamps.

ARRANGEMENTS have been made to ornament the interior of the D-trains of the Prussian-Hessian railways by hanging up artistic pictures in the compartments. These are not to be of an advertising nature, but will comprise scenic views, pictures of cities, towns, noted monuments, etc. The designation "*D-Zug*" ("D-train") applies to an express train having a passageway *(Durchgang)* in each car, permitting access to it from all compartments.

THE government has denied an appeal that the 24-hour division of the day — as is now the rule in France and Belgium — be adopted, in conjunction with a movement for a like rule in Austria, Hungary and Switzerland. The reason given for the denial was that its use in the timetables of German transportation companies would lead to confusion, especially in the minds of the less educated. It appears, however, to the contrary, that no inconveniences are felt on this score in the border traffic with France and Belgium.

THE editor of *Die Buchdrucker-Woche*, who has been appointed a member of a committee connected with the coming International Graphic-arts Exposition at Leipsic (because of his being recognized as the oldest machine compositor in Germany), wishes to have the display of typesetting machinery made as interesting as possible, and therefore wants to learn of still existing models of such machinery. He inquires in particular about the citotype, graphotype and electrotypograph machines. His address is Berlin, S. W. 68.

GERMANY still remains the land of the post-card. The statistics of the latest record-year of the postoffice department of the realm, including Bavaria and Württemberg, give the number of post-cards transmitted as 1,617,500,000. The second place is occupied by Japan, with 966,000,000. Great Britain follows with 882,000,000. France reaches only 527,000,000, due no doubt to the fact that within that country letters and post-cards carry the same rate of postage — 10 centimes. Austria's yearly record is 447,000,000; that of British India 399,000,000, of Russia 305,000,000, of Italy 139,000,000, and of Hungary 121,000,000.

ADVERTISERS in Germany have made large use of adhesive stamps, in various sizes, and often they are gotten up very elegantly, some of the best artists being engaged in their production. As a consequence, gathering these advertising stamps has become a fad with some collectors, who find it more interesting than gathering postage-stamps. An exposition of such stamps was held in Leipsic, May 15 to June 1. The illustration below shows a sample of such stamps:



AN extensive collection of fine and rare examples of printing and illustrative work of all kinds, and of matter pertaining to typography, is now being offered for sale by its gatherer, Albin Maria Watzulik, an enthusiastic disciple of Gutenberg. It is said to comprise 3,223 volumes, pamphlets, maps, artists' proofs, etc., and 80,341 sheets, engravings, papers, etc., all classified by countries. An idea of its extent may be gained from the statement that it is packed in twelve cases measuring a cubic meter each. Herr Watzulik has issued a richly gotten up circular about his collection, from which we note that he values it at not less than $30,000. Some American Mæcenas interested in typography might find here a splendid chance to enrich some library or institution by buying and making a donation of this collection.

FRANCE.

THE French spell it "coin"; the English spell it "quoin." Which vogue is the more sensible?

AN appropriation of 496,500 francs ($95,825) has been made to enable the French government to make a showing at the great International Graphic-arts Exposition at Leipsic next year.

La Nature, of Paris, publishes an interesting article in which it proves that the fountain pen was invented as early as 1725, by Bion, a royal instrument maker. He called his invention a *plume sans fin* (endless pen).

MUCH protest is being made against the proposition to institute a compulsory three-year military service for all capables in France. The Parisian printers' union, as well as other book-trades unions, have held meetings to voice their opposition, and the organ of the union, *La Typographie Française*, has articles in almost every number written against the idea of lengthening the time of military service.

THE name of the renowned copperplate engraver, Jacques Callot, of Nancy, has been given to a new street in the sixth arrondissement of Paris. This street takes the place of the old Passage du Pont-neuf, between the Rue de la Seine and the Rue Mazarin, a section full of bookdealers and printers.

LATE statistics give the number of graphic-arts establishments in France as 5,122. Of these there are in Paris 615 letterpress, 259 lithographic, 17 letterpress and lithographic, and 40 process and copperplate printeries — a total of 931. In the departments and colonies there are 3,259 letterpress, 271 lithographic, 736 letterpress and lithographic and 25 process printeries. There was an increase in the last year of sixty-seven concerns throughout the country.

ON the occasion of the distribution of prizes to the scholars taking the typographic courses established by the Cercle de la Librairie et de l'Imprimerie, which event took place in the large hall of this institution at Paris, on April 29, there was also a kinematographic display by the Pathé Frères, of views taken in the workshops of the Ecole Estienne, which is the Parisian high school for printers and in which two hundred pupils are daily instructed in fifteen different training rooms.

THE Parisian printers who are members of the Union du Livre, a Catholic trade organization, wished to proceed faster in union matters than the leaders of this union cared to go. Recently there was a meeting of this union, to discuss this subject, which was attended also by some thirty delegates from the provinces. At this meeting it was decided that the direction of affairs should be given over to a president-secretary. Heretofore the presiding office was filled by M. Lecerf, foreman of a Parisian Catholic printing-office, who handed in his resignation, following this action, and complained in the organ of the union that the provincial delegates had "not perceived the trap into which they were led." The entire central or executive committee followed M. Lecerf in resigning their work. Naturally, the members of the "red union," which is a designation for the regular printers' organization, are not worrying over the turn of things in the "yellow union," which is the term applied to that of their sectarian colleagues.

BELGIUM.

FROM the Cologne *Volkszeitung* we get the following account of the conduct of the Belgian printers' union during the late general strike on the part of the working classes for proper franchise rights: At a slimly attended general meeting of the union it was, by a bare majority, decided to join the strike movement. Next, at a largely attended meeting, a two-thirds majority revoked this decision as being unconstitutional. Later, at a meeting called for the consideration of other matters, and attended by not more than one-third of the members, the subject was again taken up and a decision arrived at that the union take part in the strike, and that all members not joining and who refused to donate their wages to the strike fund be excluded from membership. The majority of the members, however, did not heed this legislation, but took reverse action. They entered suit in the district court at Brussels, to have the union dissolved for statute violation on the part of its officers, to compel the restitution of money paid out to assist strikers, for a division of the assets of the union among its members, and for the payment of 5,000 francs damages by the officers who violated the constitution and laws of the union; also that the books, records and funds of the union be laid under temporary attachment until its affairs were settled up. The first action of the court was to grant this last demand, pending further proceedings in the matter.

DENMARK.

TWO hundred years ago, on April 8, 1713, King Frederick IV. had the first Danish paper money issued, "to help out a prevailing lack of money here and there."

MR. FR. DREYER, formerly court typographer, and honorary member of the Copenhagen master printers' union, whose treasurer he was for twenty-eight years, on attaining his eightieth year, on May 8, gave 10,000 crowns ($2,680) to the home for old printers. Up to 1900 he was proprietor of the old Bianco Lunos Bogtrykeri in Copenhagen.

EMIL NIELSEN, copperplate engraver of the Royal Sea Chart Archives at Copenhagen, who had been fifty-one years in the service of the State, died on May 6, aged sixty-six. At one time he gave tuition in the art of needle etching to the talented Princess Marie of Orléans; this lady, who died rather early, was the most popular woman of the Danish royal court.

ITALY.

UNDER the title of "L'Arte di G. B. Bodoni," Messrs. Bertieri & Vanzetti (via Tadino 51), Milan, will this coming September issue a 160-page quarto volume, printed in a specially elegant manner, telling of the life and work of this early typographer of Saluzzo, both as printer and typefounder. The volume will contain sixty-six reproductions of his work, a copperplate portrait and twenty-five supplementary plates. One edition will cost $2.40, and a special edition of thirty numbered copies, $10 per copy.

AUSTRIA.

J. B. HAMBERGER, at the age of seventy-five (which he attained June 16) still edits the *Oesterreichisch-Ungarische Buchdrucker-Zeitung*, of Vienna, one of the most readable craft publications of Europe. It is issued by the Graphic Club of Vienna, and is now in its forty-first year.

THE Bulgarian government has given an order to the national printing-office of Austria for the printing of a new series of stamps. The order is for 40,481,000 stamps, at the price of 2.15 crowns (44 cents) per thousand, delivered at Sofia.

HOLLAND.

A MUSEUM of typography has been established at Harlem by the old and renowned printing-house of Enschedé & Sons. Among the leading exhibits are original works by Gutenberg and Coster, initials by Holstein, typefounders' matrices of the fifteenth century and old printing-presses of later centuries.

TURKEY.

IT is reported that in Saloniki, a city whose name has of late been often seen in the war news of the Balkan States, there are twenty-two printing-offices, employing one hundred printers and forty lithographers. The working hours are ten to eleven per day, from 7 A.M. to 6 or 7 P.M.

BRUSSELS.

A NINE-HOUR work-day is about to be put into practice in the typefounding industry of Belgium, following long conferences on the subject. Concurrently the minimum wage will be advanced from 11 (the present rate) to 13 cents per hour.

RUSSIA.

A NEW building for the national printing-office will be begun soon. A million rubles have been appropriated for it.

APPRENTICE PRINTERS' TECHNICAL CLUB

No. XXXII.— BY W. E. STEVENS,
Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

Ornaments and Borders.

Most apprentice printers and many journeymen seemingly have a tendency to over-ornament their work. Type-founders' stock ornaments and borders are often so alluring that one is apt to overlook the importance of the printed message and so embellish a page as to subordinate the type. Printing of this kind may be likened to the spindle-legged, tapestry-upholstered, richly carved and gilded ballroom furniture, which is designed for show and not for comfort — the purpose or utility of the object has been made secondary to the ornamental features.

Every piece of printing contains a thought or a message of some kind — that is its purpose or utility — and the printer should endeavor first of all to bring out the thought or message in a pleasing manner. Any decoration added to the page should be auxiliary to the type.

Before selecting ornaments one should know what type is to be used, for harmony of tone and shape must exist. A light type-face would call for a light ornament, a heavy type-face for a heavy ornament, etc. Some typefoundries cast special ornaments, borders and initial letters to harmonize with certain type-faces, and a careful study of

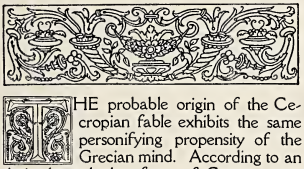


Fig. 1 (Am).*

these combinations will give one a good insight into the meaning of the terms, shape harmony and tone harmony.

In Fig. 1 is shown Della Robbia type in combination with a Della Robbia ornament and a Della Robbia initial. Note how the type and ornaments have the same grayness of tone or color and how the general shape of the decorative elements harmonizes with the letter forms.

Fig. 2 further illustrates a harmony of tone between type and ornaments. One can readily see that light ornaments, such as Della Robbia, would be entirely out of harmony with the heavy Hampton type. The effect would be no less incongruous than would that of a delicate pastel drawing rimmed with a broad, black frame.

When selecting type and ornaments which harmonize in tone one must not forget that they should harmonize in shape as well. In last month's lesson we explained that to be in harmony the details or parts of a design should have something in common — they should produce unity of



Fig. 2 (Ha).

effect. The type-lines and borders shown in Fig. 3 are selected to further illustrate harmony, or unity of effect. (A) shows a rough-cut Roman letter in combination with decoration which is a trifle crude — the details of the letters and ornaments have something in common. (B) is a fancy, pointed letter, so we select decoration having the same general characteristics. (C) is a simple, structural letter which calls for decoration of a geometric nature. (D) is a modern-cut Roman letter, rather condensed in form, so we select light-line decoration having the perpendicular characteristics of the types.

Another point always to keep in mind is consistency, or appropriateness. A knowledge of symbolism is very desirable in this connection. Then, too, consistency can be overdone. The writer recently reviewed a cover-page for a cutting-machine catalogue on which a cut of a pair of scissors had been placed for decorative purposes. Surely the scissors suggest cutting, but they are hardly appropriate for a machinery catalogue. An harmonious ornament having no suggestion of any natural object would have been much more desirable than the far-fetched decoration used in this instance.

Happily there are now few typographical ornaments of a purely pictorial nature, but the relics of the rule-twisting period are not entirely obsolete, therefore it is well to instruct apprentices to use "conventional" decoration and avoid pictorial forms. In conventional decoration the elements, whether natural or artificial, are arranged in a purely decorative manner, with little or no attempt to show light and shade or perspective. When setting up a page the printer is not concerned with shadow effects —

*In the cut-titles (Am) stands for American Type Founders Company, (Ba) for Barnhart Bros. & Spindler, (Ky) for Keystone Type Foundry, (Ha) for H. C. Hansen Type Foundry.

his materials appearing only as flat lines. His aim is to break up the areas of space inside a given form in the most pleasing manner.

In Fig. 4 natural and conventional rose ornaments are shown. As a representation of a rose the first ornament is preferable, but as a decorative spot correspondent to the flatness of a printed page, the second ornament is infinitely superior.

Decorative borders may be divided into two classes — namely, interrupted and continuous. The interrupted borders, examples of which are shown in Fig. 3, offer a wider range of usefulness. Single pieces may be used for ornaments, or as many pieces as are wanted may be used together to form headbands and tailpieces, for underscoring and overscoring purposes, etc. With the continuous borders, however, an entire box or panel must be formed, else the work appears unfinished. This is because the pieces are designed to fit together with each piece not entirely complete.



Fig. 3.

In the early days of typefounding, borders and ornaments were called "flowers," and the proof of a good workman was his ability to arrange the flowers in the most intricate ways. The productions then were on the ballroom furniture order.

Baltimore Typographical Union Plans for Instruction of Apprentices.

Realizing the necessity of closer supervision in the training of apprentices, and also the need for training to supplement the work in the shop, the Committee on Apprentices of the Baltimore Typographical Union has outlined a plan whereby apprentices will in the future receive oversight and instruction that will give them a firmer foundation upon which to work, and assure their being more efficient workmen when their term of apprenticeship is ended. In compiling this plan the committee adds the following introductory paragraphs:

"Baltimore Typographical Union, No. 12, through its Committee on Apprentices, is giving attention to the subject of efficiency in its membership, and particularly to securing for apprentices an opportunity to perfect their knowledge in the trade.

"Since specialization of the departments in the printing trade, by the advent of machinery, has lessened the opportunities of apprentices to get a proper working knowledge of the trade, and thus become efficient workmen, *the object of the Committee on Apprentices of Baltimore Typographical Union, No. 12, is to uplift, stimulate and educate its apprentices by a systematic plan of training.*



Fig. 4.

"After two years' experience dealing with the conditions under which the apprentices are taught the trade within the jurisdiction of Baltimore Typographical Union, it has become apparent to the Committee on Apprentices that if the International Typographical Union, through its subordinate unions, is to have a well-trained and efficient membership and remain successful in competition in the field of labor, it must adopt a systematic method of education for its apprentices, not only in so far as the training at the trade is concerned but to insist upon a common school and technical education as a part requirement for membership in this organization.



Ticket by Carl E. Gruber.

"If there is to be a standard of efficiency for men who demand a minimum wage for their labor, then these boys who are apprenticed at the printing trade should receive such education and training, under the direction of the employer and the typographical union, as will prepare them to reach the standard set for them when journeymen.

"The apprentice should be given every opportunity to learn the trade in full; and the night schools should be used in unison with the training of the workshop.

"The obligation between the apprentice and the employer is mutual, and as a matter of right and duty, each

owes it to his own self-respect to see that the other receives full justice.

"Education and training that will enable young men to do their own thinking in all subjects necessary to make them self-supporting, self-governing, proficient and efficient workmen, providing opportunities for them to become all they can become within the limits of an earthly career, should be the ambition of each apprentice in the printing trade.

"All useful education is industrial education; for the end of education is character, and the test of character is efficient service.

"Each apprentice shall be granted an apprenticeship card at the beginning of his trade. Following each successful examination, a card endorsed for that year's service. This typographical-union card should be an assurance


FINDLAY COLLEGE CONSERVATORY
PIANOFORTE RECITAL
GIVEN BY
Miss Vera Miley
OF THE CLASS OF 1913

TUESDAY, MAY THE TWENTIETH, NINETEEN THIRTEEN, IN THE COLLEGE CHAPEL AT EIGHT IN THE EVENING

PROGRAM

SUITE IN G—HOLBERG — GRIEG
PRELUDE
SARABANDE
RIGAUDON

SONATA, OP. 28 . . — BEETHOVEN
ALLEGRO

NOCTURNE IN F-MINOR . — CHOPIN

IMPROMPTU, OP. 142 . . — SCHUBERT

PAPILLONS . . . — OLE OLSON

SCHERZO AND CHORAL . — DUBOIS

CONCERTO, A-MINOR . — MAC DOWELL
PRESTO

Program by J. Glenn Holman.

to the employer that the bearer thereof is qualified to fill the position to which he may be assigned."

To follow up this idea the committee has prepared a plan for the consideration of the employers and the union wherein the apprentices will be required to perform certain duties and will also be examined as to their proficiency. Under this plan the employers agree to teach apprentices book, job and advertising composition, to give them opportunity for practice on various kinds of straight matter, tabular and miscellaneous display work, both reprint and manuscript, imposition and the make-up of book and title pages, pamphlet covers, etc., and, where available, the monotype or linotype machines.

Inasmuch as the employer agrees to the foregoing the apprentice is expected to live up to his part of the agreement, and to perform the service required with fidelity and to the best of his ability.

At the expiration of each year's service each apprentice is required to pass an examination upon a course of

DETERGINE

IS the greatest dirt remover for type and roller wash known to the trade. Practically every printer has been accustomed to Benzine, but once you get in the habit of using DETERGINE you will use no other solvent. Order DETERGINE direct or from your supply house.

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69 Wall Street .. .. NEW YORK

Advertisement by Joseph Schmidt.

instruction, and also to present samples of work indorsed by the foreman. The courses prescribed are as follows: First year, any work connected with the branch of the trade that may be deemed proper, night school — elementary branches; second year, straight matter and reprint, night school — City College or Polytechnic; third year, tabular matter and job-press stonework, night school — higher English and mathematics or Maryland School of Design; fourth year, original composition and imposition, night school — I. T. U. course of instruction; fifth year, general work that a journeyman may be called upon to do, linotype or monotype practice, a study of presswork, bindery and general detail.

Specimens.

CLARENCE GROETTUM, Minneapolis, Minnesota.— The program you submit is very neatly gotten up. An improvement could perhaps be made in the first page by running the border around the entire page, and using italic type instead of script for the first and third lines.

CARL E. GRUBER, with the Jos. Betz Printing Company, East Liverpool, Ohio.— We find no corrections or suggestions to make in regard to the specimens you send in. Especially commendable are your program pages, as that kind of copy is rather difficult to handle. One of your tickets is herewith reproduced.

GEORGE HERZING, with the Nazareth *Item*, Nazareth, Pennsylvania.— Your program cover-page could be improved by raising the second group closer to the first group and setting the date line in a size smaller type. A trifle more margin could be allowed above the first group so as to show more of an equality to the side and top margins.

J. GLENN HOLMAN, with the A. B. Doerty Printery, Findlay, Ohio.— Your work is, as usual, of a high standard of excellence. In the "Howard M. E. Church" program we would prefer to see the names of the performers set in 8-point small-caps. One of your program designs is reproduced herewith. We are pleased to award you a Certificate of Excellence.

M. MAX HOPKINS, Beverly, Massachusetts.— The title-page design is very pleasing. In the third line of the lower group you have allowed a trifle too much space between words.

W. CLINTON JONES, with the Colwell Press, Minneapolis, Minnesota.— Your handling of the Sunday-school "Certificate" is very commendable. We have no criticisms to make.

SALVATORE MANGHISE, apprentice in the School for Printers' Apprentices of New York, New York city.— In the title-page which you submit for criticism we find rather too much space between words. Letters, words and lines of text or black letter type should be kept close together in order to avoid a "spotty" effect and preserve a rich, even tone. The lower line should not have been letter-spaced. The general treatment of the lines and the selection of colors is very commendable.

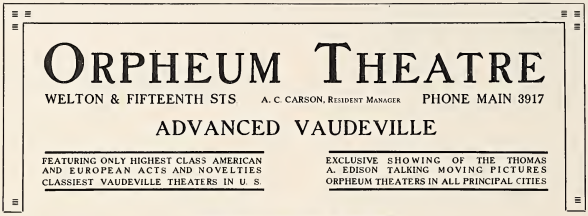
ARTHUR L. PALMER, with the Anchor Printing Company, Indianapolis, Indiana.— Your entries in the recent Inland Printer Cover-page Contest were hardly strong and bold enough for a page of that character. No criticisms can be made relative to the arrangements of lines and masses in the commercial work submitted.

CLARENCE RENGSTORFF, Havana, Illinois.—The "E. M. Joyce" note-head could be improved by doing away with condensed type for the main line and avoiding a separation of the postoffice and State.

RALPH SHAW, with the Phenix Box & Label Company, Kansas City, Missouri.— Your treatment of the program title-page is very clever and the color-scheme is fine. We can suggest no changes that would materially improve the design.

GERALD SWEENEY, Spring Valley, Illinois.— Your specimens certainly would, as you ask, pass for a "real printer's" work. You show a very good knowledge of balance and proportion. The ads. are fine.

GILBERT THOELE, with the Quality Printing Company, St. Paul, Minnesota.— Your letter-head is a model of tastiness. It could hardly be improved.



A prize-winning letter-head by Ross Sissom.

WALTER WALLICK, with the *News*, Cerro Gordo, Illinois.— Your work is excellent. The heading in the "District Contest" program seems rather too large. There is a trifle too much red on the cover-page of the "I. O. O. F. Memorial" program. We take pleasure in awarding you a "Certificate of Excellence."

HAROLD WILSON, Nashua, New Hampshire.— The ads. you submit are above criticism. We wish to compliment you on their neatness.


CERTIFICATE OF EXCELLENCE

IN conformity with its custom of recognizing each month the best examples of typography presented by its contributors, the Apprentice Printers' Technical Club of *The Inland Printer* awards this Certificate of Excellence as an attestation of the high quality of the specimens submitted by

in

The engraving shown here is a reproduction of the "Certificate of Excellence" which "The Inland Printer" gives each month to apprentices submitting the best typographical specimens of their own work. The certificates are 5 by 8 inches in size, printed in black, red and gold on Japan vellum. Each winner's name and the month of issue of the certificate is hand-lettered in all cases. This authoritative and tangible evidence of an apprentice's diligence and ability is intended to encourage a true spirit of emulation in good craftsmanship, and to be helpful to the recipients and a source of gratification to them in after years.

MARCUS A. ROLLINS, with the Highlander Publishing Company, Shelby, North Carolina.— The "Delavel" ad. could be improved by bringing out, in the heading, the fact that a cream separator was being advertised. Be more particular in spacing between words and letters, and in selecting rules that harmonize in tone with the type.

JOSEPH SCHMIDT, with Little & Becker, St. Louis, Missouri.— We have reproduced your "Detergine" ad. herewith. It is very neat and pleasing.

Certificates were issued to the following for the best specimens submitted for the month of June: J. Glenn Holman, with the A. B. Doerty Printery, Findlay, Ohio; Walter Wallick, with the Cerro Gordo (Ill.) *News*.

Results of the Denver Contest.

The results of the May contest conducted for apprentice members of Denver (Colo.) Typographical Union, No. 49, were as follows:

First Place — Ross Sissom, with the McGuire Printing Company.

Second Place — William H. Sobule, apprentice in the Denver School of Trades.

Third Place — Frank Lindquist, with the Smith-Brooks Printing Company.

The first-place entry is herewith reproduced. The original was printed in light brown and dark brown inks on white stock.

In submitting these results Paul Dodge, chairman of the Apprentice Committee, writes as follows:

"This is the present committee's last month, as we have had two years of it and refuse to be heroes any longer. I desire in behalf of the committee to thank you for the assistance rendered the committee and the interest you have manifested in these contests."

BALKAN WAR SONG

Hurrah, hurrah, we'll sing the jubilee,
Hurrah, hurrah, the flag that sets us free;
So we'll sing the chorus from Zxenkqvipf to the sea,
While we go marching through Skylpogwofnifzixmifqobjifpof.

— *Cincinnati Enquirer.*

A SCIENTIST'S HOPE FOR HUMANITY.

Reviewing the recent work by Alfred Russell Wallace, O. M., D. C. L., "Social Environment and Moral Progress," published by Cassell & Co., New York, Waldo R. Browne, in *The Dial*, Chicago, points out that among all the phenomena of this revolutionary era of ours, nothing is more striking than the ever-increasing significance of science as a factor in the upward struggle of humanity. At a time when idealism, worn with the futile striving of centuries, had almost begun to despair, she finds within her hands a sturdier staff than any she has yet leaned upon; at a time when the voices of faith had all but deserted her, she catches a clearer and more heartening word than any that has before reached her ear. Her old enemy has taken on the guise of a savior. Science, the despised and the rejected, is laying the solid foundations beneath her tottering dream-towers, and is giving her at last a definite hope for the future.

To any who are skeptical of this "serene evangel of science," as it has just been happily termed, the reviewer earnestly commends Mr. Havelock Ellis's "The Task of Social Hygiene," and the work by Doctor Wallace under consideration. Doctor Wallace's position as co-discoverer with Darwin of one of the most momentous theories in the history of thought, his venerable age, his wide scientific knowledge and deep philosophic insight, lend to his utterances an authority such as could be claimed by no other living writer.

On the occasion of his ninetieth birthday, celebrated recently, Doctor Wallace startled his journalistic interviewers by the statement that there has been no perceptible advance in morality throughout the entire historical period of mankind, that the present social structure is radically defective from top to bottom, and the present social environment the worst in history. There are many who would like to dismiss this indictment as the fatuous wail of a superannuated pessimist; but to do so would be merely to demonstrate one's own fatuity. From such a source, it constitutes a challenge to civilization that demands the closest and most impartial examination. In the book now published, Doctor Wallace outlines the historical and scientific data upon which are based his conclusions as to the past, as well as his hope for the future.

In the first section of his volume, after establishing definitions of such terms as morality, moral progress, character, etc., the author devotes several chapters to suggestive historical evidences which have led him to conclude that

> There has been no definite advance of morality from age to age, and that even the lowest races, at each period, possessed the same intellectual and moral nature as the higher. The manifestations of this essentially human nature in habits and conduct were often very diverse, in accordance with diversities of the social and moral environment. This is quite in accordance with the now well-established doctrine that the essential character of man, intellectual, emotional, and moral, is inherent in him from birth; that it is subject to great variation from individual to individual, and that its manifestations in conduct can be modified in a very high degree by the influence of public opinion and systematic teaching. These latter changes, however, are *not* hereditary, and it follows that no definite advance in morals can occur in any race *unless there is some selective or segregative agency at work.*

What this required selective agent is, and how it will automatically come into action when society is sufficiently purged to give it play, we are told later on.

The five chapters which conclude this historical section are given over to a specific arraignment of existing social and economic conditions. It is in substance just such an impeachment as the Marxians have been hurling at our heads for decades; yet rarely has even the most devout Marxian attained to Doctor Wallace's vigor and thoroughness of denunciation. Social development during the nineteenth century is thus summarized:

> We see a continuous advance of man's power to utilize the forces of Nature, to an extent which surpasses everything he had been able to do during all the preceding centuries of his recorded history.
>
> We also see that the result of this vast economic revolution has been almost wholly evil.
>
> We see that this hundredfold increase of wealth, amply sufficient to provide necessaries, comforts, and all beneficial refinement and luxuries for our whole population, has been distributed with such gross injustice that the actual condition of those who produce all this wealth has become worse and worse, no efficient arrangements having been made that from the overflowing abundance produced *all* should receive the mere essentials of a healthy and happy existence.
>
> We have seen huge cities grow up, every one of them with their overcrowded, insanitary slums, where men, women, and children die prematurely as surely as though a body of secret poisoners were constantly at work to destroy them.
>
> We see thousands of girls compelled by starvation to work in such an empoisoned environment as to produce horribly painful and disfiguring disease, which is often fatal in early youth, or in what ought to have been, and what might have been, the period of maximum enjoyment of their womanhood. And to this very day no efficient steps have been taken to abolish these conditions.
>
> We see millions still struggling in vain for a sufficiency of the bare necessaries of life (which in their misery is all they ask), often culminating in actual starvation, or in suicide, to which they are driven by the dread of starvation. Yet our Governments, selected from among the most educated, the most talented, the wealthiest of the country, with absolute power to make what laws and regulations they please, and an overflowing fund of accumulated wealth to draw upon, do nothing, although more people die annually of want than are killed in a great war, and more children than could be slaughtered by many Herods.
>
> And while all this goes on in the depths, where—
>
> "Pale anguish keeps the heavy gate,
> And the Warder is Despair"—
>
> a little higher up, among the middle-men distributors of the necessaries and luxuries of life, bribery, adulteration and various forms of petty dishonesty are rampant.
>
> And higher yet, among the great capitalists, the merchant princes, the captains of industry, we find hard taskmasters who drive down wages below the level of bare subsistence, and who support a more gigantic and widespread system of gambling than the world has ever seen.
>
> And, finally, our administration of what we call "Justice" (and of which we are so proud because our judges can not be bribed) is utterly *unjust*, because it is based on a system of money fees at every step; because it is so cumbrous and full of technicalities as to need the employment of attorneys and counsel at great cost, and because all petty offenses are punishable by fine or imprisonment, which makes poverty itself a crime while it allows those with money to go practically free.
>
> *Taking account of these various groups of undoubted facts, many of which are so gross, so terrible, that they can not be overstated, it is not too much to say that our whole system of society is rotten from top to bottom, and the social environment as a whole, in relation to our possibilities and our claims, is the worst that the world has ever seen.*

As an editorial in the "Call" or the "Clarion," all this might be dismissed with the old phrases sweet in the mouth of privilege and selfishness. But as the deliberate utterance of the foremost living scientist of our day, it is rather more difficult to dispose of.

The second part of Doctor Wallace's volume is labeled "Theoretical," and deals almost wholly with the workings of the evolutionary law, in particular reference to social progress. We are shown how natural selection, which through the ages has molded the infinitely varied animal forms into harmony with their environment, is in the main nullified or neutralized in its effect on the human organism by man's reasoning faculties. Thus it is that the higher nature of man, both intellectual and moral, has remained practically stationary throughout history, owing to the lack of a selective agency adequate to increase it. Such an agency is available in sexual selection, which if given free scope in a normal social environment would "elevate the race to whatever degree of civilization and well-being it is capable of reaching in earth-life." Sexual selection will be

the prerogative of woman, and therefore woman's position "in the not distant future will be far higher and more important than any which has been claimed for or by her in the past."

While she will be conceded full political and social rights on an equality with man, she will be placed in a position of responsibility and power which will render her his superior, since the future moral progress of the race will so largely depend upon her free choice in marriage. As time goes on, and she acquires more and more economic independence, *that* alone will give her an effective choice which she has never had before. But this choice will be further strengthened by the fact that, with ever-increasing approach to equality of opportunity for every child born in our country, that terrible excess of male deaths, in boyhood and early manhood especially due to various preventable causes, will disappear, and change the present majority of women to a majority of men. This will lead to a greater rivalry for wives, and will give to women the power of rejecting all the lower types of character among their suitors.

It will be their special duty so to mold public opinion, through home training and social influence, as to render the women of the future the regenerators of the entire human race.

The old "biological argument" so often used *against* the suffragists will be a weapon not altogether safe to handle after this!

But sexual selection can never become operative until we have cleansed the Augean stables of our present social organization. The *root-causes* of evil must be attacked and vanquished — coöperation must be substituted for competition, and economic brotherhood for economic antagonism; we must see to it that private monopoly of land and capital, as well as private inheritance of wealth, is done away with. All remedies for existing conditions, Doctor Wallace concludes, may be condensed into one general proposition:

That it is the first duty (in importance) of a civilized government to organize the labor of the whole community for the equal good of all; but it is also their first duty (in time) to take immediate steps to abolish *death by starvation and by preventable disease* due to insanitary dwellings and dangerous employments, while carefully elaborating the *permanent* remedy for want in the midst of wealth.

And his final word to the reader is this:

The well-established laws of evolution as they really apply to mankind are all favorable to the advance of true civilization and of morality. Our existing competitive and antagonistic social system alone neutralizes their beneficent operation. That system must therefore be radically changed into one of brotherly coöperation and coördination for the equal good of all. To succeed we must make this principle our guide and our pole-star in all social legislation.

Any summary of such a far-reaching argument, in space so scant as this, must of necessity be almost hopelessly inadequate. But perhaps we have faintly suggested something of the book's unique significance in correlating the seemingly diverse paths of biological and economic progress — in lending the sanction of science to the struggle for freedom which millions of men and women are carrying forward throughout the world. It comes with an authority too high to be impugned; it conveys a message of too grave import to be ignored. Not to read and earnestly ponder such a message is little short of a sin against the future.

Colonel Harvey's Views.

Harper's Weekly, under the head "Brother Wallace is With Us," says the newest muck-raker is the venerable Alfred Wallace Russell, co-discoverer with Darwin of the theory of evolution, who is out with a book in which he inspects the conditions and processes of modern life, and reaches the conclusion that the current system of society is "rotten from top to bottom." There has been so much fuss lately about one thing or another that many people have suspected that something radical was wrong, and it will be almost a relief to them to have so eminent a scientist as Doctor Russell confirm their fears. He reviews in his book the details of human misbehavior with which our attentive newspapers and magazines have made us all so familiar, including especially the industrial drawbacks that have come with vast increase of machinery. The trouble he finds to be due to our living under a system of universal competition for the means of existence. The remedy he points out is universal coöperation. He says:

Our system is also one of monopoly by a few of all the means of existence — the land, without access to which no life is possible, and capital, or the results of stored-up labor, which is now in the possession of a limited number of capitalists and therefore is also a monopoly. The remedy is freedom of access to land and capital for all.

Also, it may be defined as social injustice, inasmuch as the few in each generation are allowed to inherit the stored-up wealth of all preceding generations, while the many inherit nothing. The remedy is to adopt the principle of equality of opportunity for all, or of universal inheritance by the State in trust for the whole community.

We believe that if Brother Wallace should come over here and go into politics he would score a success that would make all its former triumphs seem insignificant. Brother Eugene Debs stands ready to embrace him; Brother Haywood would reach him the glad hand; the Colonel and Miss Jane Addams and all the lesser Moose would want to make him theirs, and he might supplant Brother Vice-President Marshall in the regards of the whiskered Democrats.

Come on, Brother Wallace! We will all be with you. What you say is a good deal so, and nothing but the habits of mankind stand between our present forlorn state and the improvements that you suggest. But what you say, dear sir, is not news, and you can not copyright it in this country.

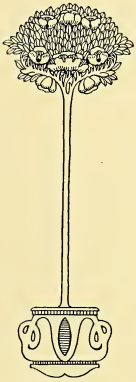


Drawing by W. J. Enright.

TIME.

Time, growing older, still his youth renews
By pressing back the moments as they come.
Instant by instant tolls their loss or gain,
And rolling up their totals, make the sum
Of human effort. No past can we retrieve,
Though on the wreck of fortune may be built
Success. Enduring faith can still achieve
Attainment out of loss — the loss a sacrifice
Made to Old Time, who brooding sits and sees
How fools made hell of paradise.

ADMISSION TICKETS



A FEW SUGGESTIONS FOR
THE JOB PRINTER

Illustrated Lecture

FARM LIFE
in INDIANA

By Prof. L. Hamilton of the
HELLER INSTITUTE

Monday
September 29
1912

ADMIT ONE

Member's Ticket



RTS & CRAFTS CLUB
ICE-CREAM SOCIAL

At the Home of Mr. Samuel L. James

TUESDAY, JUNE 23 TICKETS 10 CENTS

Initial letters, if carefully selected to harmonize in shape and tone with the type, add much to the appearance of admission ticket.

ANNUAL PICNIC

of the PRINTERS' SOCIAL CLUB

MARQUETTE PARK, SUNDAY, JULY 19

TICKETS $1.00 PRESENT THIS TICKET AT THE GATE

THE WHIST CLUB

Present ticket and $1.00 (otherwise $1.50) at the entertainment given by the above club, and have a good time. Thursday Evening, October Nineteen, at Kramers' Hall

Rules should harmonize in tone with the type. A second color will bring about this harmony when the rules are otherwise heavy.

BASEBALL

ST. MICHAEL'S CHURCH
versus
MARLBOROUGH CLUB

GRANT PARK — JULY 4, 1913, AT 3 P. M.

TICKETS, 50 CENTS — ADMIT ONE

MASQUERADE BALL

Given by the WELL-KNOWN ELEVEN *of Chicago*

AT THE
GERMAN AMERICAN CLUB HOUSE
MONDAY EVENING, JUNE 4, 1913

ADMISSION, $1.00 A COUPLE

On tickets, as on other forms of typography, a border serves to hold the whole job together as well as to define the margins.

CONCERT

By THOMPSON'S BAND

Munger's Hall, Sat. Nov. 6, at 8 p. m.

Choice Music Tickets, 25 Cents



LADIES' SEWING CLUB

MONDAY EVENING, NOVEMBER 5, 1913

ENTERTAINMENT

AT THE CASINO

Admission, $1.00 *Good Time Guaranteed*

Heavy, strong rules should be subdued in tone by being printed in the weaker color. They must not overshadow the type.



FLOWER SHOW

AT THE

COLISEUM, NOV. 5, 1913

ADMIT BEARER



ADMIT ONE TO THE

DANCING PARTY

GIVEN BY THE

MILLINERS' DANCING CLUB

TUESDAY, MAY 9, AT WANE'S HALL

MEN'S TICKETS, $1.50

The use of appropriate decoration adds much to the appearance of tickets, the subject being thus rendered doubly effective and forceful.

BANQUET

of the HOWARD BOARD *of* TRADE

at the AUDITORIUM HOTEL

AUGUST 19, AT 8:30 O'CLOCK. TICKETS $1.00

ANNUAL TRIP

GIVEN BY THE

NORTH END PLEASURE CLUB

TO SOUTH HAVEN, MICH.

SUNDAY, JUNE 16, 1913

Tickets $2.00 Central Docks, Wabash and Jackson Sts.

When borders and rules are used, care should be taken to see that they harmonize in tone with the type-face.

SEVENTH ANNUAL BALL
of the EEL SPORTING CLUB

BENTON'S HALL, FRIDAY EVENING, MAY 5, 1913



TICKETS, ONE DOLLAR
BINGAM'S ORCHESTRA



Eleventh Annual Concert of the
New York Musical Association

Admission, One Dollar



Tomlinson Hall — Friday Evening, February 14, 1913

Heavy ornaments or decorative spots may be made to harmonize in tone with the type by being printed in a weaker color.

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Occasionally we see a piece of printed matter on which the addition of a bit of decoration seems to be called for—a piece of work which is incomplete. This, however, happens but rarely. On the other hand, the specimens which contain superfluous decoration—which are overdone—are sufficiently numerous to emphasize the fact that a knowledge of good typographical design consists largely in knowing what to leave out of the job. The compositor who knows when a piece of work is finished has progressed a long way toward preëminence in his line.

Nor is this strange. With the desire to produce a good piece of work and to make sure that nothing to this end is left undone, the compositor is naturally more than likely to overdo it rather than otherwise. And the greater the desire for an exceptionally fine piece of work, the more likely is he to "spread himself." Most of us are familiar, by experience, with the fact that the request for a particularly fine job often seems to find us without a single idea. In the face of a demand for something especially effective we are unable to produce something which we consider fitting. And on the other hand, a job which calls for nothing more than ordinarily good composition is frequently found to be a "ten strike." Often this desire to turn out the exceptional job is the reason for over-ornamenting it, for when we can think of nothing else there is always the ornament ease to fall back on.

A comparison of Figs. 1 and 2 will illustrate the point in question. The former is a reproduction of the cover-page of a booklet. Evidently the compositor had in mind

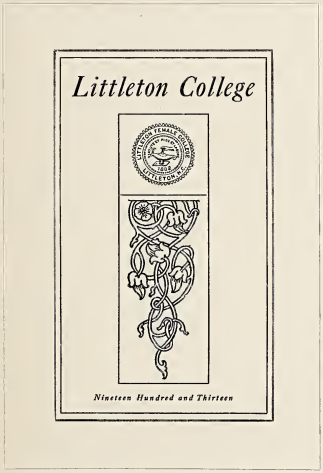


FIG. 1.—An illustration of too much decoration, the ornament in the lower panel dominating the page.

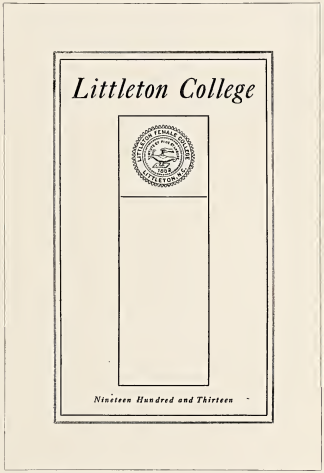


FIG. 2.—The same page, improved by the omission of the ornament. With the lower panel made smaller and the bottom line raised a trifle, the improvement would be more pronounced.

the desire to produce something especially pleasing in the way of a design, and in his anxiety to turn out something creditable he has gone just a step too far. Had he been content to leave the job without the decoration in the lower panel the effect would have been pleasing, although the panel would have been a trifle large.

As it now stands, the decorative spot, which, by the way, contains nothing suggestive of the subject for which the

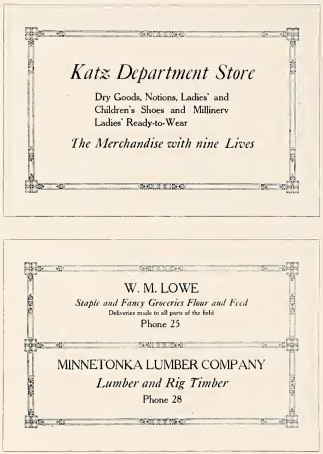


FIG. 3.— Showing an interesting treatment of the advertising pages of a school annual.

book is printed, is by far the most noticeable feature on the page, completely overshadowing the monogram in the upper panel. Where decoration in any way suggests, or is symbolic of the subject, it is permissible to use it in fairly large amounts, even to the extent of its being the most noticeable thing on the page, but decoration which is in no way suggestive of the text must be subordinated.

Aside from this, the decorative spot is not of a nature to harmonize with the monogram in the upper panel. The monogram is composed of fine lines and is delicate in treatment, while the decoration, by comparison, is heavy and crude in line.

Altogether the page serves as an illustration of the compositor's carefulness in putting in the last unnecessary touch. With the ornament left out, and the lower panel made smaller, raising the bottom line a trifle, the page would be improved.

One of the greatest sources of trouble to the compositor is the question of the treatment of the advertising pages in school annuals, programs and other printed booklets or pamphlets which contain a large number of small advertisements. A desire to give especial prominence to the publicity of each patron usually results in a jumbled mass of various type-faces, borders, cuts, etc., and gives to the advertising pages an appearance not at all in keeping with the balance of the work. Those compositors who have given a careful study to this class of work have usually found that the most pleasing results are obtained by confining the advertisements to one or two series of type and making the borders somewhat uniform. In connection with this question the examples shown in Fig. 3 are of interest. They are taken from a school annual recently gotten up by C. W. Harmony, of Sapulpa, Oklahoma. Mr. Harmony has confined the type to a roman and an italic series, and has given each page a border treatment dependent upon the number of advertisements which the page contains. The illustrations show the manner of treatment accorded pages containing one, two and three advertisements. Around all of these pages in the original is shown an additional border in tint, conforming to the border which has been used around the text-pages. Although the border which Mr. Harmony has placed around the pages containing full-page and half-page advertisements may be considered a trifle decorative, the effect as a whole is consistent and gives to the book a harmony not found where a greater variety of borders is used.

Decorative borders of this character are supplanting to a certain extent the use of rules, due mainly to the fact that where the job is printed from type there is no trouble caused by the unsightly openings found where rules are not properly joined at the corners.

CULTIVATE YOUR P'S.

To those who would like to read a fine book on the self-help order, I recommend that they get a dictionary and read the letter "P." It is a rich mine of valuable success nuggets. Here are some of them:

Power, patience, poise, persistency, punctuality, perseverance, pluck, plod, purity, prudence, purpose, peace, principle, painstaking, push, plan, patriotic, pay, produce, perfection, play, plug, polite, polish, practical, profit, progressive, prompt, prosper, public-spirited.

Dig deeper and you may find more. The man who has these doesn't need to bother much about the rest of the alphabet.— *John Allen Murphy.*

THE safest asset a manufacturer can have is a favorable opinion of his article held by those who have tried it. The more people who hold it the better for the manufacturer. Such a man is to be envied: his plant may burn, his salesmen may leave, his competitors may cut, his jobbers may desert, but none of these things can destroy the good-will toward a good article which resides in the minds of pleased consumers.— *Selected.*

SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat; if rolled they will not be criticized.

ALOIS H. G. NAEGELE, Passaic Park, New Jersey.— The program is nicely gotten up and offers no opportunity for criticism.

A BLOTTER from W. F. Schaefer & Co., Cincinnati, Ohio, is nicely arranged and offers no opportunity for criticism.

COMMERCIAL specimens from P. E. Barnhart, Columbia, Missouri, are excellent in design, and the colors used have been carefully chosen.

CHARLES S. BAUR, New York city.— The booklet is very striking in design and the text is well written. Altogether, it is an effective piece of advertising literature.

WE show herewith a reproduction of an interesting page arrangement from the Electric City Printing Company, Great Falls, Montana. The arrangement is pleasing and the decoration is quite in keeping



Interesting design by the Electric City Printing Company, Great Falls, Montana.

with the subject. Our only suggestion would be that the lower line should be raised a trifle, as it is now crowded rather close to the bottom border.

HOLCOMB-LAWHORN PRINTERY, San Angelo, Texas.— All of the type arrangements are good, none of them calling for criticism. The color combinations, however, are not quite as satisfactory, due to the fact that there have been too many bright colors used on the work. The substitution of a gray-green or brown tint instead of the yellow would improve the general appearance of the specimens.

A PACKAGE of commercial printing from M. E. Miller, Fairmont, West Virginia, contains some interesting designs. One of the most attractive is a small invitation to a birthday party, a reproduction of



Pleasing type arrangement by M. E. Miller, Fairmont, West Virginia.

which is shown herewith. The original is printed in two colors, the feature being a pleasing use of an appropriate decoration.

L. CIMBER, Cleveland, Ohio.— The card is very satisfactory in design, although personally we think it would have been fully as pleasing without the wave-rule border.

C. F. SKELLY, Altoona, Pennsylvania.— All of the specimens are excellent, and we would congratulate you upon their pleasing design and upon the combinations of color which you have selected for them.

THE J. F. U. Dorman Company, Baltimore, Maryland.— The first page of the folder is very striking, but we think that the inner pages could be improved by the use of a slightly heavier roman type instead of the italic.

SPECIMENS from David J. Gildea, Catonsville, Maryland, are handled in the attractive manner which characterized all of Mr. Gildea's work. A careful regard for harmony and simplicity of design is apparent in all of the examples.

A CATALOGUE of Studebaker automobiles, bearing the imprint of the Robert L. Stillson Company, New York, is an unusually effective piece of work. The plate-making, presswork and typography are all that could be desired.

JACK O'DONNELL, Decatur, Illinois.— The blotter is very attractive, both in design and color, and offers little, if any, opportunity for criticism. Perhaps the use of a slightly darker green would render the text matter a trifle more legible.

C. W. HICKOX, Northfield, Minnesota.— Where red is used as part of a color combination, care should be taken that it be confined to a small proportion of the job. There are, it is true, some cases in which a large amount of bright color is desirable, but the job which is to be

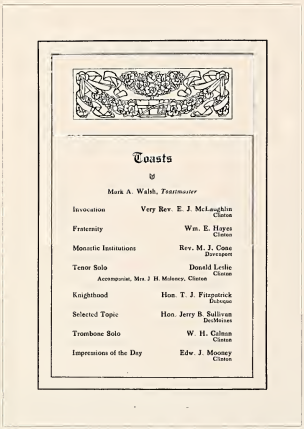


Attractive poster advertising outing of the Philadelphia Club of Printing House Craftsmen.

held at close range should show a small percentage of red, orange or yellow. If you were to run the heavy outer border on the blotter in green there would still be sufficient red.

A PACKAGE of commercial specimens from A. G. Hallett, East Liverpool, Ohio, contains some exceptionally pleasing designs in black and colors. Simplicity is the key-note of Mr. Hallett's work, and his arrangements are satisfactory in every particular.

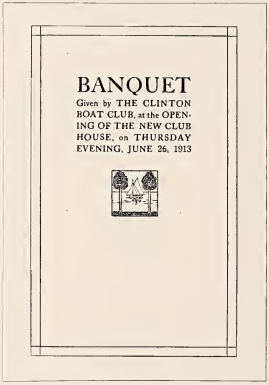
THE recent issue of *The Suffolk*, the interesting house organ of the Suffolk Engraving & Electrotyping Company, Boston and New York, is attractively gotten up. It is well written, contains interesting and valuable text matter, and is nicely printed.



Menu page by W. J. Hundley, Clinton, Iowa.

AMONG other interesting specimens from W. J. Hundley, Clinton, Iowa, are two menus, both of which are exceptionally well arranged. We show herewith reproductions from each of them. The menu for the Clinton Boat Club shows a pleasing use of a stock ornament, this same decoration being used throughout the job.

WE show herewith a reproduction of the attractive poster which announced the annual outing of the Philadelphia Club of Printing House Craftsmen. The original is printed in colors and is very striking.



Menu cover by W. J. Hundley, Clinton, Iowa.

FROM E. H. Stuart, superintendent of the job department of the Justice Printing & Publishing Company, Pittsburgh, Pennsylvania, we have received a package of unusually attractive work. Neat in arrangement, and with stock and colors well selected, the specimens are thoroughly up to the standard of former examples from Mr. Stuart.

THE Chas. O. Ebel Printing Company, Cincinnati, Ohio, is issuing an attractive house organ under the title "Ebel Says." The text matter is appropriate and interesting, and the manner in which it is printed is a strong argument for the quality of the Ebel Company.

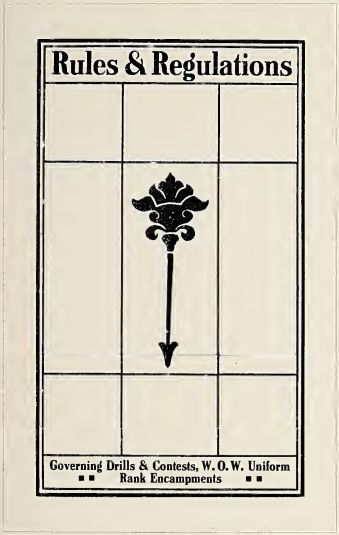
AN attractive booklet announces that Mr. Le Grand Dutcher has taken charge of the advertising service of the Hoeflich Printing House, Philadelphia, Pennsylvania. The booklet is nicely gotten up and contains interesting text regarding the value of ideas in advertising.

A. B. BISSINNAR, Columbia, South Carolina.—While the arrangement of the card is very satisfactory, the color combination is not quite pleasing, and we would suggest that you use a brown tint instead of

the green, as the former would harmonize more pleasingly with the blue in which the type is printed.

An attractive booklet issued by Rand, McNally & Co., New York, points out, in a forceful manner, the advantages of color illustrations in advertising. The booklet contains numerous examples of color printing applied in various ways, and is an excellent example of the value of color in merchandising.

The most noticeable features in recent work from R. J. McAnally, Omaha, Nebraska, are the panel designs which have been employed on some of the pages. We show herewith reproductions of two of them. Both are especially interesting.



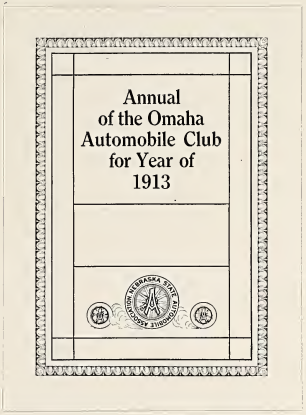
Interesting panel design by R. J. McAnally, Omaha, Nebraska.

L. R. Courtright, North Paterson, New Jersey.— While the letterhead and envelope are quite satisfactory in arrangement, we would suggest the omission of the ornaments from the former, and the placing of a rule on either side of the last line of the center group. This would serve to separate it from the text above.

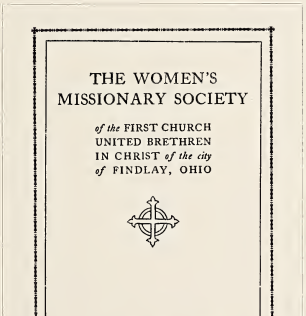
Geo. P. Cannon, Florence, South Carolina.— On the cover-page design the rules which you have used to underscore the lines at the top are altogether too light to harmonize in tone with the type in which these lines are set. Rules of the same weight as those which surround the page would be more pleasing. The other specimens are all very good.

F. E. Wilkinson, Syracuse, New York.— Inasmuch as the outline type used on the cover of the menu and program does not lend itself readily to letter-spacing, we would suggest that the word "Syracuse" be set in a larger size of type. This would give the desired squared-up effect without undue spacing. The balance of the job is very satisfactory indeed.

The *Gibson Courier*, Gibson City, Illinois.— The high-school annual is a very creditable piece of work throughout, and offers little opportunity for criticism. A consideration for proportion, however, suggests that the matter on the title-page be placed in the upper part of the page rather than in the center. This would not only divide the page in a more pleasing manner, but would place the lines in a position to be more easily read when the page is turned, as the eye naturally seeks the upper part of the page first.

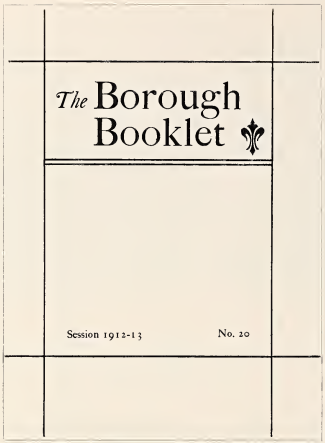


Interesting panel design by R. J. McAnally, Omaha, Nebraska.

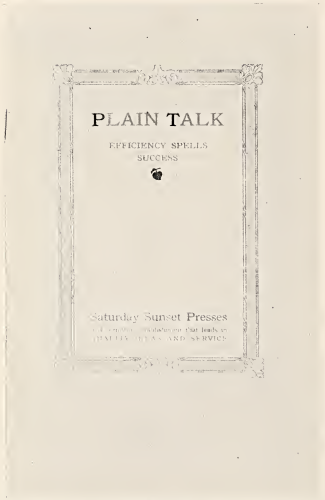


Page design by La Fayette Doerty, Findlay, Ohio.

Neat, careful typography and pleasing color selections characterize the work of La Fayette Doerty, of Findlay, Ohio. Among his recent specimens are two especially pleasing page designs, reproductions of which we show herewith. The originals are in colors.



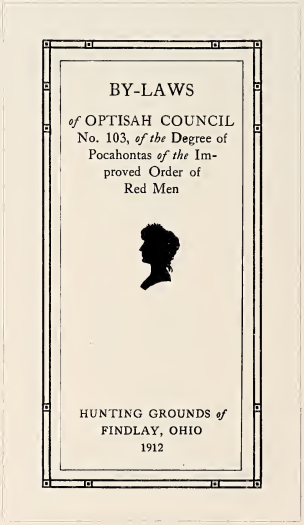
Cover of the latest edition of the booklet issued by the Borough Polytechnic Institute, London, England.



Cover-page of booklet by the Saturday Sunset Presses, Vancouver, British Columbia.

A PACKAGE of examples from Robert L. Noland, sales manager for the Saturday Sunset Presses, Vancouver, B. C., contains some excellent work. Booklets, catalogues and commercial printing are all handled in a pleasing manner. We show herewith a reproduction of one of the pages. The original is in gray and yellow-orange on white antique stock.

WE show herewith a reproduction of the cover of the *Borough Booklet*, an annual publication devoted to the work of the students of printing in the Borough Polytechnic Institute, London, England. In the booklet are shown numerous examples of the work of students. Among the interesting features is the reproduction of a handsome testimonial presented to Mr. W. H. Slater, instructor in printing, by the students and teachers.



Page by La Fayette Doerty, Findlay, Ohio.

FRED W. BOND, Fowler, Kansas.— Owing to the nature of its design, the text letter is at its best when closely spaced. We note that in some of the work which you have submitted for criticism you have placed an unusual amount of space between words where this letter form has been used and would suggest that it be set closer. The circular on white stock would have been more effective if you had used orange-brown instead of red as a contrasting color to the blue.

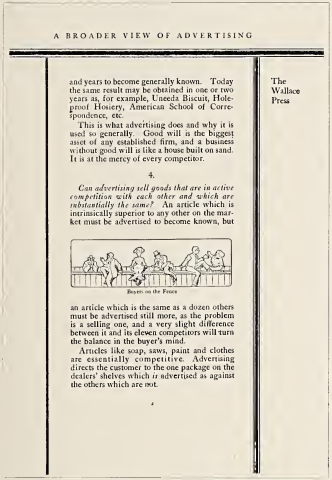
LOUIS A. LEPIS, New York city.— With the exception of the manner in which you have arranged the initial letters, the booklet is very satisfactory. It is generally understood that where a decorative initial letter is surrounded by a well-defined outline, the border or outline should line up with the top of the first line at the side of the initial. Where the decoration surrounding the letter is irregular in its shape, the initial letter itself may be lined up with the first line of the text.

MILLARD S. BINNEY, Fullerton, Nebraska.— The most noticeable feature in the letter-heads which you have sent for criticism is the fact that you have used on many of them type-faces which are altogether too large for work of this character. For the ordinary letter-head, twenty-four-point type is sufficiently large for the most prominent line. We would also suggest that you avoid, if possible, the use of condensed type on letter-heads, as the heading is wide and a condensed letter thereon does not make for a harmony of shape between the two. We

would also suggest that you confine each specimen to one, or at the most two, type-faces.

WE show herewith a reproduction of an interesting page arrangement by A. W. Hautau, Chicago, Illinois. The original is in two colors on white stock. Other specimens by Mr. Hautau are very nicely handled.

FROM H. J. Goss & Co., London, England, we have received a portfolio of examples of high-grade printing, reproductions of two of which we show herewith. The originals are in colors. Among other interesting specimens is a booklet issued by this company at the close of its first quarter century of business and containing a complete description of the plant.


A BROADER VIEW OF ADVERTISING

and years to become generally known. Today the same result may be obtained in one or two years as, for example, Uneeda Biscuit, Holeproof Hosiery, American School of Correspondence, etc.

This is what advertising does and why it is used so generally. Good will is the biggest asset of any established firm, and a business without good will is like a house built on sand. It is at the mercy of every competitor.

4.

Can advertising sell goods that are in active competition with each other and which are substantially the same? An article which is intrinsically superior to any other on the market must be advertised to become known, but

Boats on the River

an article which is the same as a dozen others must be advertised still more, as the problem is a selling one, and a very slight difference between it and its eleven competitors will turn the balance in the buyer's mind.

Articles like soap, saws, paint and clothes are essentially competitive. Advertising directs the customer to the one package on the dealers' shelves which is advertised as against the others which are not.

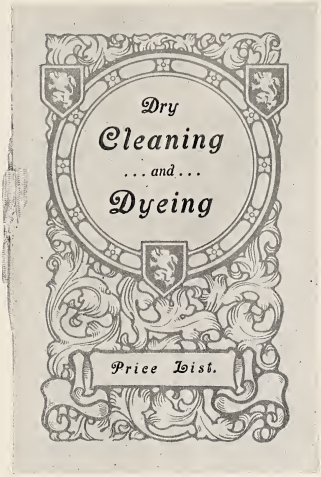
The Wallace Press

Booklet page by A. W. Hautau, Chicago, Illinois.
Original in colors.

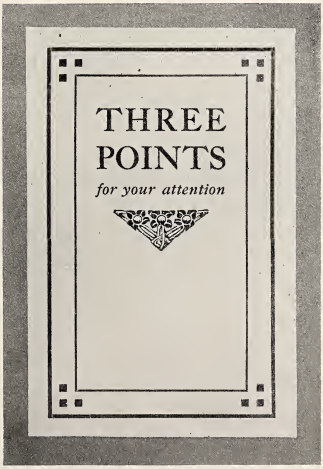
F. P. MEBLOCK, Camden, Arkansas.— On the title-page of the program for the Thursday Morning Musical, the lines in the upper group should have been made a trifle larger in order that a better display may be secured. As the page is now arranged, it is all practically of equal prominence, and in reality the matter in the upper group should be made more important. The blotter shows too many different type-faces, and we would suggest that not more than two series be employed.

D. R. GARDNER, Rotorua, New Zealand.— Some of the specimens are characterized by a lack of care in spacing, the card for Chilton & Taylor being particularly noticeable. Inasmuch as the greater portion of this card is set in capitals, it is not desirable that the bottom line be in lower-case, especially as it necessitates so much space between words in order that the line may be filled out. Setting this line in capitals would allow of better spacing and the capitals would harmonize thoroughly in shape with the type used in the balance of the lines.

E. O. ORMAN, Jackson, Mississippi.— The cover-page is open to criticism on one or two points. The line at the top shows more space between words than between the ends of the line and the side rules forming the border. It is always desirable, where borders or panels are used, that the words enclosed by them shall be placed closer to each other than they are to the rules. Where two or more lines forming a group are followed by a decorative spot, as in the center panel of the page in question, the distance between the last line and the decoration should be at least as great as the distance between the lines.



By H. J. Goss & Co., London, England.



By H. J. Goss & Co., London, England.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Announcement of Ad.-setting Contest No. 36.

When THE INLAND PRINTER'S last ad.-setting contest closed, compositors were requested to send suggestions for copy to be used in Ad.-setting Contest No. 36, and the responses were many. There are a number of ads. which would make very interesting problems for a competition and that selected is one of them. This one was chosen because it is a problem which confronts every compositor: the problem of knowing how to set such an ad. so that it will be effective without being fancy. No doubt every compositor has had the experience of setting such ads. and after they were in type feeling that they were not satisfactory but not knowing how to improve them. Possibly there is only one way to set it, but if there is more than one this contest will develop the others. Compositors who enter these contests receive complete sets of all the ads. submitted, so that every one who contributes an idea will in turn receive the ideas of others. Here is the copy:

James Staples & Co. P. L. Holzer. F. T. Staples. Bankers. Interest allowed on balances of $500 or over. Safe Deposit Vaults. Insurance. Fire; Marine; Liability; Plate Glass; Automobile. Surety Bonds. Real Estate Bought and Sold on Commission. Loans made on Approved City Real Estate. Will act as Trustees or Administrators. 189 State street, Bridgeport, Conn.

The same rules which have so satisfactorily governed these contests in the past will apply — namely:

1. Set 26½ ems wide by 2 inches deep.
2. Each contestant may enter as many specimens as desired.
3. The compositor is at liberty to change the arrangement of the copy, but must neither add nor omit any phrase or words.
4. No illustrative cuts allowed. Material used is limited to type and rule or border.
5. Two hundred printed slips of each ad. to be mailed to "O. F. Byxbee, 440 South Dearborn street, Chicago."
6. Use black ink on white paper, 6 inches wide by 3½ inches deep, *exactly*.
7. Write plainly or print name of compositor on one slip only, which should be enclosed in the package.
8. Each contestant must enclose 20 cents in 2-cent stamps or coin, to cover the cost of mailing to him a complete set of the specimens submitted. Canadian dimes may be used, but not Canadian stamps. If two or more designs are entered, no extra stamps will be required.
9. All specimens must reach me not later than September 25, 1913.

Compositors should not take too great advantage of the liberty allowed in Rule 3. It is not intended that the copy should be twisted about until almost unrecognizable, and it is not possible to form a rule which shall state definitely just how far a compositor may go in this respect, but in making changes it is best to consider that the copy was submitted by a regular advertiser who thinks he knows what he wants, and unless a change can be made that will be a marked improvement, and one for which a good reason is apparent, then it is better not to change it at all. In the past, where the changes have been many, compositors have found that they lost votes, and no liberties should be taken with the copy which would have a tendency to reduce the number of points which an ad. would otherwise receive. On the other hand, the latter part of the same rule is not intended to prevent the omission of punctuation-marks, or spelling out abbreviations, or the use of legitimate abbreviations, if the compositor desires. As stated in the rules, the sheet with the compositor's name and address, and the stamps or coin, should be enclosed in the package of ads., and not sent in a letter. The usual plan of designating the best ads. will be followed. A complete set of all the specimens submitted will be mailed to each compositor within a few days after the close of the contest, and the compositors themselves will act as judges, each being requested to select which, in his judgment, are the best three ads., and those receiving the largest number of points will be reproduced in THE INLAND PRINTER, together with the photographs and brief biographical sketches of the compositors who set them. Three points will be accorded each ad. selected for first place, two points for each second choice, and one point for each third. Contestants should read the rules very carefully, and see that each provision is fully complied with, as failure to meet the conditions may debar their work. Special care should be taken to have the size of the paper correct, as one ad. on paper too long or too wide would make every set inconvenient to handle, and any such will be thrown out. Particular note should also be made of the closing date, as ads. received too late can not be accepted. Where a compositor enters two or more ads., each set of specimens should be wrapped separately and all enclosed in one package. THE INLAND PRINTER is able to reproduce only a limited number of the ads. submitted, so that those who do not participate are missing much of the benefit to be derived from a study of the various styles of display in a complete set. There will be two hundred sets of ads., and should the number of contestants be unusually large the sets will be given to the first two hundred who enter, so that the advisability of submitting specimens early is apparent.

Another Big Advertising Plan by Mr. Kendall.

Harvey C. Kendall, manager of the Fremont (Neb.) *Herald*, is filled with plans for increasing the advertising patronage of his paper. Two of these have been described in recent issues of THE INLAND PRINTER, but his most recent achievement is so much bigger and broader than the others that they are entirely in the background. The month of July, with its midsummer clearance sales, is always a busy one for newspaper men, but they are never

too busy to branch out for new business if the opportunity presents itself. With this object in view Mr. Kendall began about the 1st of June to work on what he called "Fremont's Mightiest July Clearance Sale." In a letter to THE INLAND PRINTER he explains how he started and the results obtained:

You well know that the merchants in your own town conduct July clearance sales all during the month of July, and each merchant is obliged to advertise his own individual sale, which will cost him from $75 to $500, according to the volume of business he does. I thought that if I could induce all the merchants to advertise their sales to start



HARVEY C. KENDALL,
Manager of the *Herald*, Fremont, Nebraska.

the same day, their advertisements to appear in one advertising circular, that each merchant would be able to conduct his midsummer sale at much less expense than he could if he were to advertise it in the usual manner. With this thought in mind I interviewed about a dozen leading merchants and found them heartily in favor of the plan.

I next prepared a ten-page dummy, size 15 by 22, and figured the cost of printing, folding and mailing 10,000 copies of same, which would be filled with the various advertisements. I then wrote an advertisement that I intended to use in twenty newspapers surrounding Fremont, calling attention to this mammoth sale. After I had my plans all carefully laid I presented them to the directors (ten in number) of the Fremont Retailers' Association. After I had fully explained

ORIGINAL

ADVERTISING CONTRACT FOR

No.

MIGHTIEST JULY CLEARANCE SALE

EVEN HELD IN THE STATE OF NEBRASKA

Sale Begins at Nine O'clock, Friday, July 11, 1913

Fremont, Nebr. ..... 191...

Publishers FREMONT HERALD, Fremont, Neb.:

.....Hereby Contract for the following space in the Retailers Association's Advertising Circular .....

for which.....agree to pay the sum of..... dollars.

In also hereby agreed that the said advertisement is to appear in the Fremont Herald in the issue of Friday, July 4th, for which.....agree to pay the regular advertising rates in addition to price charged for space in advertising circular.

.....Hereby agree to have copy ready for The Herald Company not later then Twelve o'clock noon, Monday, June 23rd, 1913.

In consideration of the foregoing facts the Herald Company hereby agrees and promises to mail Ten Thousand (10,000) copies of said advertising circulars not later than Wednesday, July 2, 1913.

Accepted by.....

Manager

NOTE—Verbal agreements conflicting with this contract are void and this contract is not subject to cancellation

Advertising contract used by Mr. Kendall in connection with his clearance-sale plan.

the plan they adopted it and gave me a letter, highly complimenting the plan, which I found very useful in securing advertising from the merchants of the city.

It was an easy matter to sell the space in the "advertising circular." We sold space to thirty of the leading merchants, each one agreeing to start his sale on the same day, Friday, July 11.

When we sold the space for the circular we also made an agreement with the merchants that the same advertisement was to appear in the *Herald* one time. Newspaper men will see at a glance how fine this would work. After you had printed the circular you lifted the same advertisement into your newspaper form, and charged your regular space rates for its insertion.

The first page of the circular we devoted to the Fremont Retailers' Association. They appointed a committee to write a good article to be printed thereon, explaining fully all matters relative to the sale, and extending an invitation to the public to take advantage of this "Mighty July Clearance Sale."

A sale conducted in this manner has many good points. In the first place it is a good revenue producer for the newspaper, which we all admit is the *first* thing to consider. In the next place it saves the merchant a great deal of money, time and worry. He can advertise his sale at about one-fifth the cost of advertising individually, he saves all the labor necessary in folding bills, addressing wrappers or envelopes, and last but not least he saves dollars and dollars on his postage bill.

In determining the cost of space in the advertising circular we figured the total cost of issuing 10,000 copies, 15 by 22, and then we sold space pro rata per page, half page, quarter page, etc.

This is the first time in the history of Fremont that a sale of this kind has ever been attempted and therefore we went in on rather a

Make Your Plans to Attend

The Mightiest July

Clearance

Sale

Ever Held in the State of Nebraska

At FREMONT

***Opening Day—* July 11**

AND CONTINUING FOR TWO WEEKS

MILLIONS OF DOLLARS WORTH OF SEASONABLE GOODS WILL BE SOLD AT LESS THAN COST

Prices Unequalled in the State

GOODS BEST ON THE MARKET

If you failed to receive a circular explaining this big sale write to Secretary Retailers Association, Fremont, and full particulars will be sent you FREE.

Ad. announcing July clearance sale planned by Mr. Kendall. This ad. was placed in other papers in near-by towns.

small scale. Another year we expect to print 20,000 or 30,000 copies, each copy to contain sixteen or more pages. The same plan could be worked nicely in the fall, again in January, and perhaps in the spring.

If the plan here explained is followed we are sure you can promote a sale of this nature which will prove a big money-maker for you, and also a great money-saver and stock-reducer to your merchants.

Unfortunately, Mr. Kendall does not state just what prices he charged for the advertising in the circular. While every publisher would probably want to figure out his own cost, still he would be glad to have Mr. Kendall's figures to compare with his own. Of course the ten pages of advertising is too much to reproduce here, but they were the usual July ads., attractively and strikingly displayed. One of the most important parts of the plan is the advertising contract, which is shown, and also the announcement of the plan, containing the letter from the Fremont Merchants' Retail Association, which was printed on the first page of the *Herald* in its issue of July 4, and which we reprint herewith:

FREMONT MERCHANTS GET TOGETHER.

The greatest get-together proposition that Fremont retailers have ever indulged in is announced through the columns of the *Herald* to-day. And this newspaper takes credit to itself the accomplishment of the splendid scheme which shall not only result in enormous sales

of goods, but which will satisfy the merchants of the city that working together in a good cause is as commendable and desirable as brotherly love or holding the hand of the Goddess of Fortune.

In years past it has been the custom of the merchants of Fremont to set the date for their clearing sales to suit themselves — some of them starting the day after the Fourth of July, others a week later, and still others not before the 20th of the midsummer month. Each fired its own brondside of advertising, and each brought returns. The *Herald* believed that if the merchants would join hands, all agree on a certain date for the opening of the midsummer sales, it would bring great crowds of buyers, each would have a fair chance at the sales of all the goods, and the shopper and the merchant would reap far better and more satisfactory results that under the old plan.



An unusual first-page arrangement for the Fourth of July.

So the *Herald* presented its plan to the Fremont Retailers' Association and after due consideration it was adopted and endorsed by the following letter:

To All the Retailers of Fremont:

This is to certify that the officers of the Fremont Retailers' Association have fully examined the proposition of the Herald Company, relative to the "Mightiest July Clearance Sale," and are very favorably impressed with the plan. It certainly should prove a big drawing card and we respectfully ask that you coöperate with the Herald Company, believing that by so doing the entire city will be benefited.

FREMONT MERCHANTS' RETAIL ASSOCIATION,
By H. L. Himes, Secretary.

Ten thousand ten-page circulars, of the size of this page, containing advertisements of all the leading retailers of the city, have been sent direct to ten thousand heads of families in Dodge, Saunders, Washington, Cuming, Colfax, Douglas, Butler, Stanton and Burt counties and the same advertisements will appear in the *Herald* newspaper.

The advertising is not of the catch-penny kind. The great clearing sales are not such as "fly-by-night" merchants often indulge in. The stores that are making special prices to clear away stocks are the old reliable stores of Fremont. There is nothing of the fake in this great clearing sale. It is a simple getting together of the merchants to attract the greatest crowd of buyers the city has ever had during the midsummer season. The sales announcements of these merchants appear in to-day's *Herald*. Others will appear next week.

It is an opportunity for the out-of-town buyer to kill several birds with one stone. If he or she has been waiting to buy a bill of dry goods, or a suit, or shoes, or a piano, the purchase can be made on the same day. Several different sale dates are not pleasing to the average out-of-town buyer. She can not always avail herself of the opporunity to attend a suit sale one day, a shoe sale another day, or other lines at different times.

And so the great Fremont clearing sales have been specially timed when the farmer will have a bit of leisure between busy days on the farm: when he and his good wife, and sons and daughters may all come to Fremont and avail themselves of the splendid bargain prices which Fremont merchants are to make during the week beginning July 11. It is an epoch-making event in the history of Fremont merchandising and every reader of the *Herald* should not fail to go over every advertisement in this issue, for there will be many opportunities to get remarkably good values for only a little money.

The small ad. shown is the one which was run in the other papers in near-by towns. This was two columns wide and six inches deep. Mr. Kendall is certainly to be congratulated on his original ideas, and other publishers will make no mistake in appropriating such a one as this to their own advantage.

Unusual Fourth-of-July First Page.

Something unusual in a first-page arrangement to celebrate the Fourth was used by the Byron (Cal.) *Times*. Note that the initials in the reproduction spell "Fourth." These were printed in blue ink and the illustration in the center in red and blue, giving the page a very festive appearance.

Rate-card for 1,500 Circulation.

W. W. Eastman, foreman of the Geddes (S. D.) *Record*, requests an advertising rate-card for his paper with 1,500 circulation. The card given below is carefully graded, and is based on the rates usually secured by papers with this circulation, but if Mr. Eastman can secure higher rates we will be glad to furnish another card on application:

	1 wk.	2 wks.	3 wks.	1 mo.	3 mos.	6 mo.	1 year.
1 inch	$ .40	$ .70	$1.05	$1.35	$3.55	$6.10	$10.25
2 inches	.70	1.35	1.95	2.45	6.10	10.25	16.75
3 inches	1.05	1.95	2.70	3.35	8.15	13.50	22.00
4 inches	1.35	2.45	3.35	4.15	10.25	16.75	27.00
5 inches	1.70	2.95	3.95	4.95	12.00	19.50	32.00
6 inches	1.95	3.35	4.55	5.75	13.50	22.00	36.00
8 inches	2.45	4.15	5.75	7.05	16.75	27.00	45.00
10 inches	2.95	4.95	6.75	8.35	19.50	32.00	53.00
20 inches	4.95	8.35	11.25	15.75	32.00	53.00	86.00

Open-space contracts:

50 inches and less than	100 inches	$0.20
100 inches and less than	250 inches	.16
250 inches and less than	500 inches	.13
500 inches and less than	1,000 inches	.10
1,000 inches and over		.08½

Ads. Sent for Criticism.

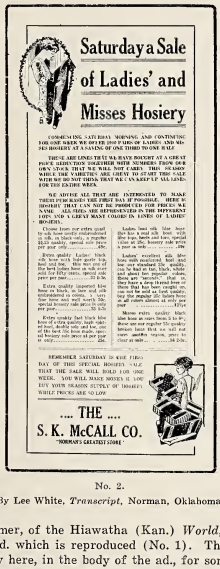
Large numbers of ads. have been recently sent for criticism, and it is impossible to show them all, or even one



No. 1.

Full-page ad. by H. J. Weltmer, *World*, Hiawatha, Kansas.

from each correspondent, but an effort will be made to give a few suggestions to each compositor, and give them in such a way that they will be of interest and value to every reader, even if the ads. described can not be shown. A. S. Klinkner, foreman on the Waukon (Iowa) *Republican*, requests criticism of an ad. which is neatly arranged and well balanced. Rather than place the ornaments after "Children's Dresses" in order to make a full line, it would have been better to use letter-spacing, or the line could have been centered without spoiling the symmetry. D. C. Simons, publisher of the Worth (Mo.) *Tribune*, sends a copy of his paper containing a four-page ad. that would be a credit to a paper in any large city. Just a little more white space around the main section of display is the only criticism deserved. The display type was well chosen.



No. 2.

By Lee White, *Transcript*, Norman, Oklahoma.

H. J. Weltmer, of the Hiawatha (Kan.) *World*, submits a full-page ad. which is reproduced (No. 1). There was an opportunity here, in the body of the ad., for some effective panel arrangements, putting each section in a panel by itself. The date of the opening should have been brought out more prominently and grouped with "Our Annual Spring Opening," and less space given the panels at the top. Lee White, of the Norman (Okla.) *Transcript*, sends some excellent ads. in which panels are used very nicely and yet not overdone. No. 2 is an example of his work. Here the cuts are allowed to break through the inner panel, giving a pleasing effect. Alfred Steinman sends another batch of ads. planned by himself and set by J. A. Switzer, foreman of the Modesto (Cal.) *Herald*. As usual all of these ads. are attractive, but space will not permit their reproduction. Cline N. Lochhead, of Port Arthur, Ontario, asks which is the better of two ads. enclosed. The ad. headed "Spring Raiment" would be most pleasing if the display in the middle of the ad. had been centered. Two half-page ads. sent by Edward E. Viereck, of the Albany (Ore.) *Democrat*, are well displayed, but the body type is a little too heavy to afford proper contrast. R. C. Latimer, of the *Marion County News*, Jefferson, Texas, has some good ideas as shown in three specimens submitted. Here, also, however, there is a tendency to use too large body



No. 3.

An unusual ad. by E. Roy Lownes, *Democrat*, Aledo, Illinois.

type. His best ad. is that of G. T. Haggard; that of J. J. Segal Company should have had a heavier border and heavier type at the top to balance the signature. E. Roy Lownes, of the Aledo (Ill.) *Democrat*, submits a rather unusual ad. (No. 3). The heavy rules at top and bottom sets it off from other ads., and the rule column at the left, while having the appearance of being complicated, was really very simple. No. 4 is an example of the work of Carl Curtis, an eighteen-year-old apprentice in the office of the Kalida (Ohio) *Record*. This has a good strong display

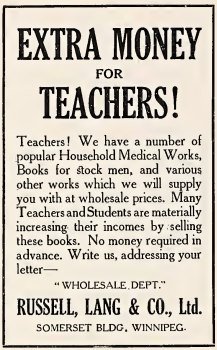


No. 4.

By Carl Curtis, apprentice on the *Record*, Kalida, Ohio.

line, something which some of Mr. Curtis' other specimens lack. Aside from this, however, they show very good ideas, being well balanced and white space is used judiciously. No. 5 is another small ad. with strong display. This was set by A. J. Amy, Winnipeg, Manitoba. "Extra Money—Teachers" is sure to attract the attention of the proper people. The exclamation point was unnecessary, and it is not used in modern display. If space would permit I would reproduce several of the specimens sent by D. C. Walker,

of the Wichita Falls (Tex.) *Times* as they show some excellent arrangements, many of them with round-cornered panels of various sizes. No. 6 is one of Mr. Walker's ads.



No. 5.

A small ad. with strong display, set by A. J. Amy, Winnipeg, Manitoba.

and shows the manner in which he took care of an awkward trade-mark. The display in this ad. would be quite ordinary if it were not for the grouping, but is very



No. 6.

Showing how D. C. Walker, of the *Times*, Wichita Falls, Texas, took care of an awkward trade-mark.

pleasing as it is. I. A. Bragmeyer, of the Bay City (Mich.) *Times*, is another compositor who is heard from regularly, and whose work is uniformly good. No. 7 shows how he displayed a small ad. very strikingly, and No. 8 shows an unusual and pleasing arrangement of another, five columns in width. There is nothing about either of these ads. to consume unnecessary time and yet they are exceptionally well displayed. Instead of making three panels in the larger ad., two plain heavy rules are used at top and bottom of the matter in the center, thus squaring it up and separating it from the signature. A package containing several nicely displayed ads. comes from the office of the Junction City (Kan.) *Union*. There was no name on the wrapper, but they presumably came from R. M. Coffelt, who frequently contributes specimens of his good work to this department. There are several other packages, but space will not permit referring to more this month. Compositors sending ads. for criticism should not fail to remember the instructions regarding sending them flat. This



No. 7.

A striking display by I. A. Bragmeyer, *Times*, Bay City, Michigan.

does not mean that large ads. must not be folded, as the object is only to avoid rolling. Make the package about 9 by 12 inches and you will avoid folding practically all ads. less than half a page in size.

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Phil Francis' Letter, Stockton, California.— There is nothing about your paper to criticize; it is a very creditable production in every way.

Pulaski (N. Y.) *Commonwealth*.— This new paper is certainly a very creditable one. Ads. are nicely displayed, news features are well covered, and the whole arrangement is pleasing.

Alamogordo (N. M.) *News-Advertiser*.— The *News-Advertiser* has improved with every issue since the consolidation, and when you get your new press at work there will be little about the paper to criticize. Even with the handicap of a poor press the presswork has improved, but still lacks a proper distribution of ink. The Alamogordo *News* was criticized in this department twelve years ago.

Harlem Magazine (submitted by Morris Reiss), New York.— You are doing some nice work on the ads. and make-up of the *Harlem Magazine*. There is only one ad. which might be seriously criticized — that of Richard Webber; the line, "Everything to Eat," should have been given the greater prominence, and the signature made secondary. The liberal space between the small ads. is most commendable.

St. Cloud (Minn.) *Times*.— You are publishing too good a paper not to give more attention to the details of good make-up and press-work. Foot slugs are allowed to work up on nearly every page and on several pages it is impossible to read the running title. Even the publisher's announcement is so poorly printed that it is impossible to

decipher the names of the editor and manager. As sixty-five per cent of the items under "Briefs and Personals" are advertisements, why not take out the few real news items and run them by themselves. The *Times* is a very newsy paper, well supplied with attractive ads., and these few minor defects should be overcome.

Red Bank (N. J.) *Standard.*— There is nothing about your paper to criticize. It is bright and newsy, carefully made up and well filled



No. 8.

Another pleasing arrangement by I. A. Bragmeyer, *Times*, Bay City, Michigan.

with neatly displayed ads. The first-page arrangement is good and it is reproduced herewith, not only on account of the arrangement, but because the type for the headings is well chosen. The two different faces are contrasting, but harmonize nicely. You should avoid placing an illustration where it will strike a fold, if possible.

Loup City (Neb.) *Northwestern.*— You are using several faces of type in your ads. which are not suitable for newspaper work. If these light and fancy faces could be discarded and replaced with one or two modern faces in series, the ads. could be greatly improved. In your "Professional Cards" there are as many different faces as there are lines, while two harmonizing faces should be sufficient. News matter is well brought out and your paper is well printed.

Geddes (S. D.) *Record.*— The *Record's* foreman is W. W. Eastman, a young man only nineteen years of age, and young Eastman has been foreman for three years, having been at the trade since he was four-teen. The paper is very carefully made up, has some creditable ads., and there is really nothing serious about it to criticize aside from the



First-page arrangement in which type for headings is well chosen. The two faces, while contrasting, harmonize nicely.

lack of some attractive headings at the top of the first page, which is probably no fault of Mr. Eastman's.

Perth (Western Australia) *Sunday Times.*— The *Times* is a nine-column, thirty-two-page paper, all printed on pink stock, "the biggest paper in the British Empire." The only criticism of the paper is its awkward size, which, however, is not unusual in Australasia. Its news and literary features are excellently handled, and practically every ad. is creditably displayed. An appropriate heading extends across a page of classified advertising, "Columns through which Anyone Anywhere trades with Everyone Everywhere."

THE PRINTER AND HIS CUSTOMER.

Though not wishing to annoy or harass our friends, the devotees and practitioners of the art preservative, we feel impelled to express a doubt as to whether one printer in a hundred properly develops his business.

Mr. Wheels, the truck manufacturer, gives the printer man an order for five thousand catalogues; these the printer man executes according to specifications and instructions, giving the job his best thought and care and delivering it (let us hope) on time. Then he presents his bill, gets his money, and considers the incident closed.

If he is an enterprising printer, he calls, in person or by proxy, on Mr. Wheels from time to time, and asks if there is anything doing in the way of printing. Mr. Wheels, as a rule, mechanically says that there isn't.

Next year there may be another truck catalogue coming along; meantime, not much of anything.

How many printers are there who, after landing that first catalogue order, would take the trouble to get all the printed matter in use in the Wheels establishment, and carefully dissect and analyze it? How many are there who, having analyzed it, have the ability and would take the time to show Mr. Wheels wherein some of his printed matter is faulty and inefficient, and how he could profitably employ other and better printed things? How many have the ability and would take the time to plan and suggest various booklets, forms, follow-ups, mailing-cards, folders and other printed things which Mr. Wheels could use to advantage?

Mighty few; yet a service of this nature is absolutely necessary if the printer wishes to realize the full possibilities of his business, and secure the most and best work in the most economical manner. In time, there will be at least one printer in every town who will do just the things outlined above, and he will be *the* printer of his town.

Most business men use too little printed matter; they do not know what they want or how to plan it; they do not even know that they want it.

Whose business is it to study the printing needs of the busy business man; to figure out what he should have and how he should use it? Obviously, the man who makes printed things and is supposed to know all about them. Is he doing it? In some cases, but not as a rule.—*Advertising and Selling.*

WORDS.

Words are tricky things. Three or four words, arranged in one or another way, may precipitate a war, a divorce scandal, or a riot at a christening. You must watch words closely when you put them into advertising or correspondence. You must consider their effect on the other fellow. There was a street faker once, back in our home town, who was selling cough medicine. And he said, in one part of his discourse, that "thousands of persons would rise and acclaim the merits of Doperine if they were alive to tell the tale to-day." — *John Nicholas Beffel.*

COST OF ADVERTISING IN COUNTRY DAILY AND WEEKLY NEWSPAPERS.*

BY E. K. WHITING.

THE study of costs has been the one uppermost thought with the printer for the past few years, and such gatherings as this one have been responsible for the great advancement made by the printers of this country along the lines of cost knowledge. It has been customary for printers to deplore conditions which exist and to look upon the printing business as the one calling of last resort. I will confess that in my moments of discouragement I have felt the same way as many others have in regard to their business, but the more I have studied the subject of costs, the more I have come to feel as a friend of mine in Minnesota once aptly said in a gathering similar to this. Many present had taken occasion to depreciate the printing business when my friend rose and said: "Mr. President and Gentlemen,— Nearly every one seems to delight in saying unkind things about the printing business, and I want to take issue with them. Show me a business which has been conducted at a loss for years and years and yet stands sixth in the industries of this great country. Gentlemen, I take off my hat to the printing business." Every careful student of conditions knows there are few, if any, better lines of business to-day than the printing business. What fault there is does not lie with the business but rather with the lack of business knowledge and accounting systems on the part of the individuals who are engaged in it.

I do not know what sign of greatness I possess which should have induced your secretary to have invited me to speak to you to-day unless it lie in the fact that I had the good sense to suspend the only daily paper in a city of six thousand inhabitants simply for the reason that it persistently and consistently refused to look a cost system in the face.

When a cost system was installed in our office we supposed that, our prices for job printing having been placed upon a correct basis, our troubles would be over. But, like the man who married thinking his troubles all were over, we too soon began to realize that they had just begun. We still had an appalling leak in our business, notwithstanding the fact that our job department showed a good profit. It was then that I awoke to the realization of the fact that the great percentage of the troubles of the country printer-publisher lay with his newspaper and not his job department. We were at that time publishing a six-column folio daily and an eight and twelve-page weekly. These were at first carried on one ticket as "the newspaper," but as the tracers came through each month showing a loss, my curiosity was aroused to know which wheel had a flat tire. The daily and weekly were then given separate tickets and the daily at once showed up as a steady and persistent loser. The weekly, too, though given the benefit of half the news composition, half the editorial salaries, etc., came far short of looking like a good thing. A careful study of the situation resulted in increased advertising rates for both daily and weekly and an extraordinary effort was made to swell the receipts to a point where the daily would be made at least self-supporting. But the cost tracers continued to tell the same sickening story, and after comparing our cost sheets with the few — I am ashamed to tell you how few — fellow publishers in my own State who had cost systems, and finding our own costs far below others, we announced that the daily would be suspended at once.

That you who conduct both daily and weekly newspapers may get an idea of what such publications cost, I will give you the cost of our combined issues for an average month — the circulation of the daily at that time being 700 and the weekly 2,500:

DAILY.

Stock and total mechanical costs	$386.20
Direct expense	245.02
	$631.22
Daily advertising	$275.18
Daily foreign advertising	23.08
Daily subscriptions	150.00
	$448.26
Net loss	182.96
	$631.22

WEEKLY.

Stock and mechanical cost	$156.08
Direct expense	164.78
Half news composition	71.80
Ad. composition	15.03
	$407.69
Weekly display advertising	$ 97.69
Weekly foreign advertising	37.05
Legals	58.46
Locals	4.10
Subscriptions	200.00
	$397.30
Net loss	10.39
	$407.69

To reach the cost of display advertising per inch for the daily it is only necessary to subtract from the cost of the month's issues the subscription receipts and divide the remainder by the number of inches actually carried. To illustrate, let us take the month cited above where the total cost of the month's issues was $631.22. Subtracting from this the subscription receipts, $150, we have $481.22. In that month we carried 4,800 inches of advertising which brings the cost per inch to 10 cents. When you stop to consider the rate charged by the average country daily, do you wonder that the publishers are not classed financially as they should be?

Having buried our daily edition we have continued to make a careful study of the cost of producing our weekly edition and I doubt not but that many of you country publishers here to-day will be little short of astounded at the costs which I will now give you:

TWELVE-PAGE WEEKLY.

Stock	$ 9.17
Hand composition	42.80
Cylinder press	16.35
Mailing	3.52
Linotype composition	33.75
Direct expense	54.90
	$160.49
Receipts from legals	$ 39.68
Receipts from locals	10.20
Receipts from subscriptions	50.00
	$ 99.88
Total cost of issue	$160.49
Receipts from legals, locals and subscriptions	99.88
Remainder	$ 60.61

* An address delivered by E. K. Whiting, manager of the *Journal-Chronicle*, Owatonna, Minnesota, at the Second Illinois Printers' Cost Congress, held at Springfield, Illinois, June 13 and 14.

To arrive at the cost of display advertising we subtract the receipts from legals, locals and subscriptions from the total cost of the issue and divide the remainder by the number of inches of display advertising carried in that issue. In this case $60.61 divided by 380, the number of inches of display advertising carried that issue, makes a cost of 16 cents per inch for display advertising.

TWELVE-PAGE WEEKLY.

Stock	$ 9.36
Hand composition	35.04
Cylinder press	17.23
Mailing	3.98
Linotype composition	35.95
Direct expense	51.61
	$153.17
Receipts from legals	$ 33.83
Receipts from locals	8.54
Receipts from subscriptions	50.00
	$ 92.37
Total cost of issue	$153.17
Receipts from legals, locals and subscriptions	92.37
Remainder	$ 60.80

Divide $60.80 by 524, the number of inches of display advertising carried that issue, and we have a cost of 11.6 cents per inch.

The total cost of the first seventeen issues of this year was $2,578.21. The receipts during this period from legals, locals and subscriptions was $1,635.38 and this subtracted from the above leaves $942.83 to be divided by 8,228, the number of inches of display advertising carried, making the average cost for seventeen weeks 11.46 cents per inch.

The above figures are for the fat months of a year in which our paper carried both city and county publishing, and do not cover the months of July and August in which advertising receipts fall off heavily and hour costs materially advance. In view of these conditions I would predict that our average cost per inch under normal conditions will be about 17.5 cents per inch. And at this point I would call your attention to the fact that all of the figures which I have given you have to do with *costs* and not *selling price*.

To those of you who are on the point of saying that these costs are abnormal let me state that I have the cost tracers of a widely known country weekly of my own State which corroborated my figures surprisingly well. The average cost of an eight-page weekly in that office thus far this year is $128.75, while the only eight-page issue we have had this year cost $127.07. The average cost of twelve-page issues in the former office is $155.35, while in our office the cost thus far this year averages $152.14. This is a remarkable coincidence and should bring any doubting Thomas to his senses and set him at work to know what his own costs are. There is absolutely but one way in which those costs may be determined, and that is by means of an adequate cost system, properly installed and carefully kept. If you have a cost system don't think when you have a few monthly summaries that you know all about it, for it is only by keeping a constant monthly average that you may be sure of your condition. The costs vary widely month by month, owing to conditions, and the only safe way is to keep a perpetual monthly average.

A year and a half ago the Minnesota State Editorial Association appointed a committee to report upon the subject of remunerative advertising rates for country weeklies based upon the cost of production. In this report papers were divided into three classes—A, B and C—Class A being the eight and twelve page all-home-print weeklies with 2,500 to 3,000 circulation; Class B being the eight-page home-print weekly with 1,000 to 1,500 circulation; and Class C being the eight-page patent-inside weekly with 400 to 800 circulation. The findings of this committee were as follows:

Schedule of Advertising Rates—Class A Sliding Scale.

	Yr.	6 mo.	3 mo.	2 mo.	4 wk.	3 wk	2 wk	1 wk.
Set once	12	13	14	15	18	21	24	30
Set 2 times	12	13	14	16	19	22	28	30
Set 3 times	12	13	14	16	22	26	.....	.....
Set 4 times	12	14	15	18	24	.....	.....	.....
Set 8 times	14	16	17	22	.....	.....	.....	.....
Set 13 times	15	16	21	.....	.....	.....	.....	.....
Set 26 times	16	20	.....	.....	.....	.....	.....	.....
Set 52 times	20	.....	.....	.....	.....	.....	.....	.....

Schedule of Advertising Rates—Class B Sliding Scale.

	Yr	6 mo	3 mo	2 mo.	4 wk.	3 wk	2 wk.	1 wk.
Set once	12	13	13	14	16	17	20	25
Set 2 times	12	13	14	15	16	18	23	.....
Set 3 times	12	13	14	16	18	19	.....	.....
Set 4 times	12	13	15	16	20	.....	.....	.....
Set 8 times	12	14	17	19	.....	.....	.....	.....
Set 13 times	13	16	19	.....	.....	.....	.....	.....
Set 26 times	14	18	.....	.....	.....	.....	.....	.....
Set 52 times	17	.....	.....	.....	.....	.....	.....	.....

The schedule for Class C is practically the same as Class B and the above table can therefore be taken for Class C.

Our committee reported unanimously in favor of the sliding scale of rates in preference to the flat rate so commonly used. We did so for the reason that the flat rate has no justification in the face of costs and is in fact a lazy man's invention for the benefit of the advertiser who now receives far too much for his money. It is an undisputed fact of mechanics that a given number of carloads of freight can be more economically transported where divided into loads of equal size than where a light load is hauled one time and a heavy one another, from the fact that in one instance the engine races while in the other it is laboring under undue stress. With a newspaper, where the amount of advertising is light, it is necessary to set more type or run more plate than the income warrants, and too frequently when the advertising is heavy it makes necessary additional pages which cost more than the additional advertising produces. That you may appreciate the fluctuations of advertising patronage look over the following chart which indicates the variation of display advertising in my own paper the first four months of this year:



The greatest argument against the flat rate is the fact that it tends to make intermittent advertisers who come in during the busy season of the year and leave you to carry the burden of publishing your paper during the dull months. The constant advertiser secures larger returns from the money expended and is a satisfied customer, while the intermittent advertiser sooner or later comes to say that advertising does not pay and finally drops out altogether. A Minnesota publisher in announcing the adoption of the sliding scale of rates very aptly stated the case when he said: "The flat rate is the creation of the advertising agent, who demanded the minimum of trouble in computing rates, but is not fair either to the steady advertiser or the publisher. The advertiser who makes possible the production of the paper week after week is entitled to better rates than he who demands a large amount of space for an issue or two and then probably uses none for a year."

The cost of setting advertisements is a subject I have studied closely for the past two years, and as a result of such study I have been contending, at every organization meeting where I have spoken, against the seemingly fixed rate of 5 cents an inch for such service. I have long believed that no publisher could produce advertising composition for 5 cents an inch. It is true that advertising composition varies in different towns and cities owing to varying wage scale and style of copy used. As a general thing the cost of advertising composition increases with the size of the city, owing to the fact that the merchants in the larger cities follow the metropolitan advertisers with heavy copy and cut-in prices. The average cost in my office is 7 cents an inch, and we are now charging 10 cents an inch for such service. We have had but one month in which advertising composition cost 5 cents an inch, and that was one in which we had several full-page advertisements with light copy. In March we set 1,130½ inches of advertising in 66¾ hours. This was an average of 17 inches an hour and at $1.20 per hour cost 7 cents an inch.

It may not be amiss to say in this connection that the advertiser and the advertising agency do not object to paying a rate which includes a living profit to the publisher. They simply want to strike bottom. The manager of one of the leading advertising concerns in New York wrote me some time ago that his concern realized the educational work the Ben Franklin organizations were doing in the Middle West, for during the past year they had received notification of increased rates from more publishers in Minnesota and the Dakotas than all the rest of the United States put together. This same friend of mine was at first somewhat alarmed by the upward trend of rates, but he recently expressed his approval of the sliding scale of rates as promulgated by the Minnesota State Editorial Association Committee for local advertisers, and the making of a flat rate for foreign advertising sufficiently high to provide a profit under all conditions. In my judgment, the antagonism of the publisher toward the agency and the foreign advertiser in the past has been the fault of the publisher almost altogether. Lacking the courage of conviction which comes with a knowledge of costs he has failed to make an adequate rate and stick to it, and in the second place the lack of a proper accounting system has deprived him of a great deal of desirable and profitable business which would gladly been given him under more ideal business conditions.

In closing, let me quote a Kansas publisher who replied to the questionnaire sent out by the Department of Journalism of the Kansas University asking for suggestions for the betterment of the publishers' condition in that State: "Let the newspaper man get a better opinion of his own worth to the community. Let him get a better idea of the worth of his advertising space. He is doing as much for his town as the banker and the doctor. He ought to have as good clothes, work as few hours, and have as good an automobile. The newspaper publisher generally should be made to go to a newspaper business college for three months and have better business methods forced into him."

"B. L. T." PICKUPS.

NOT IN THE DINING-CAR.

Sir,— If a fly flies toward the front end of a railway coach traveling fifty miles an hour, does the fly have to fly fifty miles an hour to keep the rear end of the coach from swatting it? D. C. C.

WHERE IGNORANCE, ETC.

Sir,— Last week, in a West Side high school, an English class was discussing figurative language. The teacher called on John to give an example of synecdoche.

"The man loves his bottle," came the answer.

"Right," said the teacher. "Now, Mary, can you explain just what that means?"

Up got a modest little girl. "It means that the man didn't really love the bottle itself, but the milk inside it!" FLOTIE.

ARE PAJAMAS COOLER THAN NIGHTGOWNS?

A number of us women who have been making an investigation herewith turn in our findings, which include such important conclusions as

(a) Nightgowns, though less interesting, are cooler than pajamas.

(b) Pajamas, though less cool and easy than nightgowns, nevertheless have a valuable psychological effect on the wearer, in inducing independence of spirit and hilarity of leg.

(c) Nighties are graceful; pajamas are gay.

(d) Nighties are inevitably and monotonously white; pajamas are unexpectedly and bravely pink, or purple, or Bulgarianly variegated.

Report respectfully submitted. R. L.

THE DERNIEST CRI.

Battle Creek woman, to proprietor of wall-paper store: "I want some paper to put on myself two-thirds of the way up." — *Reported by C. C. W.*

AFFINITIES.

Marriage license was issued to Frank Sourwine and Miss Sophia Gall Saturday.— *Fort Madison Democrat.*

CONSIDERABLE CAMERA.

I secured several more pictures, the last of which show the band feeding peacefully out of sight over the top of the mountain.— *Outing Magazine.*

NOT TO LOOK THROUGH.

Our union suits have holes in them for the same reason that houses have windows — to let the air in.— Bremer Bros.— *Wenona Index.*

HINTS FOR OTHER CHOIRMASTERS.

The choir at the Presbyterian church Sunday was full and the music was excellent.— *Blairstown (Iowa) Banner.*

ANY ONE NOTICE THESE GOATS?

Circle Pin — Lost — 2 goat heads meeting together going down on Astor-st. to Goethe-st. and west to State, southbound to Elm-st. and west to corner Dearborn-av.— *W. G. N.* *Line-'o-Type or Two, Chicago Tribune.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Quotation and Poetry.

T. T. M., Lodi, California, writes: "On the inclosed slip with a signed statement, quoted, are the quotation-marks correctly used, at each paragraph and at the signature? On the other proof — an address — the paragraph marked is poetry. Is it set right? Is poetry ever set poetry style in a speech?"

Answer.— The quotation-marks are rightly placed. The poetry is not right in prose form. It should be set as poetry.

Both Plural.

C. L. N., Skillman, New Jersey, writes: "I asked a question several months ago, and was told it would be answered in the next issue. As yet it has not been answered. The question was whether to write 'order of service' or 'order of services' for a Sunday programme. Also, should we print 'Father's Day' or 'Fathers' Day'?"

Answer.— The first letter must have been lost. We do not intentionally slight any one so. The phrases in question should be "order of services" and "Fathers' Day" if a number of fathers are meant, "Father's Day" if only one father.

Semicolons.

E. W. S., Savannah, Georgia, writes: "What is the rule for the use of the semicolon in the following, copied from THE INLAND PRINTER of January in the article "The Open Shop," on page 567? 'Let him see only a typical business office, even though but little larger than a dry-goods box, and let him feel that you are the proprietor; anxious to get his order, to be sure; but still proprietor and salesman.'

"I am familiar with three rules for the use of the semicolon, viz.: Reasons are preceded by semicolons — 'Economy is no disgrace; for it is better to live on a little than to outlive a great deal.' So are clauses in opposition when the second is introduced by an adversative — 'Straws swim at the surface; but pearls lie at the bottom.' Several members dependent on a common clause, as, 'Philosophers assert that nature is unlimited; that her treasures are endless; that the increase of knowledge will never cease.'

"I have often seen, in some of the most reliable magazines, the semicolon preceding the word 'and,' and have made inquiries in reference to the rule for the above, but no one seems to have the desired information. Please give all the rules for the use of semicolons."

Answer.— Probably the proofreader did not stop to study out or search for a rule in support of the challenged semicolon, but followed copy. It is likely that the writer used the semicolon, and that he is a careful man whose copy is always followed. The general principle of punctuation is that the semicolon indicates a separation between parts or members of a sentence more distinct than that marked by a comma. Punctuation varies greatly according to different understandings, and when a writer punctuates his matter systematically his use of points should not be changed by printers. What is here given as the general principle is the definition of "semicolon" in Webster's New International Dictionary. It supports the use in question sufficiently, though I should punctuate the sentence differently. In my writing it would be: "Let him see only a typical business office, even though but little larger than a dry-goods box, and let him feel that you are the proprietor — anxious to get his order, to be sure, but still proprietor and salesman."

I do not recognize the three rules stated in the letter as coming from any book known to me, and they do not seem adequate, although not erroneous. The use before "and," though seldom seen in newspapers, is much better than the comma in a sentence with other semicolon divisions. It shows that the following clause is of the same nature as each of those preceding. Such use is found not only in several magazines, but in every print that is punctuated with proper care.

Good rules are given in many books. I think the best are in my book "Punctuation," published by D. Appleton & Company, New York.

No Change Needed.

J. J. M., Newark, New Jersey, writes: "Failing in my first attempt, through lack of clarity in my communication, to elicit from you the information necessary to relieve my perplexity in regard to the sentence 'Each of us is proud of himself,' I assume the liberty of making a second attempt. Now, the thing which puzzles me in this sentence is the difference in person between the pronoun us and the pronoun himself, I taking the latter to be a third-person pronoun and the former to be a first-person pronoun. If himself may be used in the first person as well as in the third person, or, for that matter, in all three persons, there is, of course, no ground for my perplexity.

"In the sentence 'Each of us is proud of himself,' what is the antecedent of the pronoun himself? Each, loosely, or the word, understood, which each modifies? What is the person of the antecedent of himself? Should not himself and its antecedent agree in person? Is not the pronoun us in the first person? To me us, himself, and himself's antecedent all three refer, us collectively, himself and its antecedent distinctively, through the word each, to persons speaking, not to persons spoken of. Therefore, either the sentence 'Each of us is proud of himself' is erroneous or the pronoun himself, in this sentence, is in the first person. Logically am I wrong?

"In my communication as printed in your paper occurs the sentence 'Yourself I think wrong.' This should have been 'Ourself I think wrong.' That is, I think 'Each of

us is proud of ourself, as a correction of 'Each of us is proud of himself,' is wrong. Ourself being, though, a first-person pronoun. Am I to understand you to say that each, Goold Brown notwithstanding, even when it is considered a pronoun, is not always in the third person, that it does not, as a definitive word, affect the person of the word it modifies? For instance, that in 'Each of us is proud of himself,' each, as a pronoun, is in the first person, in 'Each man of us is proud of himself,' man is in the first person? Or should it be ourself in the last sentence, 'Each man of us is proud of ourself?'

"Just a brief questioning on another matter, if your patience will brook it. To a paragraph of praise of an insurance policy are appended the following words: 'Let us send you a specimen policy' (I purposely omit the point). Do not these words essentially constitute a question, demanding the question-mark?"

Answer.— The only question asked was what person each is in, and the answer was no person. "Each of us is proud of himself" is beyond question a perfectly good sentence, grammar or no grammar. If ungrammatical, it would belong with the word you, of which Goold Brown wrote, "This usage, however it may seem to involve a solecism, is established by that authority against which the mere grammarian has scarcely a right to remonstrate." But the sentence is perfect in grammatical construction and syntax. It says in effect, "Each (person) of (those we call) us is proud of himself," or, transposing it, "Of (those called) us, each (one) is proud of himself." Each is really an adjective, and has nothing to do with person. The pronouns do not need to agree in person, and "each of us" is the logical antecedent of himself, person (understood) being the grammatical antecedent. Ourself would be simply ridiculous. Himself is in the third person, of course. This simple, every-day, unchallengeable sentence has caused our correspondent much unnecessary trouble.

The words quoted in the last paragraph of his letter express a request, but do not ask a question, and should not have a question-mark.

"CHOOSE an author as you would choose a friend."

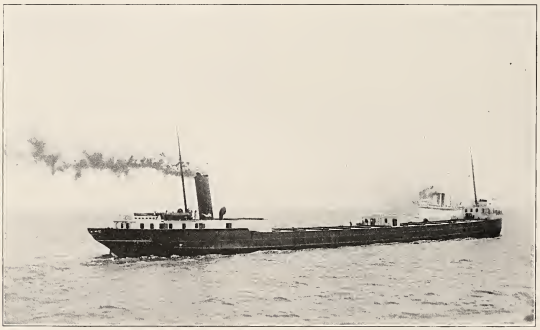
Written for THE INLAND PRINTER.

PROOFREADER VERSUS WRITER.

BY F. HORACE TEALL.

NO proofreader can ever be freed from the frequent recurrence of the problem whether to make alterations from copy or to conform to it. The question is likely to arise occasionally on any manuscript, excepting the rare instances in which the proofreader is instructed to follow copy exactly, even when it is unmistakably erroneous; and even in these exceptional instances such an order can not always be obeyed literally.

Here is an example of the result of literal following of copy. In a book entitled "Darius the Great," the first chapters deal with Darius's predecessors, Cyrus and Cambyses. The story begins after Cyrus's death, during the reign of Cambyses, and tells about the king's invasion of Egypt. The "absence of Cyrus" is spoken of, where it is plain that it means Cambyses. Six times the Icthyophagi are mentioned, instead of Ichthyophagi. Both of these errors should have been corrected by the proofreader, regardless of copy; but, of course, to follow copy will furnish complete defense for the first if it is like copy.



BUSINESS.
Photograph by Miss Jean Small, Chicago.

Proofreaders and writers are not naturally antagonistic classes of people, in any respect. On the contrary, their true natural relation to each other is one of genuine friendship and interdependence. Our best writers know and acknowledge their indebtedness to efficient, helpful proofreaders, and the writers who refuse the suggestions and corrections of proofreaders are but a few unreasonable ones.

Some writers (but very few) make copy that is worthy of absolute reproduction. Such writers are generally more than willing to have the proofreader correct their errors, and grateful for suggestions made with a sincere intention of improvement. All printers know that most writers are not accurate, and that many inaccurate ones are willful and obstinate. These are the troublesome ones.

Some proofreaders (but very few) are as competent in every way as any one could expect them to be. A rare

element in their equipment is the ability to decide successfully, when something in copy seems wrong, whether it is a positive error or merely open to question. The duties of proofreaders are variously estimated, too high by some, too low by others.

Here is a statement from the *Writer*, July, 1901: "The proofreader on a great daily must come a little nearer omniscience than any other mortal man needs to. He must know all history, all geography, all literature. He must be a living 'Bartlett's Quotations,' a complete history of the prize-ring, a Nestor in city, State, and national politics, a compendium of all the technicalities of botany, bridge-building, butter-making, bee-keeping, blacksmithing, and every other science, art, trade, calling, or profession." It is not true that a man must know and be all this. Such a man never lived, and never will live. But the proofreader can never have too much of real knowledge, and he needs especially to know as many words of all kinds as he can learn, at least well enough to verify their use in print.

it is because of a real difference of opinion. In such cases, generally, the only wise course for the proofreader is to submit gracefully, even when there is no possible doubt that his way is best. He can not afford to contend too strongly, for the power is on the other side.

An exception to this is brought out in a letter recently received, inclosing a proof of an address to high-school graduates. The proofreader had marked a hyphen inserted in "high school class," and a comma before "and" in three or four places, and the writer, on seeing these marks, had crossed them out. In this instance the proofreader should have insisted on having his way, especially as to the commas, on the plea of preserving the style. This would have been the most effective plea, although in fact the proofreader is right on principle and the writer is wrong.

The writer was wrong as to the comma, even for those who think this comma should not be used. "History, art, science and invention" was printed, and the proofreader had marked a comma after "science," which mark the



PLEASURE.
Photograph by Miss Jean Small, Chicago.

The *Proofsheet*, a Chicago periodical, said, in June, 1895: "Too many employers and managers have an idea that 'anybody can read proof,' and so are apt to commence the practice of economy by cutting down the force or wages in the proofroom." It quotes the *National Printer-Journalist:* "Few stop to consider how much the reading public, as well as editors, owe to the proofreader. Many a man has been prevented from making a fool of himself through the kindly aid of the careful, well-informed proofreader. We forget these kind deeds of the members of that useful craft, often, but never fail to remember when our errors, or those of the 'blundering printer,' are permitted to escape their diligence." The *Proofsheet* also says of the proofreader: "His work is of a kind requiring skill of a high order, and it should be recompensed accordingly. The proofreader gifted with the faculty of discovering the errors made by the compositor, with the necessary education to criticize — as he should — the construction of the sentences in the proof before him, is not easily found."

Sometimes a writer or an editor will not allow the proofreader to make certain corrections, because — well, it is frequently simply because he will not, but sometimes writer crossed off. He would have done much better by leaving it, because in other places he left a comma, as in "literature, history, and art," and "the true, the good, and the beautiful," printed a few lines below. If he wished it omitted, he should have marked it for removal. It is as good in one instance as in any other. Its presence in various places, and its insertion in others showed plainly the style of the paper, and he should not have interfered.

As to the propriety of this use of the comma, it seems almost useless to say anything now, so common is the practice of omitting it. Yet two facts are noteworthy. While many do not use it, there are also many who do use it, including all three of our large dictionaries, whose editors were all particularly strong on punctuation, and extremely particular in securing accuracy. A very careful search in punctuation-books and grammar-books discloses a positive ruling that the comma is to be used, in every one of them included in the research, and they are many. The present writer has never yet seen in a reputable book on grammar or punctuation a rule which prescribed omission of the comma in such cases. Surely some of these special students of punctuation must know what is right.



WITH THE COMPLIMENTS OF THE SEASON.

Photograph by R. R. Sallows, Goderich, Canada.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

A Good Use for the Pi-line.

"The editor of the *Weekly Plaindealer* is a charitable sort of feller," commented honest Farmer Hornbeak, in the midst of his perusal of the village newspaper, wherein he had encountered an example of the linotype's perversities. "In his article on the death of Lafe Dabsack, who, betwixt me and you, hadn't much to recommend him except that he wasn't quite as bad sometimes as he was others, he says the deceased was 'generally regarded as hijjjdy189*-hdkkisockwUyjagaggy bengz!' And I guess that's about as near as anybody could get to making an estimate of the departed without hurting his relatives' feelings."

Getting Machine to Normal after a Splash.

A Michigan operator writes: "How can a Model 8 machine be brought to normal position where a back squirt prevents the disk turning after it has moved off of the locking-studs? I could not turn the machine either forward or back and could not pull out the disk to get the metal out, so I had to remove two molds and in this way got it going. What should have been done under the circumstances?"

Answer.—All that is necessary to do is to draw out mold-disk turning-pinion (vise being closed) and draw out controlling lever; raise ejector-lever pawl so that the ejector will not move forward and the cams will come to normal position. Lower the vise and back the cams until the second elevator descends; lower the mold-slide cam-lever handle and draw the disk forward. If it should be necessary to remove the disk from the slide, take off the two disk guides and the three screws in the journal plate and the disk can then be removed.

Measurement of Matter.

A correspondent writes: "(1) How are the number of ems known in a certain amount of linotype matter? (2) What is considered an em—brevier size or pica? (3) What is a fair average per hour for a day of eight or nine hours—that is, in order to hold a job in a city office? (4) Where can I get information regarding the proper way to set musical programs, menus, etc., on the machine?"

Answer.—(1) To ascertain the number of ems of a certain body in a given length of line, use the following rule: Multiply the length of the line in picas by 12 and divide by the size of the body. Example: How many ems eight-point in a line 13 ems pica in length? 13 ems times 12 points, equals 156 points in line; 156 points divided by 8 points, equals 19½ ems, the number of ems eight-point in line. If you set a galley of eight-point and want to know how many ems there are in the matter, find the number of lines in the galley and multiply by 19½ and the product will be the number of ems eight-point. (2) A pica em is 12 points, which is approximately one-sixth of an inch. The decimal value of a point is .01384 of an inch, so that if you multiply .01384 by 12 it will give you .166—the fraction is so small it is not considered. (3) Thirty-five to forty thousand ems for a day of eight hours is a fair average on newspaper work. In a job office the nature of the work and the copy would have to be considered; also the amount of straight matter set. An average of four thousand an hour maintained for a week would be considered good in the average job office. However, that will depend entirely on circumstances. (4) If you will send us a draft of your copy for programs and menus we will show you how it should be set. The arrangement of a program or menu card is governed by style and may have to conform to the taste or desire of a customer. Send us a copy of what you want to set and give us all the particulars a printer will need and we will advise you.

Ventilation.

An operator in a Wyoming town writes: "I would like to know if there can be any harm from a machine that is not piped to carry away the fumes from the metal-pot. I am operating a Model 10 machine, and instead of melting the metal in a furnace and pouring it into pigs they throw it in a box, and I have to use it just as it comes out of the forms, and also sweep the trimmings from the floor and put them in the machine pot with all the dirt, and that fills the room full of smoke."

Answer.—It is harmful to work in a small, poorly ventilated room. The unconsumed gas is probably the most harmful element that is present. The smoke that arises from the pot from dirt mixed with metal and from ink on slugs is less harmful than the gas fumes. The gas fumes and smoke should be piped away. Have as few bends in the pipe as possible. The elbows should be quarter round rather than angular, as it will tend to give a better draft.

Changing Magazines.

An operator writes: "I am operating a double-decker on a daily here. Have no trouble, but I am not sure of the procedure to change magazines. Please describe it, and whether it is the same on different models. On a triple-decker, is it necessary to raise the magazine in the back, or should it slide forward the same as a No. 5? There seems to be a groove to hold it."

Answer.—There are two models of double-magazine machines, Model 2 and Model 4. The latter model has an upper magazine which is interchangeable with a Model 5 machine. The procedure is as follows: (1) Insert matrix-locking rod. (2) Move forward the magazine-frame cam. This is the part that has two extensions from the rod. The ends of these parts support the magazine. (3) Move the

part that locks over the front end of the magazine. If such a part is on your machine it will be found just above the upper assembler glass. (4) Raise the magazine about one-eighth of an inch and allow it to slide forward to the hooks on the frame cams mentioned in step 2. Magazine may now be lifted off. Reverse the operation and the parts are again normal. On the Model 9 machines the front entrance is unlocked and then moved out of the way, then the magazine is unlocked and taken out without further effort. It will be easier to unlock if the magazine is pressed back a trifle. The supports for the magazine are put on just before you unlock the magazine. These supports are not directly connected to the machine except when you are to take out a magazine. When the magazine is returned to place the supports are removed from the machine.

Bending of Matrices.

An Indiana operator writes: "The enclosed matrix shows that the front upper and lower ears have been sheared by front distributor screws. This occurs mostly with thick matrices. The upper front distributor screw shows considerable wear at point where matrix engages screw. Have no trouble with distributor stopping, and distribution is good. Machine is a low-base Model 5, and has been running two shifts for about three years."

Answer.— The wear on the matrix ears is due to the screws, as you state. We believe you will find it due to the binding of the matrix while it is still in the box. You should remove the box, and in doing so turn the screw in full distance before lowering it from its place. When it is off, place a matrix on the two upper rails and note if it is bound by the rails. It should be free. Sometimes the box is removed when the box-bolt is not turned in its full distance. This causes the front rail to be deflected back and results in binding the matrix. If you find this condition present, remove the front rail and lay it on a pig of metal and beat it lightly with a hammer until it lies flat. If you find that there is proper space between the rails, the fault may lie in the space between the top of the matrix ear and the brass strip in the distributor bar. Raise the back screw (when all matrices have distributed) and place the upper ear of a matrix on the top rail at the highest point. Observe if there is a slight clearance between the brass strip and the upper part of the matrix ear. If the matrix binds here it will cause the trouble you are having. To remedy it raise the distributor bar a trifle.

Metal-pot.

A Nebraska operator writes: "Am writing you regarding machine trouble. Can not keep mouthpiece holes open. After running on short measure for a time am unable to open holes on left side. Have drilled them out, but they finally got so I could not open them that way. Have removed mouthpiece twice recently and cleaned out behind it. Found throat clogged up for one and one-half inches back of mouthpiece on left side. Am using gasoline burner and can not get sufficient heat to keep mouthpiece hot enough. Slug is all right where holes are open and metal in pot at right temperature. Machine is rebuilt Model 1 and has been from factory but two years. Asbestos packing under mouthpiece seems to be in good shape. Have not had jacket cover off but presume packing is O. K. over throat. Can keep holes open for width of burner mouthpiece, about two inches, but beyond that they clog and then can not open them by turning on burner full. It seems to me that a wide mouthpiece on burner would help to keep holes open, but as the company does not make it, I presume I must be mistaken. Burner is clean, flame is blue both under bottom of pot and at mouthpiece. By repeatedly drilling out holes in mouthpiece I have some of them considerably larger than they should be, especially toward the left side. Will this result in any particular harm? I have a new mouthpiece here but do not want to put it in until I can get away from the drilling. How long should a pot-pump plunger wear? Have not replaced plunger since machine was installed and believe it is worn."

Answer.— We would recommend that you buy a new plunger (F 879) and attach to the rod you are now using, and increase stress of pump-spring. You might explore the openings from the burner to the chimney. They may be closed and possibly do not allow a proper distribution of heat. Clean plunger and occasionally put tallow and graphite in the well to reduce the oxids and make the pump act freely.

Spacebands Transpose.

An Ohio operator writes: "My trouble is with the assembler, the spaceband very often cutting off the last letter or two of a word. The matrices occasionally fail to land properly on the star-wheel and do not get inside the pawls, with the above result and also sometimes clogging the channel and causing transposition of letters. I have made all the adjustments in your book, 'Mechanism of the Linotype'— namely, put on new star-wheel and chute-spring, set same for thickness of capital 'W' between it and rail, and have tried bending points up, down, and all directions without result. The machine is a No. 10, six months old. The outside rail appears slightly worn near wheel, but do not think that can cause trouble as matrices hardly ever strike there on account of star-wheel. Would raising or lowering assembler have any effect on it? Of course this could only be done by increasing or reducing the height of brake-rod the assembler rests on by pounding edges or filing down."

Answer.— We believe your trouble is due wholly to the position of the points on the chute-spring. These points on new springs are usually bent too low, so when a new one is put on they should be bent up sufficiently to come a trifle above horizontal. If you find that the star-wheel stops too easily when you place your finger against it, remove the assembler and take the friction stud-nut and pinion off and clean the brass friction disk and the inside of the friction pinion. Screw the friction disk tightly to the stud before replacing the pinion and stud-nut. This operation should cause the star-wheel to operate properly and not permit lines to clog while assembling. The trouble occurs where too much oil is used on the star-wheel stud and the surplus escapes in the rear of the bearing and gets on the friction disk and pinion, which lessens the friction at this place. Do not lower the assembling elevator or at any time undertake to change the position of parts by filing or hammering.

Sluggish Plunger Action.

An Indiana operator writes: "Will you please explain the cause of chilled face on enclosed slug? Machine is Model 1, has F 610 style of burner. I have had thermometer in pot and cast slugs at all degrees of heat from 500° to 600° (sample was cast at 550°). Lock-up is good; the sprue from each vent is about one and one-half points thick; pot spring has the necessary one-eighth-inch tension; have had mouthpiece out within the last six months; the plunger is F 882 style, and metal does not bubble up at sides, although down-stroke does not seem as long as on other machines which have ring plungers, but I attributed that to greater resistance of metal to solid plunger. The

pump cam seemingly moves too fast to allow plunger to make its full stroke."

Answer.— The slug appears to be cast from a plunger that lacks force. This may be due to a lack of spring stress, or obstruction. We suggest that you test the speed of your driving-pulley. It should run no faster than seventy revolutions per minute. Remove plunger and clean it so the grooves are fully opened. This should be done daily at any rate. Possibly the neglect has caused the grooves to fill with oxid, and this may have something to do with the labored movement of the plunger. You should use a wire brush to clean plunger, and, if possible, perform this operation out of doors. At any rate do not brush it dry. Have it well oiled to prevent the poisonous dust from flying about. Bail sufficient metal from the pot to expose the well about half an inch, put in a small lump of tallow and about half a teaspoonful of graphite. If you have a rotary well brush (which is a necessity) put it in the well and give it a full turn to loosen the oxid. Put in the plunger and fill up pot to normal height and cast a number of lines. Then remove the plunger and skim surface of metal. Before returning the plunger again, dip it in a can containing a mixture of tallow and graphite and put it in the well. This will give a better stroke to plunger and should be done frequently. It will do no harm to increase the stress of the pump-spring at least one inch more. Also you may help matters by taking the point of a knife and scratching out the cross-vents between the jets or holes in the mouthpiece. Do not run the temperature higher than 550° F.

Porous Slugs.

G. F. I., an Ohio operator, writes: "(1) On a Model 5 I have two carbolite molds. When running on six and eight point I get a perfect slug, but on twelve-point, especially short measures, the best I can get is a shell. The first half-dozen slugs will be good, but as the mold gets heated the slugs become poorer. If I shut off the gas so as to cast the metal while on twelve-point, the metal will be too cold for six and eight point. I have the burner under the mouthpiece turned low, which helps some, but not enough to keep from continually getting hot slugs. I sometimes run with the burner under mouthpiece entirely out, but must relight when I again change to six or eight point. We set considerable twelve-point straight matter, and when the operator hangs the machine, hot slugs give us all kinds of trouble. Will you kindly suggest a remedy? (2) What can I do to the rubber rollers to prevent them from becoming smooth and hard? In the winter months our composing-room is without heat all night and for the first half-hour or so in the morning the cams give trouble. If I sandpaper and wash the rollers with soap and water I have no trouble for a while, but in about a week or week and a half I am compelled to rub them again with sandpaper and wash them. When the room is kept warm, I do not have this trouble. I keep cams well cleaned and use clock oil on journals, which, the jeweler from whom I purchase it tells me, will not gum. Cam-yoke guide is free from oil and dirt, as I usually clean the partition when cleaning a cam, and the hinge rod is perfectly straight, so that I do not think the trouble would come from that source. Would be pleased to get your opinion as to the cause of the trouble."

Answer.—(1) The trouble you are having with slugs of large bodies, owing to the retention of heat by the mold, can not be readily corrected. The means you employ are limited to a slight reduction of the heat of the metal, but you run a risk of having imperfect faces on slugs. We believe that you can obtain relief if you have an air-compressor in your building. Conduct a blast of air so it will play on the back of the mold when it lies at normal condition. This will tend to lower the temperature of the mold, which is the object you desire. (2) The keyboard rollers are subject to pressure and friction from the cams, which, together with the dust that you can not avoid, causes the rolls to become smooth. To increase the friction you roughen the rolls with coarse flint or emery paper. This is correct. However, you can not prevent them from getting hard. You can sharpen the milled edge of the cams with a small three-cornered file, which will prevent the cams from sliding.

"In a Lighter Vein."

Operators in The Inland Printer Technical School sometimes practice on copy of their own fabrication, and not infrequently produce interesting bits of literature. Such a one was revealed when Slug One's galley was proved up the other day, and it is reproduced here as we found it:

THE LINOTYPE USED BY THE ANCIENTS?

While professors of the Munchausen Archæological Society were exploring recently among ruins of the ancient cities on the banks of the Nile, they discovered what is believed to have been a State Printing Office belonging to one of the Pharaohs. Among the curios, many of which were in a remarkable state of preservation, were numerous scrolls of inscribed papyrus, believed to be files of correspondence. Judging by the general appearance of this chamber, it was a one-time editorial room. Passing through a short corridor lined on each side by curiously sculptured and carved pillars, they discovered what may be said to be one of the most interesting finds of the present century — they unearthed an almost perfect specimen of a machine believed by the professors to have been used for the purpose of setting and casting type, and resembling in many respects the linotype of to-day. This specimen was carefully removed to the Munchausen Museum of Antiquities at Ilium and is highly valued. It is considered to be several hundred years older than the specimen in Chicago.

Found near this machine also were many other ancient writings. These have been turned over to learned men for interpretation and translation. One was translated by one of the party, who although thoroughly erudite in the ancient languages, is not well versed in modern English. The translation as given to us is reproduced here, as it well illustrates that the operator of ancient times had many troubles, even as the operator of the present day. The language is not classical but it conveys to the mind of the reader the sentiments and emotions of the writer perhaps better than more classical language would. It is given verbatim as follows:

Dere Friend, i got the pot witch i bye from you alrite but why for the gods sake doan you send me no plunger. i loose to me my customer shure ting. you doan trete me rite is my money no so goods as the other fellows i wate ten days and my customer he holler for tipe like hell for water. you know he is busy now and the plunger no work the pump so what the hell i goan to do. if you doan send me no plunger pretty quick i sen her back, and i goan order some plunger from the Kean companee.

goodbye your friend,

AUTOTRIP RUBORE SCANIONE.

since i write these letter i find the dam plunger in the well excuse me.

So far as the writer is informed The Bergenwhaler Company has shown no great interest in this discovery up to the present time.

Recent Patents on Composing Machinery.

Typesetter.— J. S. Duncan, Chicago, Ill., assignor to Addressograph Company, Chicago. Filed July 25, 1910. Issued June 3, 1913. No. 1,063,337.

Font Distinguisher.— G. Laemmer, Gebweiler, Germany, assignor to Mergenthaler Linotype Company, New York. Filed January 7, 1913. Issued June 10, 1913. No. 1,063,979.

Spaceband Chute.— U. Piagneri, San Francisco, Cal. Filed May 31, 1912. Issued June 10, 1913. No. 1,064,247.

Mouthpiece Wiper for Linotypes.— G. C. Glenn, Raleigh, N. C., assignor to General Manufacturing & Investment Company, Raleigh, N. C. Filed May 21, 1912. Issued June 10, 1913. No. 1,064,319.

Sidesorts Distributor.— D. S. Kennedy, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed April 3, 1912. Issued June 10, 1913. No. 1,064,487.

Keyboard Cam.— A. Eichler, Zossen, Germany, assignor to Mergenthaler Linotype Company, New York. Filed April 8, 1911. Issued June 24, 1913. No. 1,065,348.

Two-letter Matrix Assembler.— C. Muehleisen, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed October 20, 1910. Issued July 1, 1913. No. 1,066,032.

Two-letter Matrix Assembler.— H. Degener, Berlin, Germany, assignor to Mergenthaler Linotype Company, New York. Filed August 22, 1910. Issued July 1, 1913. No. 1,066,086.

COST AND METHOD

BY BERNARD DANIELS.

A Good Estimator.

Judging by a number of letters recently received there is a considerable demand for "good estimators" in printing-offices all over the country, and to satisfy his native curiosity the editor of this department wrote to several of the firms who expressed a desire for this *rara avis* for a description of the kind they wanted, and their replies are the cause of this screed.

One says: "What we need is a man who can make estimates that are correct and that will bring the business to keep the plant going; one who knows the right price."

Another more pointedly writes: "Our shop is a job-printing place, and we want a man who can figure on all kinds of work and not make mistakes. Don't want a cost-system crank who always figures too high."

A third modestly points out that "while we can not pay fancy salaries we must have an A1 estimator who knows how to figure to get business and who will not be eternally quarreling with the salesmen and spoiling their chances of getting good business."

Still another wants "a young man who can figure accurately and who knows enough to get the right price the first time; he need not have any fancy ideas about cost and profit, as we will fix the prices to take care of that."

Now, read these extracts over again and think just what these foolish printers are looking for, and what they think they are looking for. Not one of them (and it is only fair to say that these are fair samples of some thirty letters) seems to really understand what the duties of an estimator are or what an estimate really is.

An estimator, to use the dictionary definition, is one who makes estimates; and in printing-office parlance, he is the one who attempts to guess how much the customer will be willing to pay for the proposed job. Naturally these two definitions will not fit together and so we must go a little further and consider what an estimate is.

An estimate is a preliminary calculation of the expected cost of a piece of work of any kind based upon the previous experience of the man making the estimate or the records that he may have at hand regarding such work.

Read that again — "a preliminary calculation of the expected cost, based on previous experience, his own or others" — and compare it with the ideas expressed in the foregoing extracts.

An estimator who is true to himself does not estimate what he thinks, or what the salesman thinks, or even what the proprietor thinks about the job; but carefully calculates the amount of time it will take the average workman to do the work with the facilities afforded by the shop in which he is working and prices that time at the cost per hour in the various departments of that shop, thereby getting a true value of the job to that shop. If that value is more than the job can be sold for in the market where it must be disposed of, that is not the fault of the estimator but of the plant and its manager who has failed to provide proper facilities. The price at which the job is actually offered and sold may be fixed by adding a certain profit to that estimate price or by throwing away some of the real cost, but that does not affect the correctness of the estimate.

The man who can make such correct estimates is a good estimator regardless of all other things. And every wise man holding a position as estimator will make such estimates as a basis for making and keeping a reputation, no matter what selling price may be made.

Of course, to estimate in this way at cost requires that the plant shall have a good cost system which gives true figures as to the actual hour costs and which is kept up to date.

If, in addition to making estimates of the real value of the jobs, the estimator is expected to place a selling price on them he should be fully informed of all the actual conditions surrounding the case; not mere assertions about "close buyer," "cheap skate," "want to get in there," accompanied by exhortations to "cut off the frills," "sharpen your pencil to a fine point," and "don't load everything on one job." He should be told the whole truth or allowed to investigate and should then name a price that will allow some profit. There is not one case in a thousand where it pays to do work at cost or less.

You who are looking for estimators, and you who are trying to become or are estimators, bear this in mind and insist that all estimates be calculated as closely as possible to the real and true cost of production regardless of whether you know it is going to be sold close or at a large profit. If you will do this for six months you will find that you are getting more business at a fair profit and making more money than when you started in on each estimate with the idea of paring each individual item to the very lowest point and then were half scared to death when you saw the total.

Really this price question is very much of a psychological proposition after all. The buyer in his anxiety to secure the most for his money brings his mind to bear on a salesman and tries to impress him with the suggestion of a low price; the salesman becomes anxious for the order and augments that suggestion and carries it to the estimator in an enlarged form, and he, if susceptible, gets almost panic-stricken over the idea of cheapness. While on the other hand, if he will confine his figures to cost and add a fair profit, he will fill himself with confidence which he can transmit to the salesman, and he being confident his price is right will go to the buyer in such a manner that he too will be convinced and pay a fair price — one that has a real profit in it; that is, the average buyer will, and you can afford to let the others go for a while until they learn better.

A *good estimator*, therefore, is one who makes correct estimates and not one who figures on expediency and

rumors brought in by the salesmen, or even by what he himself may hear the customer say. This is the kind of estimator who makes good in the end.

The printer or the firm who is seeking for the estimator who will get business by his prices is barking up the wrong tree, and expecting the estimator to make up for lack of salesmanship and ability on his part or that of his representatives, and if he were to secure what he says he is looking for would only be hastening the day when the funeral of his business would be the feature of the day in the cemetery presided over by the sheriff.

Good estimators do not make estimates that win on price except in specialty plants or on exceptional occasions. Good salesmen do not need the lowest price to enable them to make the sale if they are convinced that the price they have is a just and fair one. An errand boy can sell on price, and a postage stamp or a postal card will do it cheaper still. The lowest bidder does not give himself or the salesman a chance.

You who are finding fault with your estimators, get into closer touch with them, let them know that you realize the fact that an estimate is a calculation of cost and that you do not want them to guess what you will get, and then make your price by the estimate, or in spite of it if you will, but don't put the blame on the estimator if he has given you an honest calculation.

The Law-Brief Foolishness.

One of the unexplainable peculiarities of the printer is his habit of settling upon some one staple item of business that his customers can not more do without than their daily food and cutting not only the profit but the very life out of it and practically paying a bonus for the privilege of doing the work.

As a rule these items selected for cutting are not the complicated ones where error might creep in, but simple every-day plain straight-away stuff that one would think any printer who was able to add two and two would be able to price.

Just now our attention has been called to the senseless prices made on law briefs in the large cities where as low as 75 cents per page has been quoted by some of the more reckless; but it remains for a printer (I suppose we must call him such) in the Far West who advertises to not only print briefs for 50 cents per page, but to give extra service in addition.

Just look at this circular letter they send out:

FEDERAL AND SUPREME COURT BRIEFS, 50c PAGE.
PROOF READ BY COMPETENT LEGAL EDITOR.

If the best of service and the most reasonable price possible are any inducement in your brief-work, then you will be interested in this letter.

No matter what you are now paying for your briefs, you are getting no better work than we are turning out at 50 cents a page. Our work is superior to many of the $1 briefs filed in your State, and it is just as good as any, no matter what the price.

We have copies of the regulation briefs filed in the States of Nebraska, Kansas, North and South Dakota, Colorado, Iowa and Idaho, together with copies of the regulations of the clerks of the supreme courts in these States, so that no matter in what State your brief is to be filed, you may be sure that it will comply with all the requirements.

Our proofreading is unsurpassed, proofs being carefully revised, and no briefs sent to press until they are letter-perfect. Our editor is experienced in legal work, and you can rest assured that your briefs will be absolutely right. Our linotype machines are running day and night, and we are in position to rush your work.

For the sake of being able to rest assured that your brief will be turned out in the most perfect manner possible, in the shortest time and at the lowest price consistent with the best service — 50 cents a page — let us print your next brief.

Let us consider what is being offered for this ridiculous sum. Most States require their briefs to be in ten-point leaded or eleven-point, though a few may permit twelve-point; but the compositor and the machine-composition house will measure it and charge it as ten-point; this will give on a page 24 by 42 picas, which is the usual size, 1,210 ems of ten-point even if you only measure the page and leave out the folio line to which you are entitled:

SIXTEEN-PAGE PAPER BOOK.

Composition — 16 pages of 1,210 ems = 19,360 ems, at 40 cents	$ 7.74
Make-up — 16 pages, 1½ hours, at $1.20	1.80
Lock-up — 1 form, using chase and furniture of previous form, 1 hour, at $1.20	1.20
Make-ready and print 50 copies, following similar form, 1½ hours, at $1.50	2.25
Stock — 1½ quires, 28 by 42, 70-pound, at 4½ cents	.16
Total cost	$13.15
Add 25 per cent for profit	3.29
	$16.44

This gives us $1.03 per page and the time given in this estimate is such that it could only be made in a shop doing so much of this class of work that it practically kept its presses always on it, as to put a sixteen-page form on after some other job would take from two to three hours.

According to these figures $1.10 per page would be the minimum in plants specializing on this work and $1.25 to $1.50 would only just prove profitable in the ordinary job-printing plant. Yet here we have a printer yelling for it at 50 cents per page — less than the machine-composition house price in the big cities for the stuff on the galleys.

The cover was not figured, as it is usually charged for as two pages and costs fully that.

Is it not strange that after almost six years of constant endeavor by the trade publications and the leaders in the business to establish the cost system and imbue printers with business ideas that one should be found who could do such a foolish trick?

To paraphrase a text from sacred writ: "The foolish ye shall always have with you unto the end of time."

Price Versus Service.

It seems to be the regular formula for the young man, or the old, too, for that matter, entering into the printing business for himself, to feel and say, "I must get business on price at first until I get on my feet and become established, then I will think about joining the printers' organization and installing a cost system." Sounds familiar, does it not?

The real foolishness of this idea is shown every once in a while when a couple of "live" ones start out and by doing good work and rendering service to their customers get good prices and make money right from the beginning. Every large city can furnish one or more examples of this. Now, for the other side. It is a well-known axiom that no printer can name a price so low or ridiculous that his customer can not by shopping and the tricks known to buyers of so-called "cheap" printing get a lower one.

Quite recently this was tested out on a wager between two printers, one of whom was trying to persuade the other to join the printers' organization in his city. The first printer approached the head of the new firm with a solicitation to become a member and was met with the argument in the first paragraph of this article and retorted with a wager that he could find a printer to beat any price the new man would make without knowing who his competitor was or how many were bidding. It was accepted, and a job on which the new man knew he had lost a good sum was taken as the test. A young man not known as an employee of a printer was sent around with it asking estimates from

four printers who were supposed to work cheap, and by hinting of close prices and future work secured from the second one he visited a price more than ten per cent below the one on which the new man admitted he had lost money.

Another case that comes to mind is where through a clerical mistake by an estimator a bid was made of $425 on a job worth $452, and when the salesman was sent to recall the bid he was politely told not to worry as there was no chance of his being at a loss on the job as it had been given to another house whose bid was $320. Judicious investigation proved that the salesman who took the order was prepared to drop to $300 before giving up.

Therefore, printers everywhere should cut out this robbery of themselves and their families and their creditors and ask a fair price — one containing all the costs and a fair profit — for their work and compete in quality and service. By quality we do not mean the attempt to make an *edition de luxe* of every job received, but the putting into it the material and workmanship that best fit it for its purpose and the taking of sufficient time and the exercise of sufficient brain power by the salesman and printer to find out just what will best serve the customer's needs.

Every sale consists of supplying some desire of your customer in such a way as to render that degree of satisfaction that will render him a permanent patron, and any sale that does not do this is worse than no sale, because there is little profit and no progress toward establishing a permanent business when all customers are of the one-time-only class.

Price will sell one order, but service will hold customers at a profit. The "service printers" do not need to be persuaded that it is a good thing to coöperate, but the "price printer" can hardly be coaxed to come around the corner out of his den and fairly consider the question. He is always afraid some one is going to "do him up," while in fact he is doing himself the greater injury. Sell service and make money, and have the business esteem of your customers; not price and be the butt of their jokes.

Doing Stunts.

When we were boys we used to "dawsey" each other, and the leader would do his best to do some "stunt" that his followers could not. As we grew older, as young men we still kept on doing "stunts," until we got into business life and began to see things with a more just and more fair judgment, and then most of us (no, some of us) settled down to a steady pull and made good in the race for honor and emoluments; but I am sorry to see that the printer is still "doing stunts."

He is busy trying to do something for which his plant is not properly equipped, or about which he knows little or nothing, and making the price for it according to the wild tales told by his customer. His brother, his school friend, his college chum, his case or press mate of apprenticeship days have learned the lesson of commerce, that the place to buy is in the market where the goods are made according to modern conditions and the price at which to sell that of the current market; but he persists in trying to make that which he can buy better and cheaper and guessing what the selling price should be.

Doing stunts in the way of excellence of product and quality of service will bring profit and honor, while doing the things for which you are not equipped just to say that you did them in your own plant is foolish and means loss of both.

Printers should become merchants as well as manufacturers and learn to buy what they can not make as cheaply as they can buy it, and see that in selling it they get a true mercantile profit. Then will they have the respect of their customers, the approval of their bankers, and the profits that give comforts and pleasure to life; and, perhaps, their customers will not pay very much more than they do now.

If there could be an arbitrary board or committee which would pass upon each job of printing and allow each printer only those for which his plant was properly equipped to give economic production, every printer in the country would make money, and the printing business would soon take its place as the one of first importance in the community. But this is a "day dream," an idealization that may never be; yet if each printer would act as his own committee and by coöperation keep himself and his neighbor posted as to their facilities it could be brought about to a large extent.

Storing Live Matter.

How the visions of big letter-boards under the imposing-stone all covered with jobs in various stages of dissolution from picking will arise before the mind's eye of the old-time jobber; or the big closet full of wrapped-up pages that had to be sorted over every time matter was wanted for distribution will float before the mental vision of the bookman when he thinks of storing live matter. And then will come a realization of the great changes the composing machine and the typecaster have brought into the composing-room.

In a first-class modern plant picking would not be tolerated, because of its great cost, and distribution is almost obsolete; but the problem of storing "live" matter is still with us and some of our readers may be interested in a method devised by one up-to-date foreman who handles quite a large amount of work calling for repeat orders.

He has had built a series of galley racks with doors, wide enough to hold one twelve-inch galley or two of the usual double-column variety and of such a height as to be just right for a dumping-galley on the top. These are arranged in rows, back to back, in the center of his composing-room between the machine-composition department and the make-up room, and each closet is marked by a brass number tacked on the door, each rack in the closet being designated by a letter commencing with A at the top and omitting J and Q.

As new matter is set it is proved and racked in these cabinets and the number and letter placed on the proof and "dup.," with the date and the name of the prover who put it away. Thus: "Brown — 6-24-13 — 9 M," and should a revise or other proof be necessary they are numbered in the same way when the galley is again racked.

When a job that is likely to be used again is returned from press the pages are placed on galleys, after pulling two proofs of each, and as they are racked they are numbered and one proof given to the foreman and one kept in a special file alphabetically arranged or indexed according to customers and titles of the jobs, so that it does not take more than a few minutes to find any matter that is in the racks and find it in good order. The racks set apart for keeping the live matter are provided with an iron bar across the front, locked at the ends so that no one can get at the live stuff without authority.

In this particular shop there are about one hundred and fifty of these cabinets with twenty shelves each, giving a storage capacity of three thousand double galleys or one thousand five hundred of the twelve-inch wide ones, which seemed to be used to an extent of about twenty-five per cent and filled with two pages each of 7 by 10 inches in size. This arrangement certainly gave a decidedly business-like air to the place, and, according to the manager's

statement, saved more than double its cost during the three years it has been in use.

As only the storage man and the foreman have access to the keys there is no distribution of the wrong job or dumping of a lot of slugs for a catalogue just before the copy comes in for the next edition.

The proofs are taken on sheets uniformly 9½ by 12 inches and filed according to customers and indexed according to job and customer in a loose-leaf binder, so that when there is a call for metal the foreman goes over the proofs and takes out those he wishes killed and gives them to the storage man who takes the duplicate out of his file and stamps it with a large rubber dating-stamp with the date of destruction, and files it away for a short period, during which an error might be discovered if made, and then destroys it.

While this was a large installation, the same method could be used on a small scale and in most plants would prove a saving not only of loss by premature distribution or dumping, but also a check on picking and a long step forward toward that order and cleanliness which is the aim of every capable and conscientious manager and foreman.

The Right Price.

A printer who feels that he has a well-managed plant, in which efficiency of operation is studied and where the proportion of productive time is high, asks what is the right price for his work in view of the fact that many plants do not attain to his standard of efficiency and therefore have a higher, and some of the more lax ones a much higher, cost per unit of production.

A little inquiry brought out the fact that this high efficiency and low cost is brought about by careful management of such a high order that few printers feel that they can afford it and therefore do not have it. A high-salaried superintendent and well-paid department managers have enabled this one shop, and perhaps a few others here and there, to eliminate many of the causes for lost time and waste that are found in most printing-offices, and the owners are making so much more profit than some of their less fortunate fellows that they are asking the question as to "What is the right price for us to charge?"

At a first glance one might be apt to say that the right price was a fair profit of, say, twenty-five per cent on the selling price or a third added to the actual manufacturing cost, the same as their less fortunate brethren of the craft are trying to obtain through a study of cost system and coöperation; but a little consideration will show that such action would demoralize the market for printing in their locality and do an irreparable injury to their fellows by establishing a false standard of prices.

It is generally conceded by economists that the right price for any product of a manufacturer (and printers are first of all manufacturers) is one that will afford them a reasonable profit on their output and recompense for their business risk, and that when sold to the ultimate consumer the seller has a right to a reasonable commission or profit for his share in the transaction.

This brings us to the point that this large concern maintains a selling force and distributes its own product to the ultimate consumer, and is therefore entitled to a selling profit as well as a manufacturing profit. Now if any article of general sale on the open market to-day be carefully analyzed as to its cost of production and the price at which it reaches the public who consumes it — the final user — it will be found that in many cases the retail price is double the actual cost of production and seldom less than fifty per cent above that basic figure, and that the market price is not often made on the basis of the highest efficiency of production, but rather on the average of general usage.

Now, this is just what printers' organizations have been preaching and teaching for years. The basing of the price on the average cost of production, and the addition of a reasonable profit for one handling. We know that there are exceptional plants where the cost of presswork is a good deal less than the average, and also that there are many more where it is higher, and a few where it is much higher. Yet the advantage to all of a fair market price is so great that these men have agreed that the average is the logical price; and there are more average plants than any other kind.

The customer, of course, must also be considered and is entitled to a square deal at all times; and this the average price gives him as a class by practically penalizing the plant that lacks efficiency while giving a premium to the most efficient plant. But this is as it should be, for otherwise there would be no encouragement to initiative and endeavor for betterment.

Think this over carefully and you will agree that it is right. If the average cost of composition is $1.30 per hour and a fair profit would make the selling price $1.60, the man whose lack of facilities or poor management makes his cost $1.50 will have to forego his profit on that item or improve his factory conditions, while the man whose high efficiency brings his cost down to $1.18 or $1.15 deserves the extra profit that his skill and brains have brought him as long as he can hold it. But he must bear in mind the fact that his superiority will only be short-lived and that his methods will leak out and be used by others, and that as the general practice improves and efficiency increases in a greater and greater number of plants the average will gradually fall and become nearer his figure if revised from time to time.

The fact that up to the present time the hour costs have been boosted by repeated reductions in hours and increases in wages has driven the printer to seek methods of efficiency and improved machinery, and there will soon come a time when the maximum hour cost will have been reached and the pendulum slowly fall backward. So the fact still remains that the right price for printing is:

"A price that will afford a full and reasonable profit such as is taken in other businesses selling direct to the consumer after all costs of manufacture, selling and distribution have been taken care of, including interest on investment, depreciation or renewal fund, and a liberal salary for the proprietor."

By a liberal salary for the proprietor is understood such a salary as a man running a plant of similar size and having the same amount of business in any other line would receive.

Based on this finding there are few if any printers who can afford to sell at less than the price-lists promulgated by the various typothetæ, boards of trade, or Ben Franklin clubs in various sections of the country.

What Constitutes Cost?

How often has this question been asked and answered only to be asked again by some injudicious printer who is hunting for an excuse to cut prices? Oh no, indeed he is not a price-cutter, but just wants to know real cost so that he will not make his prices so high that his competitors will get any job that he wants himself.

With no apology for repeating an oft-told tale, but with the hope that we may be able to tell it more effectively, so

far as some are concerned, let us try again to analyze the cost problem.

Briefly stated, "cost" is the original price we pay for any article together with all the expenses required to place it in the hands of the consumer, or the person who buys it from us — that is to say, every cent expended from the time the order is taken until the goods are delivered and the bill paid.

Do you, master printer, realize the full meaning of this? That costs begin with yourself and the service you render in taking the order and consulting with the customer, and extend to the use of your office and plant from the time your clerk enters that order, during its progress through the shop, until finally finished, delivered, billed, collected for and the proper entries made in your books and the money deposited in your bank; and that in addition to the stock or material purchased for it you have bought labor, use of machines, superintendence, brains, use of capital and numerous items that would make a really startling list if placed before a customer.

But, you say, other business houses do the same. Granted they do; but the printer is the only kind of a business man who even hesitates to recognize it and charge for it; the only one whose chicken heart fails him when making an estimate so that he leaves out many essential items because they are small and says, "Oh, well, that is too little to take any account of." These littles, however, make terrible inroads on his profits.

The real cost of a job of printing can be named as four items if we will, and these are: labor, factory cost, materials, and selling cost. Many printers have not yet advanced far enough to separate selling cost as a separate item, and few printers are willing to admit the true factory cost even with the figures before them.

Labor cost is the sold-hour cost of all the wages in a department — not the rate per hour paid the individual workman who may deliver but sixty per cent of salable hours, and require a hundred per cent of superintendence.

Factory cost is the department cost distributed over the sold hours and includes all expenses outside of the selling expense. It is higher or lower, according to the efficiency of your management.

Selling cost is the cost of selling the product and includes advertising, postage on same, salesmen's salaries and expenses, and share of office expenses and clerk hire necessary to make it a success, and is usually much higher than was thought before it was separated from the general expense account.

Materials, of course, are materials, but sometimes they bear charges for transportation, duties, brokerage, etc., that do not appear on the original invoice and that must be looked for in figuring an individual job.

Some day, when analyzing your monthly or semi-annual cost reports, divide the items according to this basis and get a real, genuine surprise.

And, finally, do not forget the fifth item which makes the job worth while — *profit*. Profit is what you have left when all these costs are paid, and should be commensurate with the character of the business and its risk. Twenty-five per cent net on the selling price is not too much — but few get it.

The Cost of Cutting.

Cutting of stock before and after printing is an item of cost that many estimators entirely ignore, even when there is quite an amount of stock to be cut or trimmed. They have grown so into the habit of thinking, "Oh, it's only a few sheets to be jogged up and put under the knife," that they fail to realize that it takes a perceptible and chargeable amount of time to perform this simple operation, and thereby sacrifice quite a nice little profit for their firms in the course of a year.

Now, if each estimator and pricing clerk would just recognize the fact that stopping the work the machine and man are doing, jogging up a lift of paper, making one cut and getting back on the job again, will take from six to ten minutes that are costing about $1 per hour, and impress it upon their memories that there should be a charge of from 25 to 50 cents for cutting on every job where the sheets are brought in and cut, and on larger jobs in proportion, a big leak will be stopped and a correct habit acquired.

Nearly every job that goes through a printing-plant needs cutting at some stage of its progress, and a little study of the cutter at his work will show just what it costs, or an examination of his time-sheet may help to fix the matter in your mind.

The average cost of man and cutting machine is, as stated above, about $1 per hour, and the selling price should be $1.25. Now, let us see if we can get some key to the cost of this work per ream or per thousand sheets, or per cut, so that we can have some basis of calculation.

Suppose we take the stock as it comes from the dealer or stockroom in lifts of five hundred sheets (a ream). Setting the gage and making the first cut on a 22 by 34 sheet will take, according to some time-studies made in several plants, about seven minutes, or to be exact, twelve-hundredths of an hour. The second ream to the same gage will only require one-third, and each succeeding ream, without change of gage, one-fourth as much. The readjusting of the gage and making a new cut will require one-half the time of the original cut, and each succeeding cut as before. Now let us see how this will work out in actual practice. We have, say, twenty reams of 22 by 34 to cut to 11 by 17 for a run on press, which gives one cut to reduce it to 17 by 22, and another to make it 11 by 17, placing the two sections in and cutting together. Twenty reams will give forty cuts, and as the first cut requires .12 and the additional nineteen .03 each that will give .69 for the first cut, and allowing .06 for the initial cut of the second and .03 for each added ream $= .06 + (.03 \times 19) = .63$, which added to the first amount gives $.63 + .69 = 1.32$ hours or practically an hour and twenty minutes. The actual time on a test of this proposition was an hour and twenty-three minutes, the cutter not knowing that any attention was being paid to his time other than ordinary. Another test on a lighter weight of 19 by 24, where two reams could be cut at once, gave a result of an hour and fourteen minutes or about 3.5 minutes per ream, at a cost of 6¼ cents per ream, while the 22 by 34 cost about 6¾ cents per ream. This is not much, but it is the minimum, as the work was done by an expert who spent all his time cutting flat stock. It would probably be safe to say that all paper cut two cuts — and that means all stock cut in half and a second cut taken on one half to clean the edges and size it — should be charged at 25 cents for the first ream and 10 cents for each additional ream, and that each additional cut should add 5 cents per ream.

Only a small matter, but you know Ben Franklin's proverb about the little things. How many reams of paper did you cut last year without charge? How much business would you have lost if you had included it in your estimate and charged it in your bills? Think that over next time you are figuring, and let your natural impulse to get what belongs to you have its influence to make you put it on the estimate and in the bill.

An allied matter is the cutting of cardboard from the

sheets to jobbing sizes. You know that your jobber will cut these for you and charge you from 15 to 25 cents per thousand cuts — that is, per one thousand cut cards one cut — and yet we have seen numbers of estimates where cardboard was figured by the hundred sheets and not a cent allowed for cutting — not even the ten per cent discount the jobber allows you.

Here is another leak. If you took the list for cut cards you would pay the cutting charge, and there is no reason why you should donate this to the customer. An easy way of being sure to include the mimimum for cutting is to take the cut-card price for a stock of the same price per hundred sheets as you are figuring on; but this would only give you a part of your cost on a small lot as those figures are based on making up big stocks; but it is better than omitting it altogether.

Don't forget that it costs good money to cut paper, and that you do not need to donate that cost to your customer if you know your business.

Office Corrections.

There has always been more or less dispute and misunderstanding regarding the item of office corrections, and whether they should be charged to the customer as part of the cost of production of his job. The matter has been considered by various printers' organizations and has been brought before the American Printers' Cost Commission several times, and at their last cost congress, in Chicago, in September, 1912, they decided that "office corrections" should not be charged as productive time.

This being the case the manager or superintendent must exercise all his ingenuity to reduce this item to its lowest possible terms or eliminate it altogether. Therefore, a few minutes devoted to a study of the cause of and remedy for office corrections will be time well spent.

Under this heading it is usual to charge all such items as changing of lines by the foreman or the office to improve style or meet the customer's supposed fancy, or to correct misunderstanding of instructions by the workman. It is not usual to charge corrections of first proof to this item, that charge being considered as part of the composition when done on time work, and the workman's loss when done by the piece. It is also customary to charge as "office corrections" the time used in taking additional proofs after changes have been made by some one connected with the plant other than the proofreader.

Now, why do these changes have to be made? There must be some cause for it, and the wise manager will not rest until he finds out that cause, or it may be causes, and provides a remedy if possible.

First. The majority of office corrections are caused by carelessness in filling out the "Work Dockets" by those in office responsible for this part of the work, and the compositor being left without full and explicit instructions does the best he can; and any changes made necessary by such carelessness are really and truly office corrections and should be charged not to the nonproductive column of the composing-room but to the business office, so that they will appear as an item in the cost of doing business.

Second. Lack of sorts or lack of discipline in the shop will sometimes cause a compositor to set a job in different styles of type than those called for by the "docket," and changing them is office corrections; that really belongs to the composing-room and not to the business office or the customer.

Third. New compositors will be unfamiliar with the style and traditions of that particular shop, and their work will need correction to make it pass. This is something that frequently occurs in rush season, when new help is necessarily engaged and put right at work on the case in the jobroom.

Fourth. Crankiness on the part of some one in the office or of the salesman will be responsible for a change in a job that was really good enough and would have been perfectly satisfactory to the customer. Here again the business office ought to get a bill from the composing-room.

Now, we have four different ways in which "office corrections" may be caused, and naturally it would seem that, having noted the causes, we ought to indicate a remedy. This is easy, and the method of doing away with a large proportion, if not all, of the office corrections will also have the effect of reducing other nonproductive time in the composing-room and increasing the output.

The remedy is to have some one person, whose duty it is to see that instructions on the "Work Docket" are clear and easily understood, by always indicating the same operation by the same word, and to carefully lay out each job so that all the compositor has to do is to set it according to instructions. In the October (1912) issue of THE INLAND PRINTER we showed a reduction of a layout sheet for this purpose that has been in use in a Chicago office for several years and has proved very efficient and profitable. Look it up and try the plan for yourself.

Some one will probably ask who pays for this labor of laying out or designing each job, and perhaps will also remark that they can not add anything more to the price to cover it. Well, the customer pays for it just the same. The layout man puts his time on the job record and it is charged up, and the compositor puts his time on his ticket and it is charged, and when you come to charge up the job you will find that the total time is no greater, or very little greater, than the composition was when the compositor did his own layout, and oftentimes it will be less. And there will be no office corrections to charge to overhead.

The customer pays anyhow, as, when carried into the overhead, the office corrections increase your hour cost and every customer pays, while by the layout method the customer getting service pays for it and the one who sends in reprint copy or prepared copy does not pay for what he does not get.

It resolves itself into a question of simple justice and as one speaker at the Fourth International Cost Congress said, "We are supposed to do our work correctly in the first place, and our customer is justified in expecting us to employ competent workmen whose work will not require doing over as office corrections; therefore we should not charge the customer for them." This is logical and yet, no matter how we dispose of them, the customer does pay for them, if not as a direct charge, as an increase in the per hour charge. Consequently, if we are going to keep up to the requirements of modern business and sell our customers service and satisfaction, we are in duty bound to eliminate office corrections as far as possible by providing some one to see that the copy is properly laid out and the job correctly planned before going to the workrooms. Other businesses have had to do this, and it is in line with the elevation of our craft that printers should. The proper time to eliminate office corrections is before the errors are made.

DOING A MAN'S PART.

"What are you doing for our cause?" asked a suffragette worker.

"Doing?" replied the man. "I'm supporting one of your most enthusiastic members." — *Detroit Free Press.*

Written for THE INLAND PRINTER.

SHOP EFFICIENCY.

BY TEDDY FACEY.

ARTICLES on the cost system have, until recently, occupied the front pages of the trade magazines for an indefinite period. There seems to be a determined and united effort on the employer's part to delve into and sift this subject to the bottom; and while no doubt justified in whatever action he has taken thus far, one can not help but wonder if, before these numerous systems became so prevalent, all employers were not beautifully "up against it."

If you'll take the cost expert's word for it, they were. Then the question naturally arises, if such were the case how did the proprietors of past years exist, let alone prosper?

It is a well-known fact that numerous fortunes have been made in the printing business by men who "paddled their own canoes" — sought no outside or foreign influences — as it were. From very lowly beginnings — some that possibly did not entail an outlay of more than a few hundred dollars — many printers have gradually but steadily advanced, increased their shop space and working facilities, added to their equipment year after year, and finally wound up their careers as heads of plants with national reputations. How did these men accomplish their purposes? Were they aided by anything resembling the present-day cost systems?

I think it can be truthfully said they were; although, had you put the question point-blank to them, six out of ten would have denied it, and justly, too; for in so far as introducing, using or having used in their plants systems other than their own were concerned, they would have considered it out of all reason. If cornered, however, they might have gone so far as to admit that "shop efficiency" was the real cause of their success.

And what constitutes shop efficiency?

Is it not simply working each department of a plant in a systematic manner — on a plan or method figured out and prearranged, usually, by some party interested in its welfare; in having and maintaining simplicity and order throughout; in handling men under conditions that enable them to produce a maximum amount of work in the minimum amount of time and with the least expenditure of labor; in the proprietor keeping or having kept in concise, readily deciphered form, the position in which he stands in regard to costs, profits, etc.; in knowing, in fact, the ins and outs of his business?

If you'll grant that it is, then you must also admit that the successful past master of the craft used methods that are the underlying principles of the cost systems of to-day — from which these systems originally sprung; the only difference in the old methods and the present systems being possibly the culling, by the experts, of whatever objectionable features the former contained and the adding of such improvements as experience and experiments taught them were necessary in order to make their systems fit later requirements.

Shop efficiency sounds the key-note to success, call it by whatever other name you please, or put it in any guise you like, particularly in the running of a composing-room; and principles which prove advantageous in that department will prove advantageous when applied to other departments.

By way of illustration I would state that about five years ago I met a young man who held the foremanship of a composing-room working from twenty-four to thirty-odd men. You no doubt realize what it means to run a composing-room in which such a number of men are employed. Any day in the week one or more of the men are liable to leave or be discharged and a new man or new men be taken on.

During his days as assistant this young foreman had noted that the new men were a source of no little annoyance to the older members of the force, and were the means of their losing considerable time, inasmuch as the late arrival naturally sought the older and better-posted man's aid in locating the position of needed material. If the older employee was a congenial and obliging fellow he didn't endeavor to explain to the new man the location of a certain type or sorts; he marched him directly to the right spot and not infrequently pulled out the case or sort box himself for him, trusting to the new man's memory to obviate the necessity of showing him the abiding place of that particular case or sort box the second time.

There were few of them, however, who didn't require to be repeatedly shown ere they retained the position of necessary material permanently in their minds. Some of them — like a few of the older hands — showed no inclination whatever to learn, preferring to impose on the generosity and time of their fellow workmen at every opportunity.

"There is nothing unusual about that," you may remark. "It really takes three or four weeks' time for a man to get the run of a job shop of any size and so familiarize himself with it that his work therein will show to advantage."

This I'll willingly grant. At the same time I am confident that, with the proper kind of shop efficiency, there is no reason why it should take any man that length of time to reach that point; nor is there the least excuse for him annoying and being a hindrance to his shopmates in his efforts to make good; in fact I have found, from experience, it is possible for a man — be he new or old — after five or ten minutes' coaching by a foreman such as the one of which I write, to pick up a stick and "dig in," assured that he can quickly and confidently put his hand on any type or sort he may need during the working day without having to humiliate himself by asking or calling on Tom, Dick or Harry to aid him, and at the same time save much valuable time for the employer. Here is why I speak in this strain:

Shortly after this foreman took charge of the composing-room in question the firm found it necessary to install two additional monotype machines and three extra keyboards, all of the latest improved pattern. They already had two machines of an earlier manufacture — the kind that cast matter with the high spaces and quads and mainly "off" or bastard widths of type, gaging them by the present-day standards. The two new ones, besides other improvements, cast foundry size material almost exclusively, with the low spaces and quads. With the arrival of the new machines the old ones were overhauled by an expert from monotype headquarters and made to conform with and produce similar results as the others.

The class of work this young man was required to handle, aided by the system then in vogue in the composing-room, made it possible for the majority of the men employed to work uninterruptedly at their frames the full eight hours, except when they fell short of sorts. The work, however, quite frequently called for the use of an unusual number of reference-marks.

With the new machines came, with the six, eight and ten point, besides the changed and added faces and sizes of job letter, romans and italics, matrices for at least fifty

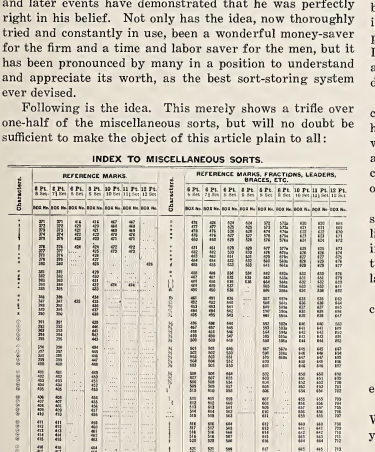
new marks of this description, independent of the regular, or standard ones.

Being dreadfully hampered for composing-room space he was almost at his wits' end to know how to judiciously store these extras. There were in the neighborhood of three hundred sorts, all told, that his predecessor had not had to worry over or figure on; but as he had determined from the start that "shop efficiency" should be his motto throughout, he knew it was up to him to both store and arrange them in a manner in which they could be readily located and conveniently reached by the men. At a private sale of the equipment of a firm which had been forced to the wall he secured a rack about 15 feet wide by 15 feet high, substantially made of one-inch pine board, which hugged the wall, projecting therefrom not more than a foot at the most, the space consumed by it being scarcely noticeable. It was partitioned off to accommodate 468 boxes somewhat larger than the ordinary cigar box, and about one-half of these were in turn partitioned so as to hold two kinds of sorts. This rack he had arranged along the wall just outside the composing-room door, where light was plentiful. This accomplished, he next had the boxes nicely re-labeled, and then numbered with forty-eight-point figures. So far everything was well. It was not until the boxes were sorted up and in position in the rack that he realized the impracticability, as it then stood, of the whole arrangement. The time lost in standing in front of 468 similar boxes and endeavoring to locate the one containing a needed sort, would never do. Nor was the loss of time the only drawback; it would cause no end of confusion among the men, especially in busy times, when they were compelled to do considerable night work.

When he was about ready to knuckle down to defeat an idea struck him which he immediately proceeded to work out. The longer he worked on it the more positive he became that at last he had hit upon the key to the situation and later events have demonstrated that he was perfectly right in his belief. Not only has the idea, now thoroughly tried and constantly in use, been a wonderful money-saver for the firm and a time and labor saver for the men, but it has been pronounced by many in a position to understand and appreciate its worth, as the best sort-storing system ever devised.

Following is the idea. This merely shows a trifle over one-half of the miscellaneous sorts, but will no doubt be sufficient to make the object of this article plain to all:

INDEX TO MISCELLANEOUS SORTS.



In explanation I would ask you to first note that the characters (with the boxes containing them) are grouped off in bunches of five across each of the two sections of the table, with the aid simply of quad lines. This is really the strongest point of the scheme. Then notice (in the box heading) that the size and "set" of the sorts recorded run numerically — from six-point, six-set, up to twelve-point, twelve-set.

Now all that it is necessary for a man to do in order to almost instantly locate a box of any number (and consequently the sort required) is to glance down the character column until his eye rests on what he needs and mentally note in which group it falls. The same glance suffices to show in what position — whether first, second, third, fourth or fifth — in the group it is. Note this mentally also. Then lift your eye above and get the column over which the size and "set" of the sort is designated. Follow this column down until you find the number that parallels with the group and group-position you have in mind, and in the box labeled with that number rest the sorts you need. For instance: You wish to find the twelve-point, twelve-set fraction ¼. To locate it you would run your eye down the right-hand character column and find it last (or fifth) in the fourth group. The twelve-point, twelve-set? The box heading shows that as falling in the last column on the right. Then box 687, being the last (or fifth) figure in the fourth group of figures under the point and set of the sorts you seek, contains what you need. It hasn't consumed more than thirty seconds' time, and is so ridiculously simple that the least of the apprentices readily fathoms it.

The arrangement shown here was best suited to the needs of this particular shop. Such a layout might not fill the requirements of another plant. If inclined to give the idea a trial arrange things to suit. It will quickly prove its worth in any shop — the larger the shop, of course, the better. Arranging the boxes in numerical order, however, is of vast importance, whether you use racks in which to place them or pile them in rows loosely upon shelves. Don't forget, likewise, to number the boxes with figures of a size that will plainly "stick out" and can be readily discerned.

The foreman of whom I write had this "Index to Miscellaneous Sorts" printed in full (in twelve-point) on a heavy half-sheet card and hung, with a like card on which were indexed the location of the upper and lower case and regular sorts of all the monotype faces in use, in a conspicuous place near the sort racks, within easy reach of all.

The position of each cabinet in the shop; the vacant slides therein; the spot occupied by every dead, pick-up or live page of matter he had similarly indexed (with pen and ink), and held at his desk. Consequently there is no friction or delay in the finding, placing or handling of his large volume of work.

If shop or department efficiency of this kind is not calculated to produce results, then what is?

AN EMERGENCY.

A certain darky of Mobile, Alabama, announced his engagement to the dusky one of his choice.

"Joe," said one of his friends, "I shore is surprised! We-all never thought you'd speak up. It's going on two years sence you begun to fool around Miss Violet."

"Dat's true," said Joe; "but de fact is, old man, I didn't lose my job until last night." — *Judge.*



THE PEACH HARVEST.

Peaches, according to Darwin's theory, are a development of the wild almond under cultivation. De Candolle, the famous botanist, points out that the peach has been known and cultivated in China for thousands of years, whereas no mention of the peach is made in the classics, with the exception, it is to be presumed, of the feminine variety.

Photograph by R. R. Sallows, Goderich, Canada.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Ink for Parchment Tissue.

(1564) Submits a specimen of parchment tissue and asks the following information: "I would appreciate it if you would tell me if I need a special ink to print on this highly glazed paper. How can the ink be reduced so it will take without slurring?"

Answer.—A special ink need not be used if the pressman has a soft job ink. A half-tone black will do if a small amount of bronze-blue ink is added. Bronze-blue alone has a good covering capacity and will answer nicely. If the order is a large one it is advisable to have your inkmaker supply you with a suitable mixture.

Cleaning Felt Blankets.

(1566) "What is the best method of caring for felt blankets on rotary presses so as to get the best possible printing results from them and keep them at their best?"

Answer.— We believe if you keep the blanket covered with a good piece of muslin it will tend to keep it in better shape than by any other way. This muslin should be changed frequently to prevent the ink saturating the blanket. Of course it is quite impossible to keep the blanket entirely free from ink, so it will have to be cleaned with turpentine or benzin occasionally. This operation can be done safely out of doors by laying it on a table on which large pieces of heavy wrapping-paper are placed. Stretch the blanket and attach it to the table with a few tacks at both ends. Use the fluid cleanser liberally and rub with a bunch of rags or a large sponge. Hang up to dry in a well-ventilated place, away from open gas flame.

Should Have Summer Rollers.

(1563) A printer writes: "I would like to have some advice about rollers. It was very warm here and the rollers on an 8 by 12 Gordon started to melt. I took them off, cooled them at the hydrant to some extent, then washed the ink off carefully with gasoline, took a sponge and bathed them in alum water. The process took all the dents out of them and restored them to even size, but when I put them back on the press the surface peeled off. What was the matter?"

Answer.— Possibly you are still using winter rollers. As is well known, the composition of winter rollers will soften and run at a lower temperature than summer rollers. When it is noted that the rollers are beginning to get flabby they should be removed from the press and placed in a cool draft. If they have lost their shape they may be rolled in strong wrapping-paper so as to maintain their form while cooling. The paper should be oiled liberally. We think it inadvisable to wet the rollers or wash them in alum water except in extreme cases, for it tends toward the destruction of the roller. When the rollers get soft from use in warm weather, give them a rest or direct a cool draft from a fan onto the plate.

5–7

Hand-cut Overlay for Large Half-tone Plate.

(1561) Submits a half-tone plate, 13 by 15½ inches, printed on heavy enamel stock in black ink. The plate is cleanly printed, free from picks or ink specks, showing careful handling. The pressman writes: "Do you consider this specimen a good example of half-tone printing for hand-cut overlays? If not, where can it be improved?"

Answer.— The specimen is well printed in every detail. The labor of preparing the cut overlays no doubt was considerably more than it would be if mechanical overlays were used. Work of this class calls for the up-to-date methods of overlay-making. Hand-cut overlays do not stand up so well on long runs and do not furnish the gradations of pressure that are given by the mechanical overlays. These two points alone if considered will show the superiority of mechanical overlays over the hand-made variety.

Column-Rules Working Up.

(1565) "Will you kindly tell us how to keep column-rules from working up in machine slugs? We have used all sorts of suggestions and tried many experiments, but with little success. We print two pages at a time. We might add that rules work best when next to advertisements. By helping us out in our difficulty you will oblige an old subscriber."

Answer.— You can obtain permanent relief by securing column-rules which are thicker at the bottom. These are carried by typefounders. Doubtless you are aware that some linotype slugs are wedge-shaped rectangles. They measure a trifle less lengthwise on the bottom than on the face of the slug. To compensate for this difference you should have the special column-rules.

Half-tone Plates Print Unsatisfactorily.

(1562) Submits a catalogue consisting principally of half-tones. The paper is a standard grade of dull-finished stock, the ink is unexcelled for this kind of paper, and the half-tone plates are excellent specimens both as to quality and subject. The customer complains about the dull and lifeless appearance of the plates and wishes to know why they do not look better. After a critical examination of the work and a comparison with other specimens printed with similar ink we concluded that the fault lies in the presswork and is not due to the stock or ink. While it is not possible for us to designate the exact causes, we will ascribe it to inefficient work on the part of the pressman, either in using a weak overlay, or a combination of winter rollers with doped ink. With paper of this kind a strong overlay is necessary, and the ink should be used without modification. The rollers must be suited to the weather, otherwise a smudgy transfer of ink will be the result. We advised the publisher to examine the various parts of a plate with a magnifier and also to examine the specimen we

sent for comparison in order to verify our judgment. The ink in the catalogue has spread and closed some dots which should be clear, and in spreading has given a weaker effect to the parts. We have no doubt but that the ink was modified in some way or the rollers were not in fit condition.

Should a Box Cam Be Oiled?

(1568) "I would like to know if it is proper to have a lot of machine oil on the track where the cam roller runs; that is, on the inside of the large cog-wheel on the Uni-



GOING UP.

One of THE INLAND PRINTER'S young readers. The son of Fred Meyers, head pressman of James Buckley & Co., Ltd., New Orleans, Louisiana. This youngster keeps his dad busy explaining the uses of the various machines he finds illustrated. Mr. Meyers tells us that he is saving every copy of THE INLAND PRINTER so that if his son decides to follow printing as his life-work when he grows up he will have something good from which to learn.

versal press. We have had a great deal of trouble with oil in it and I would like to know which is right. One man said it was right and another said it was not. I have noticed that when it is oiled it gives the cam roller a chance to slide and therefore it wears down just like a flat wheel on a trolley car, and consequently there is some bumping. We have just taken one out which was flat. I think there should be one or two drops of oil on it, because there is more or less friction there, but the cam should be oiled so as to keep it lubricated. Am I right?"

Answer.— We believe it is a good practice to oil the box cam, and if a suitable grade of oil is used it will not be necessary to flood it in order to keep it lubricated. We can safely recommend the use of Oildag with your machine oil. Oildag is deflocculated graphite mixed with a suitable oil. If you will clean out the cam with kerosene and also the cam-roller bearing, and then occasionally put some Oildag in the cam you will no doubt see an improvement. If the cam is worn, oiling will not stop the bumping. It may be necessary to have a shoe put in to compensate for the wear.

More Roller Trouble.

(1567) "Am just starting up a new cylinder press and find the rollers are very sticky and run hot very quickly. Also feed roller is getting chewed up. Rollers are set right, but I can not find the trouble. Some time ago I read a receipt for washing new rollers but can not find it now."

Answer.—At this season, when rollers melt or get too soft to use under normal conditions, the pressman is often at fault in not having his summer rollers seasoned, or he may still be using his winter rollers. If the rollers are for winter use you can not readily put them in condition to use in warm weather. They are sure to melt and give you trouble, no matter what you do. If they are summer rollers wash them with machine oil and keep them in a cool place when not in use. If they soften up while you are using them run the press slower or get an electric fan and direct the air current onto the plate and rollers in such a way as to keep the temperature down. If it is due to a very stiff ink it may be necessary to soften the ink a trifle. This step is not advisable unless the stock will permit a softer ink. Keep the surface of the rollers covered with machine oil when they are to stand for any considerable time without using.

BRILLIANT ILLUMINATION OF BUSINESS BLOCK.

The most elaborately illuminated block in the West is the new Times building of Los Angeles, California, erected on the site of the old structure, which was destroyed by dynamite on October 1, 1910. The building is well proportioned, and its architectural features are brought out by



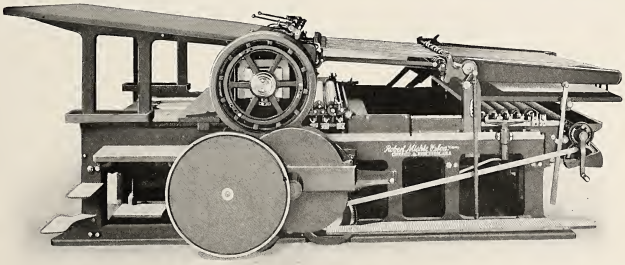
Electric Illumination of the New Times Building.

electric lights which outline the structure, framing the windows and following the lines of the tower and dome. The tower is extremely graceful and this electric display emphasizes it. There are six thousand bulbs used in the illumination of this building, while massive bronze electroliers on the first story give a very decorative effect to the whole.

NEW PRESS MANUFACTURED BY ROBERT MIEHLE & SON.

The many friends of Robert Miehle, and the trade in general will be interested in learning of the incorporation, under the laws of the State of Maine, of the firm of Robert Miehle & Son. This firm has been organized with a capital of $100,000, over three-fourths of which has been paid in at par, for the purpose of manufacturing printing-presses and other machinery. The officers of the firm are Robert Miehle, president and general manager; A. M. Miehle, treasurer; Robert F. Miehle, Jr., vice-president and secretary. The factory is located at Plymouth, Indiana, on the main line of the Pennsylvania Railroad, and has facilities for manufacturing and shipping high-grade printing-presses at a minimum cost.

The illustration herewith shows one of Mr. Miehle's latest presses upon which progress has been most satisfac-



New Press Manufactured by Robert Miehle & Son.

tory, and a number of which are being erected and will be ready for delivery in a short time. This is an entirely new model of a four-roller, two-revolution flat-bed press, especially adapted to all high-grade printing, including the finest colorwork. The press runs extremely smooth at a high rate of speed, and is built substantially throughout, every detail having been scientifically planned and carefully carried out. The workmanship and material is of the highest grade, and has had Mr. Miehle's personal supervision.

The bed motion mechanism is founded on the original fundamental principles of what is known to the trade as the Miehle bed-motion, being of the lifting-gear type. Aside from the lifting gear the bed-motion mechanism is entirely new and improved. The bed-motion shaft is of the usual large proportions and extends outside of the press frame, where it receives its motion from a cylinder-intermediate driving gear. This gear has an internal gear formation in which the gear on the outside end of the bed-motion shaft meshes — thus giving a direct drive from the cylinder to the type bed. The internal gear allows the bed-motion shaft to rise and fall without any loose connection or lost motion.

Constant and reliable register is assured at all times. This is due to the improved design and the greater strength and stability of construction of all parts. A double register rack is used on the type bed (one on each side) which assures a perfect register the full length of the sheet.

The inking apparatus has been improved to a high degree. The form-vibrator rollers are of larger proportion than generally used, giving additional inking surface. These rollers are removable from the form rollers, giving easy access to all of the rollers at one time and without interference from each other. The table composition rollers are five in number and are interchangeable with the form rollers. Furthermore, the table rollers are revolved by a friction device which does away with all gearing and its accompanying noise. The fountain composition feed roller delivers the ink to a small steel roller in contact with one of the table rollers. The feed roller, also, can be set in contact with the ink table, if so desired. A pyramid roller and rider rollers on the form-vibrator rollers are used, which, with the extra table rollers, furnish a greater ink capacity than has yet been devised.

The sheet delivery consists of the usual fly mechanism and a continuously moving endless tape conveyor, which delivers the sheet printed side up. The latter arrangement is entirely new and novel and operates on the double delivery system — being an endless tape conveyor with no reciprocal motion. This arrangement permits one sheet to be brought into position over the delivery table while another is being deposited on the table, and makes possible the delivery of sheets at a high rate of speed. In addition to the high speed, because of there being no reciprocal motion the sheets are deposited leisurely on the delivery board, thus allowing ample time for the air to escape and the ink to set. Pressmen will appreciate these decided advantages.

In designing his latest press, Mr. Miehle had in mind at all times ease and rapidity of assembling as well as convenience in removing any part of the machine. Particular attention has also been given to the convenience of the pressman. The type-bed height is such that the form surface can be reached easily from the floor, but, if desired, a step may be used to reach the form at the farther end. The cylinder platform is provided with a hinge arrangement whereby it can be held swung up out of the way of the form. This allows the platform to be kept in position at all times. The rear end frame is so constructed that the pressman can step over it on to a platform inside of the end frame, thus enabling him to reach the impression cylinder conveniently, whether the feed-board is in a raised

position or not. Weights are provided to balance the feedboard in order that it may be raised without effort. This allows the pressman to stand in an erect position when making ready, for the air cylinders are set forward and bolted on to the tracks instead of to the end frame.

Access to the table rollers may be had by raising the delivery frame and delivery table. These may be raised or lowered with little effort, by means of two cranks, and they may be operated together or independently while the press is in full operation. By means of this independent adjustment, the relative positions of the delivery frame and delivery table may be changed at will. The cylinder raising and lowering impression mechanism is of the toggle type. The use of toggles permits of shorter impression rods, and also of placing the impression adjusting screws in a convenient position—only one screw being used for this adjustment at each side of the press.

Many other advantages and improved features might be described if space would permit. Suffice it to say that a number of prominent printers from New York city and Chicago have visited the Robert Miehle & Son plant, and after seeing the press in operation all have agreed that it is a masterpiece.

Mr. Miehle needs no introduction to the printing trade. At the age of twelve he began his career in a printing-office and worked his way up to the position of journeyman, and became a member of the Chicago Printing Pressmen's Union, in which he was voted to honorary membership when he embarked in the manufacture of printing-presses. While a pressman he conceived ideas of improvements in printing-presses which he put into practice in the year 1886 by building a large two-revolution press for his brother, who used this machine successfully for nine years.

After building this first machine, Mr. Miehle made and marketed two more presses while still working at his trade as a pressman. These machines attracted considerable attention at the time, and in the year 1890 resulted in interesting S. K. White, a machine manufacturer, and others who associated themselves with him to buy the patent rights. They formed the Miehle Printing Press & Manufacturing Company, with which concern Mr. Miehle remained for twenty-one years, leaving them February 1, 1911, to engage in business for himself. Since launching his own company, Mr. Miehle has developed and perfected the press described above. In this work he has been ably assisted by his son, Robert F. Miehle, Jr.

FIFTY-NINTH ANNUAL CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

All plans have been completed and everything is in readiness for the fifty-ninth annual convention of the International Typographical Union, which will be held at Nashville, Tennessee, August 11 to 16, and the indications are that delegates and visitors will have one of the biggest times of their lives. The Arrangements Committee of Typographical Union No. 20 guarantees that every attendant at the convention will be gloriously entertained throughout the week, the festivities being so arranged that no interference with the routine of the session will occur. True southern hospitality will be dealt out with a lavish hand, and it is promised that the annual gathering will not soon be forgotten by those fortunate enough to be in attendance. There are numerous places of interest in and about the city of Nashville which most of those who attend the convention have never had an opportunity to see, and the officers of the union have been assured that every delegate and visitor will leave Nashville with the feeling that they have been gloriously entertained and that the local union has performed its full duty, and then some.

The Nashville convention promises to be one of the greatest gatherings ever held in the history of the International Typographical Union. The delegates present will represent and legislate for a larger membership than has ever before been represented in the history of the organization. The reports of officers, which are now in preparation for presentation to the convention, will show continued successes during the past year, an increased membership and a better condition financially. In fact, the reports will show that the International Union is the best financed institution in the labor world.

The Hotel Hermitage, which is only a short distance from the State Capitol, where the sessions will be held, has been selected as the official headquarters of the convention.

"MAD" OR "ANGRY"—WHICH?

Very few, indeed, are the instances in which either the transported word or the meaning of it has died out in England itself. It is used at times; but still it is heard there so little, and so frequently heard here, that on both sides of the Atlantic it comes to be considered as a distictive mark of American speech. No reader of Shakespeare needs to be told that he often uses *mad* in the sense of "angry." When Hotspur tells Henry IV. that the popinjay lord who had been sent to demand his prisoners made him mad, he makes use of an expression likely to be heard at any moment from the mouth of an American. Very noticeable, too, upon the speech of this country has been the influence of the Bible, the main reading of the early New England colonists. For instance, the authorized version uses the adjective *ill* half a score of times, but it never uses it of any bodily ailment. There is also in it no mention of *illness*. In both cases it is *sick* and *sickness* that are invariably found; and they are found very often. The same usage is generally characteristic of Shakespeare also. *Ill*, referring to physical indisposition, is employed by him about a dozen times, while *sick*, in the same general sense, can be found over a hundred. This practice remains with us. Though *ill* is used, it is not used so frequently as the word it has largely supplanted in the mother-country; for English speech, at least English colloquial speech, has largely abandoned the once general employment of *sick*. It practically limits it to sickness of the stomach. Or take again a common use of the adjective *homely*, as applied to personal appearance. The Bible has not the word at all in any sense. In this particular sense Shakespeare has it but three times. But when we reach a little later period it is a natural inference that such meaning must have been very prevalent. Otherwise Milton could hardly have represented Comus as saying:

"It is for homely features to keep home,
They had their names thence."

This now regular usage in America has never died out in England. It can be found in various later authors. But though surviving there, it has little of the vigorous life this meaning of the word retains here. Accordingly, so employed it may be called an Americanism.—*Professor Thomas R. Lounsbury, in Harper's Magazine.*

HIS WAY.

Visitor (to facetious farmer)—"I'd like to know why on earth you call that white pig 'Ink'?"

Facetious Farmer—"Because he's always running from the pen!"—*Town Topics.*



International Convention of Electrotypers.

Plans are well advanced for the annual convention of the International Association of Electrotypers which will be held at New Orleans, October 21 to 23, 1913. This is the same time and place as that appointed for the convention of the United Typothetæ of America, and arrangements have been made whereby eastern delegates can go with the Typothetæ members. The committee of the Typothetæ has engaged the steamer Creole of the Southern Pacific and Atlantic steamship line, which will leave New York at noon on Wednesday, October 15, arriving at New Orleans on the following Monday. On the Friday morning following the convention the steamer will leave New Orleans for Houston, Texas, arriving late in the evening. The following morning an excursion will be made through the city, leaving for Galveston about noon, where the delegates will remain until Sunday, when they will start for home via Dallas, through Oklahoma and St. Louis, arriving in the East on the 29th.

This convention will be of great importance to the electrotyping industry, and every electrotyper who possibly can should be present. It will not only afford an opportunity for a pleasant outing, but the educational value of the sessions of the convention will be worth a great deal. Secretary Paul J. Wilhelm, 64 South Division street, Buffalo, New York, will be pleased to send complete information regarding the cost of the trip, etc. New England delegates should write to President Willard F. Scott, 176 Federal street, Boston, Massachusetts.

Western Canada Press Association in Annual Meeting.

About fifty members of the Western Canada Press Association gathered at the seventeenth annual meeting which was held at Winnipeg, July 10 and 11, 1913. The principal business before the convention was a proposition submitted by the Canadian Press Association, having as its intent the merging of the two organizations and forming one powerful national association to be composed of the various sectional organizations in existence. The merger met with approval, and the Western Canada Press Association became the Manitoba-Saskatchewan Division of the Canadian Press Association. Under the new arrangement the former association retains its identity, with regular officers, but all business and propaganda work will be carried on by the national body.

When completely organized—which will be accomplished before the end of the present year — the Canadian Press Association will consist of the following divisions: Maritime Provinces, Quebec, Ontario, Manitoba-Saskatchewan, Alberta and Eastern British Columbia, and Pacific Coast. These six divisions will make a complete organization of Canada, with central offices in Toronto in charge of John Imrie, formerly editor of *Printer and Publisher*. The Canadian Press Association has been very fortunate in securing the services of Mr. Imrie, who is an outstanding figure in the field of organization, cost-finding and coöperation. A series of cost congresses will be held in western Canada in September by Mr. Imrie.

The officers of the Manitoba-Saskatchewan division for the coming year are as follows: Honorary president, J. W. Dafoe, Winnipeg; past president, A. Dunlop, Neepawa, Man.; president, F. B. Allan, Port Arthur; first vice-president, S. N. Wynn, Yorktown; second vice-president, George F. Chipman, Winnipeg; secretary-treasurer, George H. Saults, Winnipeg. Executive Committee: A. C. Hunt, Regina, Sask.; Jos. A. Osborne, Fort Francis, Ont.; W. B. Ballantyne, Emerson, Man.; Charles Hynds, Lumsden, Sask.; J. H. Montieth, Killarney, Man. Kenora, Ontario, was chosen as the place for the next annual meeting of the division.

The move on the part of the various Press Associations of Canada to establish a federal organization having representation in every section, with a central office in charge of paid officers, is an important one, and great practical results are expected therefrom. Canada is certainly active in the field of organization, and is keeping pace in every way with her cousins across the border.

Annual Convention of South Carolina Master Printers.

"Some jolly bunch! That's the only description that really correctly fits the second annual convention of the South Carolina Master Printers' Association," is the way one reporter writes in his notes on this gathering at Charleston. Mixing pleasure with business, and doing justice to both, the printers of South Carolina and many from outside the State spent the two days, Tuesday and Wednesday, June 24 and 25, at what was considered by all present to be one of the most important and instructive gatherings of the craft in the State.

President J. P. Denham called the convention to order, and after an invocation by Rev. William Way, Hon. John P. Grace, mayor of Charleston, extended a hearty welcome on behalf of the citizens of the city to which A. B. Jordan, of Dillon, responded. The annual address of the president followed and furnished the delegates with considerable interesting information.

The program consisted of addresses on "Organization," by H. W. Flagg, of Chicago, assistant secretary of the United Typothetæ of America; "The Cost System in the Small Office," by Meyer Frank, of Charleston; "Neighborliness," by John C. Hill, manager of the Baltimore Printers' Board of Trade; an address on general topics by Charles S. Conner, of Baltimore, an address by A. V. Snell, secretary of the Charleston Chamber of Commerce, and a discussion of the cost system in which all interested took part.

One of the features of entertainment which caused a great amount of amusement for those who took part, as well as a large number of spectators, was a ball game in the surf, the bases being placed in the water, and the home plate being the only dry spot of the diamond. It is said that the umpire escaped unharmed, but the official scorekeeper resigned on account of being unable to write fast enough, therefore it was impossible to decide which side was victorious.

At nine o'clock on Tuesday the afternoon and evening session was adjourned, and all marched out to the large dining pavilion where an original Isle of Palms fish dinner was served. President Denham acted as toastmaster of the event, and after complete justice had been meted out to the dinner the delegates and their friends were served several cleverly turned and timely speeches on humorous topics.

The business session of the convention was held following the speeches on Wednesday morning, and resulted in the election of the following officers: President, C. C. Muller, Columbia; vice-presidents — first district, B. H. Peace, Greenville; second district, A. B. Jordan, Dillon;

third district, H. G. Osteen, Sumter; fourth district, Meyer Frank, Charleston; secretary, J. A. Oulla, Anderson; treasurer, C. E. Bend.

Wednesday afternoon presented an additional enjoyable feature in the shape of a harbor excursion on the steamer Sappho. Charleston printers closed their plants at two o'clock in order to allow their employees to join in. The trip was an extended one, and it was not until the steamer was tied up at the dock that the convention was declared adjourned, the unanimous opinion being that it was most successful from every standpoint, and the members are eagerly awaiting the one next year.

Meeting of Country Newspaper Publishers.

At a meeting held on Monday, July 7, at Hotel Sherman, Chicago, newspaper men from the middle western States completed the formal organization of the Associated Country Newspaper Publishers' Association. The purpose of the association is to uplift the home town by encouraging home patronage and home advancement through the home magazines and newspapers. Considerable discussion was held regarding the advisability of eliminating mail-order advertising from the columns of the papers, as it was held that the mail-order houses of the large cities robbed the local merchants of results, and had a tendency to create a desire for the larger cities instead of keeping alive interest in the home town and smaller city.

R. H. Loper, of Chicago, publisher of the *Home Town* magazine, who was chosen chairman, said in part: "Elimination of the advertising of the large mail-order concerns will aid in promoting business for the small-town merchant, and editorials on the business advantages of the home town will do much toward discouraging the enormous exodus of the young people from the smaller to the larger cities. If I were publisher of a country newspaper, I would also eliminate all liquor, quack doctor and tobacco advertising, as well. I hope that by the time another meeting of this association is held more of its members will feel as I do regarding these matters."

Constitution and by-laws were adopted and Chicago was selected as the meeting-place for May, 1914. The officers elected are as follows: President, C. A. Viloet, Momence, Ill.; vice-president, H. C. Paddock, Arlington Heights, Ill.; secretary and treasurer, Van L. Hampton, Macomb, Ill.

The Toledo Exposition.

The Central States Million Dollar Printers' and Publishers' Exposition, which will be held at Toledo, Ohio, in connection with the Third Ohio Cost Congress, the first week of September, promises to outdo anything of the kind that has ever been held. The committees in charge are leaving nothing undone in their efforts to assure those who attend one of the most instructive and enjoyable weeks possible. There will be gathered under one roof exhibits showing every phase of printing—demonstrating the latest methods of production. These exhibits will all be of special interest and will present opportunities for deriving considerable information regarding various processes of producing printing. Papermakers will show how the various kinds of paper are made, from the pulp to the finished product; inkmakers will demonstrate the various steps in producing printing-inks; machinery and equipment of every description, from the small job stitching machine to the large newspaper presses that have made possible the tremendous growth of the newspaper business, will be shown; in fact every available inch of the large exposition hall will be utilized to the best advantage for showing all the newest wrinkles in time and labor saving equipment.

The exhibits for which space is already reserved are of such an elaborate character that the men back of the exposition ought to have no difficulty in making good their claim that a million dollars' worth of machinery and equipment will be on view when, on the evening of Monday, September 1, the electric button is pushed that will set the wheels going and flood the exposition hall with the light from a myriad number of tungsten lamps.

Toledo has a reputation for never doing things by halves, and this spirit pervades the arrangements for the entertainment of visitors to the exposition. The plan is to combine recreation with business, and to sandwich between the sessions of the cost congress and the viewing of the exhibits some entertainment features of an elaborate nature. Among other things an all-day boat trip on the Maumee river and Lake Erie to Put-in-Bay and Cedar Point is on the program.

The visit to Put-in-Bay alone will be well worth the trip to Toledo, as it will enable the visitors to have a view of the new Perry memorial, which will be unveiled this summer in connection with the centennial celebration of Perry's victory on Lake Erie. From Put-in-Bay the visitors will continue their trip on the palatial steamer Greyhound to Cedar Point, the Coney Island of the great lakes. After having a good time here the guests will embark for a moonlight trip back to Toledo.

Among the important speakers announced are: Governor Cox, of Ohio, who will speak on "Ohio in Press and Print"; Josephus Daniels, Secretary of the Navy; Elbert Hubbard; E. St. Elmo Lewis, who will speak on "Salesmanship"; A. M. Glossbrenner, on "Efficiency"; T. F. MacManus, on "Advertising"; Albert W. Finley, on "Organization"; H. S. McCormick, on "Office Equipment and Systematizing"; O. W. Wroughton, on "Credits"; C. Lee Downey, on "Accounting"; Col. E. T. Miller, on "Appraisals and Inventory"; W. B. Holliday, on "The Long Price List," and Ben F. Corday, on "Costs — Plus Profit."

Taking all in all this exposition, being centrally located, offers one of the best opportunities for printers from all parts of the continent to spend a profitable week, combining pleasure with business, and gathering information that will be of untold value, and that will enable them to place their plants on a better paying basis.

Quincy, Illinois, Ben Franklin Club Holds Open Meeting.

Manufacturers, college professors, employing printers and their employees, and country editors within a radius of twenty-five miles gathered at the meeting of the Quincy Ben Franklin Club on Friday evening, June 27, for the purpose of learning about the cost system. Ed. E. Sheasgreen, who has since resigned as secretary of the Ben Franklin Club of America on account of the amalgamation of that body and the United Typothetæ of America, was guest of honor, and gave his illustrated address on "Capital and Its Relation to Your Business," following with a demonstration of the cost system. All present declared the meeting a most profitable one, and one who was not connected with the printing business said he did not see how a printing-office could be run without such a system. Mr. Sheasgreen is a man of wide experience in the cost-finding field and knows whereof he speaks. On this occasion he placed before his audience a row of descriptive figures and facts which were indisputable as to their authenticity and truthfulness, and occupied the attention of his hearers for about two hours, never once failing to impress a point thoroughly upon the minds of the audience.

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

All-around Man for Private Plant.

(1637) Young man, twenty-five to thirty years of age, is wanted to take charge and also to handle the office correspondence of the private printing-plant of a well-known Chicago firm. Good judgment and executive ability is necessary. Salary, $80 to start and considerably more on proof of ability. Nonunion.

Printing Salesman Wanted.

(1638) Large printing-house in Western Canada is seeking the services of a reliable salesman to whom they are in a position to make an interesting offer. Must have initiative and possess the faculty and necessary acquirements for getting business in a large city.

Seeks Foremanship of Printing-office.

(1639) I. T. U. graduate would like to locate with a small printing-office, and take charge of the jobwork. Good compositor and stoneman and can also do estimating. Good references.

Would Locate in Florida or California.

(1640) Young man, twenty-six years of age, would like to secure the foremanship of a daily or weekly newspaper in Florida or California. At present foreman of a daily newspaper in a city of twenty thousand, having charge of jobroom and newspaper forms, laying out all advertisements, etc., handling all kinds of jobwork and rulework and doing quite a lot of bookwork. Has been with present firm four years.

Would Like Superintendency of Bindery.

(1641) Man of fifteen years' experience in the printing business, all-around binder, ruler, finisher, stockcutter, etc., and having a general knowledge of the printing end, would like to take charge of any size bindery, or would accept position as superintendent of a small plant. Considerable office and selling experience and capable of estimating on any kind of printed work. Would start on $25 a week. Good references.

Would Locate in Northwest.

(1642) A first-class pressman of many years' experience, twelve years as journeyman and working foreman in some of the best establishments in the Northwest, would like to locate with some good firm in that part of the country. Can handle all classes of work economically, but especially familiar with commercial, catalogue and booklet work, both in black and colors. Able to handle heavy long runs with the least wear on type and plates. Excellent references. Married. Union.

Pressman Seeking Opening.

(1643) Young married man would like to secure position as pressman in city of thirty or forty thousand, in Wisconsin, Illinois or Michigan. Seven years' experience on cylinder and Gordon, doing color and catalogue work. Understands inks and embossing. Reasonable salary. Non-union.

Foreman or Assistant Superintendent.

(1644) Man of fifteen years' all-around experience in composing-room, and for the past eight years holding the position of foreman of a large printing concern, laying out and designing modern job and book work, would like to make a change. Would accept position as foreman or assistant superintendent with a good, reliable firm. Familiar with good printing. Thirty-one years of age. Married. Good references.

Large Bag Factory Seeks Artist and Metal Engraver.

(1645) Large bag factory in Missouri would like the services of a man who is an artist and metal engraver, and who is familiar with both curved and flat stereotype plates. Desire one with originality, so that in time he could be placed in charge of the engraving end.

Desires Position in the North or East.

(1646) A man with fifteen years' experience as stoneman, foreman and superintendent wants a position, in one of these capacities, anywhere east of the Mississippi river, but prefers the North. Strictly sober and reliable. Union.

Would Like Position as Salesman.

(1647) Man of seventeen years' experience as compositor on newspaper and in job offices would like to secure a position as salesman with a typefoundry or with some manufacturer of printing machinery and supplies. Thirty-three years of age and married.

Pressman Wants Chance to Practice Estimating.

(1648) A competent union pressman on high-grade work, well able to take charge of any plant, has taken a course in estimating, desires an opportunity to practice estimating while holding a position as pressman. Wages and hours no object. References.

Would Connect with Country Newspaper and Job-printing House.

(1649) Journeyman printer, thirty-two years of age, would like to connect with live country newspaper and job-printing house where quality is desired. Began his trade in the country, and is master of the details of the country print-shop. Good platen and cylinder pressman; sufficient knowledge of bindery work to handle anything short of the point where an expert bindery man is required. Above the average as compositor. Five years' experience in city offices. Married.

Linotype Operator Seeks Change.

(1650) Man of fifteen years' experience as hand compositor, and one year as linotype operator, would like to locate with a firm doing straight work where he might acquire speed. Has been working on No. 4 machine, but not sufficient to give him speed. Willing to go anywhere (country newspaper or bookwork), wages a secondary consideration if not contrary to union regulations.

Pressman Seeks Position.

(1651) Cylinder and job pressman with sixteen years' experience on work of all kinds, four years on trading-stamps and coupon-work, would like position. Will go anywhere. Married. No bad habits. Best of references.

Compositor Seeks Change.

(1652) First-class compositor, twenty-six years of age, would like to secure a position in an office that desires a steady and reliable man and is willing to give him a chance for advancement. Willing to go to any large or medium sized city or a large office in small town if living scale prevails. Prefers Pittsburgh or West. I. T. U. student and a member of the union. Thoroughly familiar with job and tariff work. Married.

Compositor and Linotype Operator Seeks Change.

(1653) Man with twelve years' experience in printing trade, the past three of which has been on linotype, would like to secure a position in a city of about fifty thousand inhabitants near St. Louis. Union. Married. Excellent references.

Seeks Foremanship of Shop.

(1654) Man, thirty-five years of age, with many years' experience in the printing business, would like position as composing-room foreman, superintendent or layout man. Thorough artist in the composing-room; good executive ability. Willing to go anywhere at any time, but expects a good job at a good salary.

Position Open for Good Job Pressman.

(1655) Firm in Missouri is seeking the services of a man who is a good job pressman; would prefer one with some knowledge of type. Must be neat and clean about person and work and able to turn things to advantage and do good work. Will pay $15 to start and will pay more to the right man when work picks up in the fall. Union.

Good All-around Man Seeks Position.

(1656) Good all-around printer of seventeen years' experience in Chicago and eastern cities would like to secure a position in the South, especially Florida. Has worked as a blank-book specialist, but is a good all-around man. Also stoneman but prefers composition. Union.

Bindery Foreman Seeks Position.

(1657) Man of twelve years' experience in operating all kinds of folding machines, good stock-cutter, able to keep in repair stitchers, punching, perforating and mailing machines, would like to locate with some good firm. At present bindery foreman. Thoroughly experienced in high-grade catalogues and publication work. Good references.

Cost System Specialist.

(1658) Young man thoroughly versed in the American or Ben Franklin methods of installing and operating cost systems, would like to connect with firm or firms needing such services. At present operating two systems, one for a job-printing office and one for a brief-printer. Can furnish first-class recommendations.

Two Machinist-Operators Seek Positions.

(1659) Young married couple, both machinist-operators, desire situations either in the same shop or in the same town so they may be together. Man has had twelve years' experience in the printing business, six years as member of firm, and can take charge of an office of medium size. Wife has had four years' experience, and is a graduate of machine course at Indianapolis trade school. Both members of union. Desire to locate in the West or Northwest. Will consider any position which offers a fair salary and opportunity for advancement.

Pressman Seeks Change.

(1660) Pressman of six years' experience on cylinder and platen presses would like to go to a town where he could get a little more experience at good presswork. Twenty-two years of age. Union.

Bindery Foreman Would Make Change.

(1661) Man, twenty-seven years of age, would like to secure a position as bindery foreman. Expert folding machine operator and paper-cutter; understands paper stock, shipping, etc., thoroughly. At present employed but dissatisfied with location. Married. Best references.

Pressroom Foreman and Stoneman Wanted.

(1662) High-class shop in Ohio town is seeking the services of a foreman to take charge of four Gordon presses — a man with considerable energy and executive ability who can interest others in their work. Also, a first-class stoneman who is capable of imposing forms for high-grade catalogue and color work and lining them up.

AMERICAN AND ENGLISH WORDS.

The American continues to retain words and meanings of words which were in frequent, if not in general use, both literary and colloquial, when his ancestors left their native land. It is to be kept in mind that a language transported from one country to another is fairly certain to undergo what is technically called an arrest of development. This is especially sure to be the case at periods when not only are distances vast but intercommunication infrequent. In the country emigrated from, words once familiar drop gradually out of use. New words are introduced to replace them. Others again change their meaning. Of two words once existing side by side and denoting essentially the same thing, one is taken and the other left. In this movement of speech the transferred language has little or no part. Not only are the words which have been brought over retained; they are retained in their original sense. Hence in time the language of the colony as contrasted with that of the mother-country tends to seem, if not to be, archaic to the dwellers in the latter.

Such a result has been distinctly manifest in the language of this country. Many of our so-called Americanisms represent the English usage of the former half of the seventeenth century, when the original settlements were made here. Most of this class of transported words were heard then everywhere in cultivated speech. On the other hand, some had their native home in the English dialects. They have never been used in English literature, at least on any scale worth considering. But brought over to America, they became here part of the common tongue. Take one notable illustration. *Cracker*, as the designation of a thin, hard biscuit, is widely used with us by all classes. Now this term is not entirely unknown to English literature, but it can not be said to have in it any recognized position. In the dialects of northern England and in parts of Scotland it is, however, not infrequent. From those quarters it was in all probability brought to America. Here it has come into general if not into universal use.— *Professor Thomas R. Lounsbury, in Harper's Magazine.*

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technica research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Etching Steel.

The *British Journal of Photography* says: "Many mordants have been proposed for etching steel. In the writer's hands perchlorid of iron has proved the most satisfactory, but Mr. Horgan in his new book mentions as superior a mercury mordant, though unfortunately he does not give the quantity of mercury chlorid necessary."

Answer.— Thanks are offered here to our learned contemporary for calling attention to this omission. The formula should read like this:

Bichlorid of mercury	1 oz.
Powdered alum	¼ oz.
Water	16 ozs.

Put the water in a glazed earthenware pot. Grind the bichlorid of mercury and put it in the water as well as the powdered alum. Put on the fire and heat the water until all are dissolved. Stir with a glass rod only. Take off the fire and when the mixture is cool add one-half ounce of alcohol and the mordant is ready for use. Keep in a glass-stoppered bottle marked "poison." This solution should be used full strength. It etches rapidly and cleanly.

Splitting Collodion.

Floyd R. Lear, Harrisburg, Pennsylvania, writes: "For about six months I have been having trouble with splitting collodion. I am using Anthony's red label cotton, Atwood's alcohol, and Cooper's ether, my collodion formula being as follows: Ether, 32 ounces; alcohol, 32 ounces; ammonium iodid (brown), 320 grains; cadmium bromid, 124 grains; and cotton, 384 grains. The cotton does not seem to dissolve entirely; there is a dirty, cloudy sediment which looks like small particles of cotton. When the collodion is used very thin it seems more free from the trouble than when thick. I have tried the addition of one dram of glycerin to each quart of collodion and overcome the trouble somewhat. Changing the quantity of ether did not change results. There has also been a tendency to get streaks that run up to about the center of the plate. They can be overcome somewhat by adding several drops of water to the collodion. Can you give me any help in these troubles?"

Answer.— The quality and quantity of the ingredients used in your collodion are all right. There are several probable causes of your trouble that you have possibly not thought of for you do not mention them. The first is the proper cleaning and albumenizing of the glass. This is most important in order to get a proper substratum on the glass to hold the collodion film. You can also get too thick a collodion film by your method of flowing, which will also lead to your trouble, particularly of streaks. Then again you can have "splitting" collodion by dipping the collodionized plate in the bath before it is set sufficiently. Attend to the albumenizing of the glass, thin the collodion with alcohol, remembering that an excess of ether tends to make the collodion film tender, and see to it that the thickest side of the collodion film is just set when you dip the plate in the silver bath. Keep the plate moving in the bath for ten or fifteen seconds before allowing it to rest in the bath, and you will find your troubles are over. Keep glycerin out of the bath, for with the nitric acid in the bath you are forming nitroglycerin, which may give trouble when evaporating the bath.

Rotary Photogravure — Speed and Wear.

These questions are frequently asked: "How fast can rotary photogravure printing be done, and how many impressions can be had from a photogravure copper roll?"

R. B. Fishenden, F. R. P. S., having made a study of rotary photogravure, writes on the subject in the *British Journal of Photography* of June 13, from which the following points are taken: Machines such as are used for printing the *Illustrated London News* and *Sketch* photogravure supplements, are arranged so that both sides of the paper are printed in succession. The unit speed of this machine is three thousand an hour.

It is sometimes suggested that the wear on the engraved cylinders must be excessive, so that only short runs are possible; the scraping effect of the knife or doctor would lead to such a conclusion, but in a trial under newspaper conditions only a very slight wear was noticeable after sixty thousand copies had been printed. The adjustment of a photogravure machine is much more delicate than a wall-paper machine. From the latter three million impressions are possible without the necessity of reëngraving. The knife-edge is not scraping while it is dry, but is lubricated by the printing-ink, and when a delicate blade is used the amount of pressure necessary is very slight, the width of the edge in actual contact with the roller probably not exceeding two one-hundredths of an inch.

Half-tone from Yellow-stained Copy.

"Operator," New York, asks: "I have some steel engravings to make half-tones from that have what look like iron stains in them. These are spots so slightly yellow that they can scarcely be detected by the eye, still they photograph as if they were black. Our only way of making half-tones from them is to first make an orthochromatic negative and then a glossy velox print, from which we make the half-tones. Is there any shorter way out of it?"

Answer.— What you want to do is to make the half-tone negative direct from the copy with a process dry plate which is sufficiently orthochromatic to overcome the yellow stains. As you are most likely using wet plates, then

the thing to do is to make the collodion orthochromatic. Formulas for this were given in this department some years ago. Here is one recommended by W. T. Winkinson: Have at hand a solution of one part orthochrome T. in one thousand parts of absolute alcohol. One dram of this in five ounces of ordinary wet-plate collodion will render it orthochromatic. A slightly yellow filter must be used either in the diaphragm or before or behind the lens. The exposure will be increased from five to ten times. The darkroom light must be screened with green paper, and care must be taken not to expose the negative to light until after it is fixed. It might be mentioned that orthochrome T. is worth about 40 cents a grain, and a single grain is sufficient to orthochromatize eighty ounces of collodion.

High-Light Process Again.

J. C. D., Buffalo, writes: "I noticed with great interest your reply to James Caldwell in the June book about the high-light processes used on newspapers. I hear there is a way used in New York of staining the high lights of a photograph with anilin dye and getting the same results. Can you tell us how that is done?"

Answer.— If your purpose is to get vignetted and silhouetted half-tones, as are frequently seen in the New York papers, then instead of staining the photograph with anilin it is recommended that the outer edges of the photograph be vignetted with "Albanine," which reflects light so brilliantly that the high-light dots representing it in the negative are filled up before the highest lights in the photograph have had time to act sufficiently on the negative. This white can also be used on any high lights in the photograph that it is desirable to "drop out" of the half-tone and reproduce as pure whites. For silhouettes of portraits, machinery, furniture or any subject outlined on the drawing, if the outlining is done with this white it shows overexposure on development and closes up solid on intensification so that the edges are etched softer than if they were outlined by the finisher and the high lights routed out. One can use ordinary process white for the high lights that it is desirable to retain as half-tone high lights and Albanine where the high lights are to be represented by pure white. The two whites should not be mixed together as the results will be deceptive.

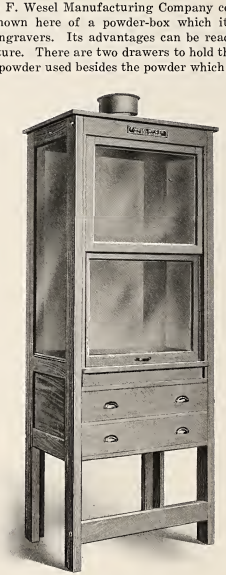
Catalogue Copy Preparation.

Carl Hentschel, a pioneer in processwork in London, has this to say about the preparation of copy for catalogue illustration:

"In America they are ahead of us in catalogue illustration because they do not mind paying higher prices for a really good thing. They use skill in preparing their photographs, and, secondly, they employ the best talent to work up these photographs in a manner which will bring out all the selling values of the goods. No matter how clever your photographs may be, it is absolutely necessary, if you are to bring out all the details of your goods, that the photo must be perfectly worked up; the imperfections and reflections of such articles as, for instance, silver and shining goods, are hopelessly difficult to manage unless worked upon by a competent man. Now why should we not, here in England, devote the same care and attention to getting up something really good and artistic, although it be only a catalogue? Luckily trades are recognizing that a well gotten up catalogue brings in business. A dressmaker, for instance, who gets up her draperies in a really elegant and artistic form must undoubtedly benefit, for the lady who receives such a booklet, displaying the designs in an elegant manner, is likely to peruse it, while a common, cheaply printed catalogue inevitably goes into the waste-paper basket. If a trader is to issue a catalogue to display goods, let him get out something good or not issue one at all. At any rate, if it is to be illustrated, do it thoroughly; and if it is in color go in for the best thing you can get.

A Dragon's-blood Powder-Box.

From the F. Wesel Manufacturing Company comes the engraving shown here of a powder-box which it is now offering to engravers. Its advantages can be readily seen from the picture. There are two drawers to hold the different kinds of powder used besides the powder which is in the upper compartment. When brushing the powder from the plate the sash is raised and the powder is brushed into the upper compartment, the glass sides of which permit plenty of light to reach the plate so that the operation can be watched.



A Wesel Powder-Box.

Attention has been called several times in this department to the necessity for such a powder-box as shown here. Above all things it saves the workman from inhaling this resinous powder into the lungs, where it becomes one of the chief causes of tuberculosis, prevalent among etchers. This box prevents the red powder from permeating the whole shop, and further, it keeps the finest powder from escaping, and it is this particularly fine powder which gives the smoothest line and is the best acid resist. An enclosed powder-box should be a necessity in every etching plant, and if the danger from inhaling dragon's-blood powder were known such a box would be insisted upon by local boards of health.

PHOTOLITHOGRAPHY AND ITS EFFECT UPON THE ENGRAVING INDUSTRY.*

BY S. H. HORGAN.

MR. PRESIDENT, LADIES AND GENTLEMEN,— When the successful history of this great get-together movement among photoengravers, which is growing in momentum and numbers yearly, comes to be written there will be one among the giant leaders who will stand out pre-eminently, not only for the personal work he has done but for the tremendous amount of work he has inspired others to do through his enthusiasm.

You all know of course to whom these remarks refer. My own case is an illustration. I had no intention of coming to this convention. There was nothing I could do to help out. So I intended to stay at home and earn a little money for my increasing family, when along comes a letter from this giant president of ours requesting, with a touch of flattery, that I talk to you on an important subject of his choosing. So there was nothing left to do but wire acceptance of his persuasive request.

The title of this talk reads: "Photolithography and Its Effect Upon the Engraving Industry." What is intended by the word "photolithography" is the process-work used on the offset press. As photolithography refers of course to photography as applied to stone, the title "Photoplanography" is suggested, as this word covers the photographing on metal plates for surface printing. And offset printing, as you know, is one in which an impression is taken from a perfectly smooth rubber surface on which the printed matter has been offset from a flat plano, or metal, surface drawn around a cylinder.

Those of us who were present at the Buffalo convention will remember that our attention was called to the offset press by two addresses by gentlemen representing offset press builders. One of them began with the statement that it had been discovered that aluminum and zinc had the same properties as lithographic stone as far as the absorption of grease and water was concerned, and consequently these metals were being substituted for the cumbersome stone, and with the greater speed obtained in printing from them would revolutionize the printing industry.

You may also recall that the present speaker objected to the above statement as misleading and then explained for the first time publicly the way in which metal was used as a substitute for lithographic stone.

It is well to repeat the secret for the substitution of metal for stone here so we may better understand why this offset press is competing to an increasing extent with our relief-engraving industry.

The use of lithographic stone in printing was due to its being porous to an unusual degree. Freely absorbing grease when dry and absorbing water with even greater facility except where grease has already been applied. Now a sheet of polished zinc will not, as you well know, absorb water any quicker than a sheet of glass, or a bald head. But, if the surface of the sheet of zinc is plowed full of minute furrows crossing one another in every direction, and so fine as not to be seen by the eye, then the grained surface of the zinc will hold moisture by capillary attraction, just as a head covered with hair will. And this grained surface on the metal will also hold grease.

Now the advantages of such a printing-plate are many; it need be only ten one-thousandths of an inch thick, and can be easily drawn around the cylinder of a press, while our relief plates must be electrotyped or stereotyped before they can be secured to the printing cylinder. Duplicates of originals can be easily and cheaply made, as it is only a matter of transferring. Further, no underlay or overlay is required in printing, and the tones in a plate grade into pure whites in the highest lights without the slightest difficulty. What the buying public approves of most about offset-press results is that an uncoated stock is used, and all the objections to disagreeable gloss and the injury it was causing eyesight is done away with. For magazine covers a tough, fibrous, antique stock can be printed on which will not crack but will withstand rough handling.

In former planographic-printing methods, such as printing direct from stone, aluminum or zinc, these surfaces had to be rolled with water and greasy ink alternately so that the paper being pressed against the moist plate absorbed much of the moisture, causing the paper to stretch and giving trouble in registration later. With the offset press the sheets do not touch the wet printing-plate, only the rubber sheet containing the offset, so that distortion from dampness is to a large extent avoided.

We all understand that a rotary movement in mechanics is far more easily maintained than a reciprocating one, that printing from a cylinder is more practical than printing from a heavy bed which must be moved forward and stopped, then started back and stopped. The offset press gives a continuous rotary movement which is only limited in speed by the capacity of the feeder and the quality of the printing required. All of these advantages are mentioned that we may understand why the offset press is coming into use and why it is affecting our business.

Processworkers have always been ahead of the press-builder until the offset press was devised. We have had such a struggle perfecting our present engraving processes, and are so busy battling with one another to get business and eke out small profits that this offset press has come into the field without attracting much attention from us, heretofore. Now, when we find that much business formerly done with relief plates is being printed on the offset press, and an increasing amount of business is going that way, it is time we prepared to handle this business ourselves.

One reason why the offset press has come in so quietly to take away much of our former business and create much new business is that this press is operated most successfully by lithographers who naturally have no great regard for our prosperity. For years we have been taking away their business, and now they have an opportunity to retaliate. Further: Lithographers have always been secretive about their methods. Ten years of the best part of my life have been given to lithography, so that I have had unrivaled facilities for knowing this subject. A lithographic transferrer or pressman would have his own secrets about transfer paper, inks and points about working that he would never think of confiding to his brother workman alongside of him.

On a trip across the greater part of this continent it was my privilege to be invited to inspect all the photoengraving plants in the cities visited, while I was not permitted to enter any lithographic establishment farther than the office.

When I was requested to describe in a book the methods by which we photoengravers could assist the offset-press man in our neighborhood I searched lithographers' literature to find something bearing on processwork as applied to the offset press only to run across plenty of misinformation and much that was deliberately misleading.

* An address delivered before the International Association of Manufacturing Engravers' Convention, held at Indianapolis, Indiana, June 23 to 25, 1913.

The chief reason why little is known or printed about the offset press is due to its being utilized chiefly by great lithographic companies who, in many cases, have the presses constructed in their own establishments and maintain in secret their own process departments. Though the photography for the offset press is practiced in their own places the relief-plate engraving for their typographic



Small Replica of Los Angeles Times Building.

presses is done by us after competitive bidding and most frequently at a loss to ourselves.

These great lithographic companies are quietly absorbing much of our business, besides creating new business. They now control many lines of illustrative work. They are busy at all times of the year manufacturing calendars, catalogues, booklets, magazine covers, blotters, labels, etc., their hope being that by keeping their business and processes secret they can develop such large organizations and eventually drive us out of business. It is well for us to be awakened to these dangers ahead and prepare ourselves to meet them.

It would seem that one way to forestall these monopolies would be for us to be prepared to handle offset-process work, or photoplanography, ourselves, and either to use these planographic plates on our own offset presses or encourage our local printers to install offset presses and furnish them the plates they require. Many of our leading photoengravers are already doing photoplanographic work for the offset press, and the program states that to-morrow morning we are to be favored with an address by an expert on the subject who will tell us "The Proper Basis of Charges on Photolithographic Plates."

These figures that I have gathered may give you an idea of the importance of this subject:

It was only seven years ago since the first offset press was installed in this country. It took a couple of years before skeptical printers were convinced that offset printing could be as good as direct printing. During the past five years 540 offset presses have been sold at $3,000 each and 160 presses at an average price of $4,000 each, making a total of about 700 offset presses now running in this country, representing an outlay of $2,260,000.

I can not do better in closing than call your attention to two paragraphs in the call for this convention published in the *Photoengravers' Bulletin* for this month:

"Nor is that all — you may not have noticed it, but it is a fact that photolithography and the offset presses are coming into greater use every day. Don't let any one fool you by the statement that photolithography will never displace photoengraving. This much is certain: *Every order that goes to a lithographer means one order lost to the photoengraver. Forewarned is forearmed.*"

MINIATURE CASTLE IS REMINDER OF TRAGEDY.

In memory of the dynamiting of the Times building in Los Angeles, California, which not only destroyed the building but killed a score of employees, a replica of the southerly portion has been built of the granite blocks of the edifice. Although only twelve feet high, it is a faithful reproduction of the three-story building, even to the eagle on the dome, a familiar landmark of the city. It was presented to the proprietor of the *Times*, General Otis, by a group of friends, who had it built upon his home grounds, where it is used for growing rare ferns and other plants.



Wreck of the Los Angeles Times Building.

Written for THE INLAND PRINTER.

MILTON A. McKEE, INVENTOR OF McKEE PROCESS.

BY S. H. HORGAN.

IT is conceded the world over that the press-work on the *Ladies' Home Journal* and the *Saturday Evening Post* is one of the marvels of the printing trades. To print colors instantaneously over each other and maintain through editions going into a million and three quarters copies those softly graded vignetted edges on the half-tones would appear impossible of accomplishment were it not already in evidence. Just how it is done would require a long technical story too heavy for hot-weather reading, so we will at present consider a much more pleasing subject, the genial, studious, painstaking printer-pressman



Milton A. McKee.

This half-tone is printed from an electrotype that had been treated by the McKee process so that no underlay or overlay was required in printing from it.

inventor of these improvements by which America leads the world in artistic presswork for large editions.

Milton A. McKee, like all great geniuses, is modest to a fault. He does not desire publicity. He does not have his picture taken, so it was a difficult task to get a sitting from him and piece together this brief sketch of possibly the greatest pressman of our day — or any other day. He was born in Brattleboro, Vermont — I did not dare ask him when. His grandfather was a sea captain and his father was born at sea. His mother was an Irish woman, so he came by his grit and industry naturally.

When but sixteen years of age he began his apprenticeship in the old-fashioned way on the *Argus and Patriot* in his native town — serving part of his time at the case, then at the job press and finally at the cylinder press. The terms were $50 the first year, $60 the second, and $75 the third year with board and a promise of a bonus at the completion of service. When his time was up the bonus and young McKee went West to get a fortune. The story of his wanderings would make most interesting reading if it could be printed, as Mr. McKee told it recently after dinner. His purpose through it all was to gain experience with all kinds of presses and under all circumstances, and this proved to be of great service to him later.

He worked as a journeyman on the *Detroit Free Press*, later in Chicago, then in Kansas City, and went into Denver on a narrow-gage railroad. Returning East he worked in Brattleboro, Vermont, and then went to Boston where he worked for John Clark on new editions of Iveson & Blakeman's readers and geographies. Subsequently while connected with the *Youth's Companion* he obtained a year's leave of absence to set up the Plympton Press at Norwood, Massachusetts.

To show how thoroughly he equipped himself for his great achievement later, it might be told here that between 1888 and 1890 the appearance of the first half-tones and the curved electros from them that he handled gave so much trouble to print that he determined to learn just how half-tones were engraved. So he purchased a complete engraving outfit, half-tone screen and all. With a dark-room in his cellar and the back yard for a lightroom he experimented during his spare time until he mastered half-tone making. The experience gained he says was worth all the expenditure.

In the same thorough manner he investigated the making of an electrotype, studying the materials that went into it and particularly its structure when made and in the process of bending and curving. All of this practical knowledge fitted him to assume a most responsible position with the *Ladies' Home Journal*, where three years more were spent perfecting plating and printing surfaces, both half-tones and electrotypes, and studying results produced from them on printing machines.

The demand of publishers on pressbuilders at this time was for machines with a greater output and better quality of results. The illustrated area kept increasing, demanding better ink distribution and more make-ready of the forms besides the strengthening in many ways of press construction. Mr. McKee saw that future improvements lay in the curving of electrotype plates so that they would register perfectly and the adaptation of the printing-surface to the future high-speed color-press. From 1896 to 1898 color-printing began to appear in magazines but its cost was prohibitive, so that some means must necessarily be found to reduce that expense, as the demand for color-printing was inevitable.

E. H. Cottrell, president of the C. B. Cottrell & Sons Company, also realized that experiments must be made as to the possibility of four-color wet printing, so Mr. Cottrell induced Mr. McKee to devote his time and experience to the problems of multicolor printing. Here began a line of experiments which ultimately resulted in practically reversing printing methods. The first problem was to secure absolute register of all colors, and it was found this could only be done by securely holding the sheet of paper

to be printed upon in one absolutely fixed position until all the colors had been deposited upon the sheet. This meant a printing-press with but one impression cylinder and grouped around it four or more plate cylinders. A machine of this kind would of course make the make-ready methods of the day obsolete.

Any one familiar with make-ready methods knows that to transfer ink from a relief-printing surface to a sheet of paper requires different degrees of pressure. It requires a thousand times more actual force to transfer ink from a solid black surface than from an area composed of needle-point dots such as make up the highest lights of a half-tone. Between these two extremes there are grades of all shades of printing tones requiring many different grades of pressure. Now in a set of color-plates each requires special make-ready, so that in a press having but a single impression cylinder and the printing-forms, yellow, red, blue and black, striking upon the paper sheet over the same spot on the packing of the impression cylinder, the old-fashioned way of applying cut overlays to the impression cylinder would be worse than useless.

Mr. McKee decided that the make-ready must be incorporated in the surface of the plate. He must raise the printing-surface where it is to print the darkest and lower it where it is to print the lightest, and grade in plane levels all the printing tones between. After years of costly experimentation his "self-printing plate" was invented and patents were applied for, and more years were consumed in litigation with the patent office courts before the patents were issued. To determine the best method of treating plates thousands of them were used, and three complete printing machines were constructed and perfected before the one now in use was decided upon. These machines were tested upon actual work at the Cottrell works at Westerly, Rhode Island. On the second machine built a run of sixty tons of paper was used and the sheets repacked and shipped to the *Ladies' Home Journal*. A sum of money beyond all comprehension was spent in perfecting these machines, which are now running successfully in many of the large cities.

The printing-ink problem was another source of expense. Inks were imported from all the prominent foreign manufacturers, while all American inks were being tested. Working body and permanence of color had to be considered. With the help of T. A. Lenci, of the Eagle Printing Ink Company, the ink problem was solved, and now the four colors are printed immediately over each other without any drying between, hence the name, "wet printing." The secret of the method lies in having the first color, yellow, a very stiff ink; the second color, red, not quite so stiff; the blue ink softer; and the black or gray ink, printed last, almost fluid in consistency.

Balance of color, the most difficult problem in multicolor printing, is immediately seen and perfected to the finest point by the wet-printing method, for the result is seen at once, and it requires but the turn of a screw to modify it, while with the one-color-at-a-time method the final color effect is never known until each color has dried and the last color is printed. One has but to turn to a copy of the *Ladies' Home Journal*, or the *Saturday Evening Post*, or the covers on the numerous magazines printed by the McKee process to find that absolute register, perfect gradation of tones and balance of color, in fact every problem that Mr. McKee undertook to solve, has been successfully worked out.

As is usual with inventors, no great financial reward has come to Milton A. McKee, but the satisfaction of accomplishment is his. The century-old Franklin Institute, of Philadelphia, has awarded to him the John Scott Legacy Medal for his inventions. All kinds of honors are sure to attend his name after he is gone and he will always remain as one who did revolutionary work in the art of printing; but, notwithstanding his aversion to praise now it would be base neglect if we did not honor him in at least a slight measure while living.

MEMORIAL TRIBUTE TO A. H. BROWN.

At the regular quarterly meeting of the Old-Time Printers' Association, held at the clubrooms of the Hotel La Salle, Chicago, Sunday, July 13, 1913, the following memorial offering in relation to Brother Albert H. Brown was presented to the meeting by Michael H. Madden:

It having pleased the will of the Great Author of All to summon from earthly activity and translate to the unseen world our ever-faithful co-worker and brother, Albert H. Brown, causing those surviving to be stricken by deepest sorrow at the departure of one so highly respected, so true to the ethics of the printers' craft, so loyal in fealty to our free institutions, and so zealous in the performance of duty in all walks of life, the members of the Old-time Printers' Association place on the permanent records of the organization the following:

Resolved, That in the death of Brother Albert H. Brown the Old-time Printers' Association sustains the loss of its oldest, most devoted and unselfish member; that the calling which he honored and dignified in this community for more than half a century loses one of its most sterling followers; our city, state and nation loses a patriotic, courageous and capable citizen who never faltered when duty's call commanded his services.

Resolved, That as an evidence of our heartfelt regret at the death of Brother Albert H. Brown we place among the permanent records of the Old-time Printers' Association this appreciation of his invaluable services to our organization and the many obligations which he conferred upon the typographic art by his long life of rectitude in advancing the same.



BRONZE CRACKLE'S NEST.

From the Historical Collection of H. W. Fay, De Kalb, Illinois.

OBITUARY

William H. Zehr.

The sudden death of William H. Zehr, of the Farmer-Zehr Engraving Company, New York, removes one who was well known among every one engaged in the engraving business. For Mr. Zehr had worked himself up from an artist to be president of Photoengravers' Union No. 1, and to a partnership in one of the leading engraving houses of this country.

Mr. Zehr was born in New York forty-seven years ago. He lived all his life in Brooklyn, and it was while returning home after business that he was thrown from a street car and killed instantly. His funeral services were held in the rooms of the Star of Hope Lodge of F. and A. M., of which lodge he was past master.

It was a strong combination the partners in the Farmer-Zehr firm made. William F. Farmer with twenty-eight



William H. Zehr.

years' experience in every branch of the business end of photoengraving, twenty-five years being spent as a most successful salesman, and William H. Zehr with thirty years' training in the art department and shop, twenty years of which was spent with the United States Printing Company and with the Nevins-Church Press. Farmer and Zehr sought a reputation for quality work. They employed only the highest skilled workmen and their success was immediate. Now that their business is solidly established it is regrettable that Mr. Zehr could not have lived to enjoy it.

William Henry Lee.

William Henry Lee, proprietor of the well-known publishing firm of Laird & Lee, Chicago, died at his home on July 1, 1913. Mr. Lee was born in Philadelphia, in 1847, and was of the historic Lee family of Virginia — a near relation of the famous General Robert E. Lee. Orphaned at an early age he was thrown out upon the world friendless and without education, but with the aid of pluck and persistence combined with an indomitable will and unquestioned financial integrity he forced his way upward to fortune and fame as a publisher.

Rev. J. M. Driver, D. D., LL. D., who officiated at the funeral of Mr. Lee, in writing of his life says: "It is a far call from a restaurant boy, busy with humblest menial tasks, to the arbiter of the writings of cultured and far-famed men of genius, and publisher of many books . . . yet such is the wonderful record of this man's remarkable career. In brief, Mr. Lee was a restaurateur's helper, clerk, book agent, commercial traveler, and finally, the head and sole proprietor of a great publishing house, always acquitting himself with success and unquestioned integrity; and, had his life been spared a few years longer, would doubtless have become a man of great wealth.

"His genius for salesmanship was tinged with daring romance and high-born chivalry. For instance: One day he applied for a position as clerk to Burley & Tyrrell; the manager went into his office, asking young Lee to wait without for his answer. While waiting a lady entered the store and, no clerk being in sight, was about to depart when Mr. Lee politely approached her and asked what he could do for her. She replied that she wanted to look at some carpets. The self-appointed clerk and representative of the house had never sold a carpet, and knew nothing about carpets, but he arose to the emergency, and with such success he sold her a carpet worth $500. The lady was Mrs. Abraham Lincoln, widow of the sixteenth president of the United States. But at the moment young Lee, immaculately groomed and gallant as a knight of the Arthurian Round Table, was bowing out the widow of the nation's martyred chief magistrate there was but a single dollar between him and the "breadline." Of course after such a brilliant impromptu sale he secured the coveted position, but he was compelled to ask for an advance sufficient to buy a meal-ticket to carry him through the first week.

"Thus passed his first ten years in Chicago — 1877-1887 — ever a tireless and brilliant salesman, gladly working overtime, early and late, to promote the prosperity of his employers; ever an omnivorous reader; save in matters of dress and personal appearance ever severely economical of both time and money; ever cherishing dreams of power and opulence after the manner of the great editors and publishers of the world, when, in mid-life, he found himself and his career.

"He first associated himself with Mr. Laird, one of Ogilvie's bookkeepers, each putting $1,000 into the business. The vigor and enterprise of the firm may be judged by the fact that ten years later Mr. Lee paid his partner $60,000 for his interest in the concern and still had plenty of money to continue the business — retaining, however, the name of Laird & Lee. . . . His greatest undertaking was the compiling and publishing, at an expense of about $150,000, of five remarkable series of dictionaries from the small pocket edition to the sumptuous Webster's Unabridged. To accomplish this was the supreme ambition

of his life; and we who knew him somewhat more intimately than the world knew him, and knowing him thus loved him, rejoice that his life was spared until his highest and dearest ambition was nobly realized."

John Williams Sippey.

John Williams Sippey, a well-known printer and publisher of Pittsburgh, Pennsylvania, died on Thursday, July 10, 1913, at the age of fifty-nine years. For almost forty years Mr. Sippey has conducted the establishment of J. W. Sippey & Son, printers and publishers, and during the past twenty years he has published the *Daily Law Bulletin* and the daily and weekly trial lists. Mr. Sippey was a member of several lodges, Typographical Union No. 7, and the Sixth Presbyterian Church. He is survived by his widow and three children.

TECHNICAL EDUCATION IN THE PRINTING TRADE IN AUSTRALIA.

Of the great German philosopher and metaphysician, George Wilhelm Friedrich Hegel, the inspiring genius at the famous Heidelberg University, a pretty story is told. The story is to the effect that every morning, when the philosopher appeared before his class, he bowed profoundly, and that when he was asked the reason of this apparently extravagant act of courtesy toward pupils and subordinates, he replied: "I did not salute my pupils: I saluted the future generation, the citizenhood of to-morrow!" A similar story is told, with a difference, of England's own Matthew Arnold, the illustrious son of Dr. Thomas Arnold, of Rugby, that learned scholar and historian, and noteworthy educator of youth. Matthew Arnold gave as his reason to a similar question touching a like deference to his class: "I bow to the future Prime Minister of England!" Both stories are good, and they are both illuminative. The German metaphysician made his salutations to a new German nation, as embodied in its coming generation. The English poet, critic, and man of letters paid his compliments to the individual chief of a prospective political ascendancy. Each explanation given by these distinguished men is a commentary on the difference between the ideals and the educational methods of Germany and England. It is possible that the former country is too eager to sacrifice, as Japan (the Germany of the Far East) sacrifices, the individual to the nation. It is also possible that England is too extravagantly individualistic, too prone to lose national efficiency for the sake of personal prominence and competitive distinction.

From these two, so different, standpoints, it will be interesting and instructive if we give thought to the future of the youth of the commonwealth, in view of the remarkable facilities that are being provided in our larger centers of population for the technical education of our present and future generations. It has often been urged against the boys of Australia that they are too fond of sport, and too much devoted to the mere play, which dissipates energy and militates against efficiency. With all due deference to that seriously minded section of our community, which sees in all sport only a counsel of frivolity, we would suggest that sport can be made a serious matter indeed, and of great value in the organized life of the nation. A sound mind in a sound body is what should be striven for in the building up of a virile nation. With the possession of these, and facilities for education placed within the reach of all, the greatness of our nation becomes assured. Of late years we have at almost one bound leapt into a newer national life. The inauguration of a compulsory military system, coupled with the daily expanding facilities for obtaining technical and higher education, will have an effect upon our youth which can not be placed at too high a value. Under the system of education which is now so rapidly growing, we are likely to attain all-around efficiency as a class rather than exceptional individual efficiency. Our commonwealth scheme of compulsory military training may serve as a help rather than as a hindrance in technical proficiency. It should, in the course of its development, coördinately reënforce the benefits and advantages of technical education. Compulsory military training will, moreover, have a distinctly educative moral value in weaning a section of the commonwealth's youth from the weakening and communally disintegrating influence of idle, street-corner time-waste, with its unpleasant and sometimes absolutely noxious companionship.

With regard to technical education in the printing trade in Australia, present-day craftsmen are singularly blessed in having brought to their very doors extraordinary facilities for perfecting themselves in the "Art preservative of all arts." Through the farsightedness and enterprise of that great American publication and educator of our printing-trade craftsmen — THE INLAND PRINTER — the youth of the commonwealth of Australia have been immensely benefited. In the course of its work of craft education, THE INLAND PRINTER developed the application of the principles and ideas that constitute what is known as the I. T. U. Course of Instruction in Printing. THE INLAND PRINTER furnishes the tuition, while the International Typographical Union defrays the advertising and promotional expenses, and gives a prize or rebate permitting the student to receive the instruction at considerably less than its commercial value. The fame of the course had reached Australia, where there were several students, including teachers in the technical schools. When it became necessary for Instructor Barker, of the composing classes of the Sydney Technical College, to devise a system of correspondence to meet the requirements of the New South Wales Country Wages Board, among whose provisions was one requiring employers to give apprentices opportunities to receive instruction in the art by correspondence or by personal attendance at the college, he sought help from THE INLAND PRINTER and the I. T. U. He wrote: "I am so impressed with the mastery and completeness shown in the lessons that I crave your permission to adapt some of the excellent examples relating to proportion and color. . . . Your consent would help wonderfully the efforts being made here for the betterment of the printing craft." Mr. Barker's letter was followed by a letter from the New South Wales Typographical Association, urging compliance with the request of the Government Instructor in Composing at the State Technical College. This letter urged that, by doing so, a great benefit would be bestowed on many Australians who could not possibly take up the I. T. U. Course. What was the answer from the land which is sometimes credited with giving its first thought to the "almighty dollar"? "Go ahead, and good luck!" was the joyful response. And thus it happens that the youth of the printing trade of Australia have had brought to their very doors a benefit of inestimable value for practically a mere song. The I. T. U. Course has been adapted to Australian needs by the enthusiastic Printing Instructor of the Sydney Technical College, so that the printing craftsmen of Australia (journeyman or apprentice) may become proficient as individuals and as a class. No longer is the country lad at a great disadvantage with his city confrère. He has only to ask, that he may receive. Well done, America! Well done, Australia! — *The Australian Typographical Journal.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

New Bulletin of Peerless Motors.

The Peerless Electric Company, of Warren, Ohio, has issued a new bulletin (No. 35) describing its single-phase alternating-current motors and their applications. The motors listed are the development and completion of those placed on the market by the company a little over a year ago, and embody radical improvements in mechanical construction. Larger shafts and bearings have been incorporated in the design, and every detail has been worked out to give reliability in operation and durability in service. A copy of this bulletin may be obtained by applying to the company.

New York Machinery Company Enlarge Quarters.

Owing to the rapid increase in its business, the New York Machinery Company has been compelled to enlarge its quarters in the Beekman building, 101 Beekman street, New York. The new office and salesroom has a capacity of 4,200 square feet, and enables the company to furnish the printer, photoengraver, electrotyper and stereotyper with machinery and supplies within the shortest notice. Having as its president A. Naumann, a man who is a thorough mechanic, and who possesses keen business judgment, the company is assured the confidence of its patrons as it is in a position to deal with them in the most satisfactory manner.

Rand-McNally Building Completed.

While from all outward appearances the new building of Rand, McNally & Co., which is located on Harrison street and extends the entire block from Clark to La Salle streets, has been completed for some time, the many details of interior finishing, as may be expected on a building of this size and style, have been going on unnoticed by the passer-by. It is undoubtedly a source of great satisfaction, therefore, to the company to announce the completion of this magnificent building, and that all departments of its business are now concentrated in it. The company has extended a cordial invitation to inspect the new establishment, and has arranged visitors' hours from 9:30 to 11:30 A.M., and 1:30 to 4:30 P.M., on Tuesdays, Wednesdays and Thursdays.

J. W. Talbot Increases Equipment.

The recent extensive advertising campaign carried on by J. W. Talbot, 401 South Clinton street, Chicago, manufacturer of composition truck rollers, has materially increased his business and made necessary the addition of considerable extra equipment. Composition truck rollers are made from the same material used in the manufacture of roller skates, car-wheels, motor pulleys, etc. This material is frictional and takes better hold on the roller tracks than any other substance known, causing the rollers to travel in unison with the form at all times, thus avoiding any possibility of wear on rollers and producing better work than with the old methods. They are so constructed that it is only necessary to substitute the composition rollers for those in use. They are light, allowing the press to be run at higher speed without wear on press tracks, and are so constructed as to meet the requirements of a new roller as well as an old one, giving a perfect contact with form in either case, thus preserving the roller and giving a superior distribution of ink over the form.

Public Printer Ford Honored.

Public Printer Ford was the honor guest at a banquet given to him in Hoboken — his home town — on July 19. The dinner was arranged by a number of Mr. Ford's old friends among the linotype operators, compositors, stereotypers, make-up men, pressmen, reporters and others who have been associated with him since the time he was a "devil."

The applications for places at the tables far exceeded the capacity of the banquet hall. United States Senators Hughes and Martine, of New Jersey, and Congressmen Hamill, Kinkead and Eagan told their appreciation of the sterling character of Mr. Ford. President Wilson was represented by his secretary, Joseph Tumulty. Mayor Cooke and all the city officials of Hoboken were present, as well as many members of the Assembly who served with former Assemblyman Ford. If but a portion of the praise given the honored guest is true, then the new Public Printer is the ideal man for the place.

Convention of National Press Association.

A large number of publishers, editors and printers, representing fifteen States, gathered at Colorado Springs, Colorado, June 17 to 19, for the annual convention of the National Press Association of America. Many men and women prominent in the newspaper world were present, and the meeting was considered to be one of the best since the association was organized. The occasion was in the nature of an outing as well as a convention, and the delegates were entertained by various organizations of Colorado Springs, Pueblo, Denver, Cripple Creek, and other sections of Colorado which were visited after the close of the program.

The officers elected for the coming year are as follows: President, J. Clyde Oswald, Oswald Publishing Company; vice-president, George E. Hosmer, *Morgan County Herald*, Fort Morgan, Colo.; secretary, George Schlosser, *Daily Press*, Sioux Falls, S. D.; treasurer, W. R. Hodges, *Herald-Despatch*, Sleepy Eye, Minn.

Executive committee: W. E. Collins, New York; S. W. Roundtree, Texas; W. C. Hotaling, Michigan; Frank Roderus, Illinois; F. C. Edgecombe, Nebraska; E. H. Tomlinson, New Jersey.

Western Australia Master Printers Honor Retiring President.

It is with great pleasure that we present to our many readers the likeness of the one who in a great measure has been responsible for the great advancement made during the past few years in the printing industry of Western Australia — Norman McDougall, the former president of the Master Printers' Union, and a member of the firm of Sands & McDougall, of Perth.

A special meeting of the trade was held on February 14, 1913, for the purpose of presenting Mr. McDougall with



Norman McDougall.
Former president Master Printers' Union of Western Australia.

a token of esteem in recognition of the excellent work he had done for the trade during the two and one-half years he had been in office. A printer who was not connected with the Master Printers' Union paid high tribute to the effective work accomplished by the organization, and said that during the time Mr. McDougall had been in office the union had lifted the printers of Western Australia out of the gutter.

R. S. Sampson, the new president, said that he considered it a great pleasure to make the presentation, on behalf of the union, to the former president, as the good work that he had done was well known to and appreciated by every member. It was the unanimous wish that Mr. McDougall continue in office for a third term, which was proof of the high esteem in which he was held. At the time he took office prices were at a very low level, and unfriendly feeling and mutual distrust prevailed on all sides. To-day, owing very largely to his good work, all unfriendly feeling has been dispelled and the printers meet as brethren rather than as competitors, and it is the general desire that these improved relations shall continue. When Mr. McDougall announced that it was his intention not to accept a third term in order not to monopolize the office, there was a spontaneous feeling that the members should present him with some token of the esteem in which he was held, and in appreciation of the service he had rendered. His many sterling qualities had endeared him to his fellow members, and as they felt they could not offer him any adequate return for his services, the presentation, such as it was, must be taken as a token merely of the hearty good will and esteem of every member.

In reply, Mr. McDougall said he desired to thank his fellow members heartily for their handsome present, and also for their kind appreciation of his work, and that though he had felt it was not right for one man to hold the office of president for three years in succession, he would assure them that they could command his best services in any other capacity. The organization had done good work, and he was well satisfied with the progress made and would continue to stand by it.

THE INLAND PRINTER desires to take this opportunity to congratulate the Master Printers' Union of Western Australia on the splendid work it has accomplished for the trade, and to extend its best wishes for continued success and prosperity.

Amalgamation of National Organizations.

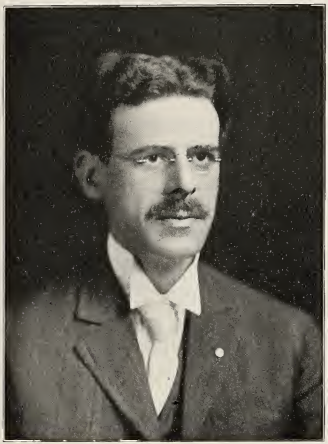
On the first day of July the two national organizations known as the Ben Franklin Club of America and the United Typothetæ of America ceased to be, having united as one body, which will be known as the United Typothetæ and Franklin Clubs of America. The amalgamation of these stalwart organizations brings together the very best there is in printerdom upon which to build a progressive and healthy printers' organization, better able to carry on the work for the uplift of the craft — the work these organizations have been engaged in for several years back. Secretary Sheasgreen, of the Ben Franklin Club of America, after steady and persistent work succeeded in turning over 181 applications to the new organization. The work of getting applications could not begin until after the vote had been taken as to whether the members wanted amalgamation. The outcome of this vote was not known until about April 15, and then the membership campaign began, with the result that an average of about seventy-five applications per month were received from the middle of April to the first of July.

"My Flag."

Under the above title the Keystone Type Foundry has issued a handsome booklet which gives a splendid account of the writing of the song which has inspired thousands upon thousands of hearts — "The Star Spangled Banner." Reproduced in this booklet are the likeness of Francis Scott Key, the writer; the home in which he lived; the place where he is buried; the very flag he found "still there" and which gave him the inspiration to write the song; and the song as he wrote it. By way of explanation the company states that the booklet had its origin in the accidental sight of the little worn and tattered fragment of the original "Star Spangled Banner," which is also reproduced. The sight of that little piece of bunting and the thought as to what the sight of it "by the dawn's early light" meant to Key, and what his patriotic song has meant ever since and will mean evermore, created the desire to pass the little memento along to any lover of "Old Glory" it might reach. The Keystone Type Foundry is to be complimented not only on the handsome specimen of work produced, but also on the patriotic spirit shown in thus helping to keep alive the memory of the one who wrote this inspiring song.

The Standard Cost Finding Service Company.

Ed. E. Sheasgreen, secretary of the Ben Franklin Club of America for the five months prior to its amalgamation with the United Typothetæ of America, and Theo. J. Turner, of Cincinnati, have announced the organization of a new company under the name of The Standard Cost Finding Service Company. The object of the new company will be to standardize cost-finding and business methods in every line of endeavor — installing cost-finding systems



C. W. Dickinson.

and better business methods, lecturing before business men's clubs and conducting cost schools. Both Mr. Sheasgreen and Mr. Turner are among the best-known cost experts in the country, and their many friends will undoubtedly be glad to learn that they are together to continue the good work of teaching employers and employees the value of knowing true costs. The address of the new company is 1603 Monadnock block, Chicago, Illinois.

Promotions in the Harris Automatic Press Company.

C. W. Dickinson and A. Carey Huls — two Chicagoans well and favorably known to the trade throughout the country — were recently promoted to important positions in the organization of the Harris Automatic Press Company, of Niles, Michigan. At a meeting of the board of directors held in June the following changes were made, effective July 1: A. F. Harris, formerly general manager, was elected first vice-president; C. W. Dickinson, for a number of years general sales manager, with offices in the Fisher building, Chicago, was promoted to the office of general manager made vacant by Mr. Harris; A. Carey Huls, formerly traveling inspector under Mr. Dickinson, was promoted to the office of general sales manager, with offices in Chicago. G. D. Kirkham was reëlected president.

The promotion of Messrs. Dickinson and Huls to the chief managerial positions of the Harris Company is a recognition not only of loyal service, but of genuine ability. Mr. Dickinson, as general sales manager, has been a power in the work of popularizing the Harris press throughout printerdom, having built up and maintained one of the most competent and active selling forces in the printing-machinery world. A practical printer, understanding the business from the ground up, Mr. Dickinson entered the field as general sales manager a few years ago with unbounded confidence that the Harris automatic press had a great future. At the close of his administration of the sales department he has the satisfaction of having achieved a degree of success which comes to few men — and with that success Mr. Dickinson personally has commanded the respect and admiration of printers everywhere. He enters the more important position of general manager with the good wishes of hundreds of printers in all parts of the country.

A. Carey Huls, who succeeds Mr. Dickinson as general sales manager, entered the employ of the company about six years ago as salesman, and after three weeks on the road came into Chicago and tendered his resignation, disheartened at his failure to make a sale. Mr. Dickinson, however, had confidence in his judgment of men, and



A. Carey Huls.

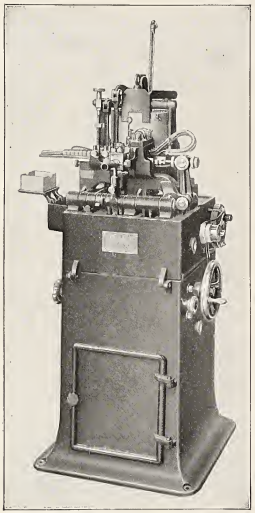
refused to accept the resignation. From that time the success of Mr. Huls as a salesman was meteoric. In less than three years from the day of his attempted resignation he was the most successful Harris salesman on the road, and had made hosts of friends from the Atlantic to the Pacific. Like Mr. Dickinson, Mr. Huls is a practical printer and newspaper man, and he goes into the Chicago office as general sales manager with a fund of knowledge of printers and printing and a record for efficiency and service.

New Officers of Michigan Press Association.

President L. A. Weil, of the Michigan Press Association, royally entertained his fellow association workers at Port Huron, his home town, on Friday, July 11. This was the first executive committee meeting of the year. Secretary J. B. Haskins reports that President Weil has appointed the following committees for the ensuing year: Executive, James Schermerhorn, A. E. MacKinnon; H. A. Hopkins, Len W. Feighner, H. A. Thompson, president and secretary ex officio. Legislative, Perry F. Powers, E. A. Holden, L. C. Cramton.

Development of the Thompson Typecaster.

Noteworthy improvements in the Thompson typecaster have been made during the past year, and the introduction of this machine into many high-class newspaper and job offices has resulted from the unstinted praise given by its early users. Some recent tests of forty-eight-point type cast by this machine show a solidity and hardness unsurpassed by the best hand-cast foundry type, and the



The Thompson Typecaster.

accuracy and uniformity of the product has created new standards.

Type cast by the Thompson typecaster can be nicked in any desired manner — a feature not found on any other typecaster — and the machine has been designed to use all existing matrices — linotype, compositype or monotype, in addition to which the company operates libraries of its own make of matrices in New York, Chicago and San Francisco.

Thompson typecasters have been shipped to all parts of the world, and are to-day in operation in China, Japan, India, Italy, Germany, Holland, England, South Africa, Cuba, Jamaica, South America, Mexico, and in some of the most important printing-plants in the United States and Canada.

The indorsement of the Thompson typecaster by the Mergenthaler Linotype Company, which has taken the selling agency for this machine, has been a great factor in assuring the public of the stability of this concern, and has assisted its rapid introduction into representative printing-plants.

The Thompson Type Machine Company's factory is located at 624-632 Sherman street, Chicago, and literature will be sent for the asking. Our illustration shows the latest model Thompson typecaster.

Chicago Newspaper Stereo Rooms Unionized.

On Tuesday, July 15, Chicago local of the American Newspaper Publishers' Association entered into an agreement with Chicago Stereotypers' Union regarding wages, hours, working conditions covering a period of ten years. The scale is not amendable until after July 15, 1918. The publishers undertake to employ none but union stereotypers hereafter, though non-unionists at present need not be discharged for not accepting the invitation to join the union. The contract is a voluminous document, but it is satisfactory to President Freel, of the International Stereotypers and Electrotypers' Union, who said:

"We are well satisfied with the new contract. After our members had broken a contract underwritten by the international union we knew it would take time to obtain a new contract. Stereotypers' Union No. 4, which broke the contract, was dissolved."

The union also seems well pleased, for it wrote Victor F. Lawson, president of the Publishers' Association, as follows:

"Dear Sir,—At a regular meeting of Stereotypers' Union No. 114, held July 15, a hearty vote of thanks was unanimously tendered your association for the courtesy shown James J. Freel, president of the International Stereotypers and Electrotypers' Union, and J. Fremont Frey, special representative for the international union, during the agreement negotiations just concluded."

Printing Trades Golf Tournament.

The third annual golf tournament of the printing trades of Chicago, Illinois, will be held on the beautiful eighteen-hole course of the Edgewater Golf Club, Tuesday, August 12, 1913. An invitation has been extended to all golf players in the printing trades to attend this day's outing. The committee on arrangements, which consists of William A. Grant (chairman), Toby Rubovits, W. C. Gillette, Dana Slade, Jr., and Franklin Wanner, has a large list of men who played in the preceding tournaments and would like to receive names of those who wish to be added this year.

The committee has arranged to play thirty-six holes; nine holes of medal play in the morning and twenty-seven holes of match play in the afternoon, commencing promptly at one o'clock. For the match play, players will be arranged in flights of eight, according to handicaps. All play will be based on club handicaps, and where these are not given they will be established by the committee. Prizes include first and consolation prizes for the winners in each flight of eight, also for low gross and net scores for the day's play. Lunch will be served at noon, and dinner at night when the prizes will be distributed. The tournament held last year was thoroughly enjoyed by the eighty-five men who turned out, and it is expected that the attendance this

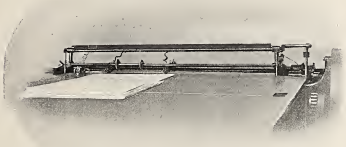
year will be much larger. Full particulars regarding entrance, etc., may be obtained from Franklin Wanner, 703 South Dearborn street, Chicago.

Humana Automatic Feeder.

The Humana Company, of Newark, New Jersey, has announced that it now has a shop equipped with complete machinery for the production of at least one Humana automatic feeder a day. Orders are being received and shipped at the rate of one a day, and during the month of June no less than twelve were placed with printers who had previously purchased one or more. The company has men installing machines in Ohio, Illinois, Michigan, Texas, Missouri, Pennsylvania, New York, Massachusetts, and Connecticut, and also in Canada. Humana automatic feeders have recently been sold to a number of the largest concerns in the printing business.

Inaccurate-feed Detector.

The accompanying illustration shows a remarkable new device for detecting inaccurate feeding. This device, which is manufactured by the Kandle-Born Company, Incorporated, Springfield, Massachusetts, detects an inaccurately fed sheet at any one or all three of the guides on a cylinder



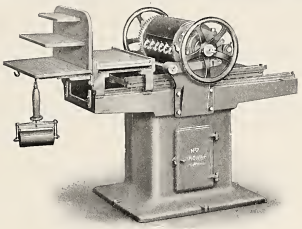
Inaccurate-feed Detector.

press, rejects the sheet and automatically trips the press without retarding its speed. This device can readily be adjusted to detect inaccuracy varying from two one-thousandths to one-eighth of an inch, according to the degree of accuracy required on the particular job being printed. A sheet not fed right up to the guide would be rejected by being thrown back on the feed-board and the press tripped.

Brower Ball-bearing Proof Press.

In every flat-bed printing-press where the cylinder is raised, or tripped, on the non-printing stroke of the bed, the raising is done by means of cams or eccentric bushes. Where the latter are employed it is essential that independent means be provided for regulating the proper height of the cylinder in relation to the bed of the press. If, however, the cylinder is sought to be brought into proper contact with the bearers on the bed through adjusting the lifting eccentric bushes in order to raise or lower it, as required, then in such event a very faulty mechanical situation is brought about, for it will then be necessarily impossible to maintain the center of the cylinder shaft exactly under the center of the lifting eccentric bushes. That these parts should be "center to center" when the press is on the impression is manifest. If they are even only slightly off centers the pressure of the impression is no longer rigidly maintained, and where that pressure is sufficiently great will not be held.

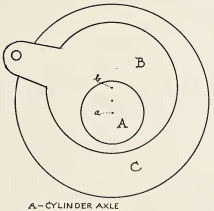
In designing his No. 2 ball-bearing proof press Mr. Brower has provided for keeping the bed and cylinder in the most accurately correct mechanical relation as long as the press is used. By referring to the accompanying sketch, which we have prepared in order the better to explain this novel feature, it will be seen that the center of the lifting eccentric bush B is directly above and in line with the center of the cylinder axle A. The levers and toggles



Brower No. 2 Ball-bearing Proof Press.

that oscillate the lifting bushes are so proportioned that they always bring these centers in a vertical line with each other when the press is on the impression, and consequently no matter how severe the impression may be it must hold rigidly unless something breaks.

When assembling the press, or at any time thereafter when it is desired to regulate the impression of the cylinder upon the bed-bearers, the adjusting eccentric bushes C are revolved by a pin-wrench till the exact desired impression is obtained. These adjusting eccentrics are securely



A—CYLINDER AXLE
a—CENTER OF A
B—LIFTING ECCENTRIC BUSH
b—CENTER OF B
C—ADJUSTING ECCENTRIC BUSH

held in place by cylinder caps or clamps which when screwed down completely conceal them.

This device is the invention of Mr. Brower and seems to perfectly solve the problem of how to use eccentric bushes in raising and lowering an impression cylinder without the intervention of a separate rock or cam shaft. With these adjusting eccentric bushes, the impression regulation of these small proof presses becomes as feasible and as nicely accurate as on the most costly two-revolution press in the market. It is in short an exclusive patented feature of great value to every purchaser of one of these fine little machines. Descriptive literature may be obtained from the A. T. H. Brower Company, 1040 Bryn Mawr avenue, Chicago, Illinois.

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 Cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Brenns buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDLER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

WANT ADVERTISEMENTS

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed. We can not send copies free to classified advertisers.**

BOOKS.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body type, and the nearest approximate weight of metal per 1,000 ems, if set by linotype or monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, making up books, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6⅜ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING—A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ESTIMATE INK CORRECTLY—Send for "Printer's Ink Seale" (chromatic); shows quantity of ink required for jobs, full instructions. Price, 25 cents. W. E. RADTKE, 121 Oklahoma av., Milwaukee, Wis.

BUSINESS OPPORTUNITIES.

GERMAN INCORPORATED COMPANY takes agency or manufacture of American patented or other machines and apparatus for the European market. DEUTSCHE MASCHINEN & PAPIER INDUSTRIE WERKE, 93-95 Luetzener Strasse, Leipsic, Germany.

PARTNER WANTED—Practical printer to buy interest of retiring partner in an established modern job-printing business doing $25,000 to $30,000 annually; don't answer if you can not back up representations. H 401.

FOR SALE—Small but well-equipped job-printing plant located in northern Ohio, with the reputation of doing fine work; $1,000 cash will take it; this is extreme low price. H 391.

PRINTING-PLANT FOR SALE—A bargain, good connection, good location, strictest investigation, $3,750; part cash and terms. P. O. BOX 85, Seattle, Wash.

WANTED—Printer or pressman partner for Montana job printery; well established and growing business; requires $2,000 to $3,000. G 375.

FOR SALE—A thoroughly organized and money-making printing business in Texas. M 928.

COPY.

EXCLUSIVE PRINTERS' ADVERTISING SERVICE; five years' demonstrated success; samples free. FRANK ARMSTRONG ADV. CO., Des Moines, Iowa.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost, with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

FOR SALE.

LINOTYPE, CANADIAN MODEL No. 3, with extra magazine, two molds, four fonts of two-letter matrices and extra sorts; good condition. IMPERIAL PUBLISHING CO., LTD., Halifax, N. S., Canada.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues

QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues

VISE GRIP

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on name-plate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

FOR SALE — 1 Potter press — super royal drum cylinder — tape delivery, size 26 by 30 inches, $300; 1 Hoe cylinder cap press, back delivery, size 15 by 19 inches, $500; 1 Cottrell stop cylinder, 28 by 42 inches, $1,000; 1 Colt's Armory half medium job press, 16 by 22 inches, $100; chases with each of the above presses; 1 Sheridan Guillotine cutter, 34-inch, $100; immediate delivery — ready to run. Apply to THE CLARK THREAD CO., Newark, N. J.

REBUILT with absolute guarantee: Pony Whitlock, 2-rev., 27 by 31; Cottrell, 2-rev., 33 by 46; Campbell pony, 2-rev., 23 by 30, front fly, cylinder trip; Whitlock, 2-rev., 39 by 52, 4-roller, front fly; Hoe stop, 29 by 42; drum cylinders and job presses, all sizes; paper cutters, 23-inch to 48-inch; wire-stitching, perforating, slitting, scoring, bronzing, punching machines; send for illustrated list. RICHARD PRESTON, 167E Oliver, Boston.

FOR SALE — 1 Latham punching machine, with 10 dies; cost of this 4 years ago, $312; our price, f.o.b. destination, $140. Also 1 Morrison wire stitcher, ¾-inch capacity; only used a few months; original price, $300; our price, f.o.b. destination, $140. Both of these to the same party go for $250; immediate sale desired. THE JOURNAL PRINTING CO., Racine, Wis.

FOR SALE — Hoe web perfecting press, with complete stereotyping plant in perfect condition; will print 6-column, 4, 8 or 16 page paper; will sacrifice for $2,500 if taken before removing from present place; easy terms; a bargain at double the price; opportunity of a lifetime. MAGIL, 24 N. 6th st., Philadelphia, Pa.

LINOTYPES FOR SALE — 3 Canadian machines; 2 Model 1; 1 Model 3; good condition, all fully equipped with matrices, liners and blades. McALPINE PUB. CO., Halifax, N. S., Canada.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 654 Federal st., Chicago.

LINO-TYPEWRITER — The typewriter "built like a linotype"; price reasonable; easy terms; agents wanted. BUCKNER LINO-TYPE-WRITER COMPANY (est. 1908), Berkeley, Cal.

LINOTYPES — 2 Model No. 2, excellent condition; each equipped with motor, two sets of matrices, liners and blades. WRIGHT & POTTER PRINTING CO., Boston, Mass.

FOR SALE — 32-in. Hickok and 36-in. Piper ruling machines, with strikers attached; good condition; price, $125 each. Particulars A. J. LAUX & CO., Lockport, N. Y.

LINOTYPES — 3 Model No. 1; each equipped with one magazine, font of matrices, mold, liners and blades. HARPER & BROTHERS, Franklin square, New York, N. Y.

LINOTYPE MODEL 3; excellent condition, with one extra magazine, two sets of matrices, liners and ejector blades. EDDY-PRESS CORPORATION, Cumberland, Md.

FOR SALE — Two Model 3 Canadian Linotypes, with very complete assortment matrices; plant in excellent condition. BARNES & CO., St. John, N. B., Canada.

FOR SALE — 46 by 62 Century, 4-roller, front-delivery press, rebuilt, in good working order, at $1,200. WANNER MACHINERY CO., 703 S. Dearborn st., Chicago.

LINOTYPE — Model 2, complete with motor, magazine, matrices, liners, and blades. SPRINGFIELD PRINTING & BINDING CO., Springfield, Mass.

FOR SALE — A two-color Huber press, in good condition; sheet size, 23 by 51; not a modern press but will do the work, and a bargain. G 376.

FOR SALE — 12 by 18 Falcon automatic platen press; in use one and one-half years. If interested, write LARKIN CO., Buffalo, N. Y.

LINOTYPE — Model 5, with 5 magazines, 7 sets matrices; good supply of sorts, liners and blades. H. W. KINGSTON CO., St. Paul, Minn.

FOR SALE — K. K. gas burner for 53-inch press; good as new; cost $30, will sell for $20. GAZETTE PTG. CO., Janesville, Wis.

FOR SALE — One 00 and one No. 3 Miehle press, Dexter folder, etc.; independent press plant. FRANK PIERCE, Seattle, Wash.

FOR SALE — One Canadian Linotype, No. M-3204, in good condition. SYDNEY POST PUBLISHING CO., Sydney, N. S.

LINOTYPE FOR SALE — Canadian, Model 1. J. J. HARPELL, Board of Trade bldg., Montreal, Quebec.

LINOTYPE — Model No. 1, with one set of 2-letter matrices. G 343.

LINOTYPE — Model No. 1. RICHMOND PRESS, Richmond, Va.

HELP WANTED.

Compositors.

WANTED — First-class job compositors on high-grade catalogue work; no trouble, open shop; steady work, good wages. Address THE REPUBLICAN PUBLISHING COMPANY, Hamilton, Ohio.

WEAR A TYPE LAPEL CHAIN — They're all the rage for printers; send 75 cents for gold-plated chain with your initial attached. THE NESNAH CO., Box 1777, Boston, Mass.

Costmen.

WANTED — A detail man, thoroughly posted on Standard Cost System and estimating, for a plant doing engraving, printing and binding; high-grade work. Address the REPUBLICAN PUBLISHING CO., Hamilton, Ohio.

Estimators.

WANTED — Experienced estimator and layout man for printing-office in Toronto, Canada, doing the highest grade of work; necessary to have good address, and be capable of handling office customers; must be practical man; exceptional opportunity for rapid advancement; state age, experience, and salary to start. H 395.

Foremen.

WANTED — Composing-room foreman; want absolutely the best foreman of a composing-room that we can get; want a man with original ideas, good executive, and one who is competent to watch details closely; nonunion composing-room doing highest grade work and employing fifteen to twenty compositors; want the biggest and most experienced composing-room foreman in the game and are willing to pay for him; if you have the experience and can give references as to your past performances, let us hear from you. H 257.

Machinists and Operators.

WANTED — A linotype machinist-operator, thoroughly familiar with installation and erection of linotypes; should have machine-shop experience and be careful in handling of tools and machines; permanent situation. H 406.

Miscellaneous.

ADVERTISING AGENCY WANTS YOUNG MAN with practical knowledge of printing and engraving and with sufficient skill with pencil to do finished layout work; must be able to design high-class printed matter, supervise setting of advertisements, and get results from printers and engravers. Give full information in first letter, state salary desired and send samples of art work and printed matter. J. W. YOUNG, 1410 First National Bank bldg., Cincinnati, Ohio.

Pressmen.

WANTED — PRESSMAN with some knowledge of mechanics who can be developed into a competent printing-press erector and demonstrator; no attention will be paid to answers that do not state the experience of the applicant, salary expected and names of references; this is a good opportunity for the right man and embraces an excellent future. Address, with full information, H 387.

WANTED — A first-class pressman having knowledge of and ability to run rotary magazine press as well as flat-bed ability; must be temperate, of good habits, ambitious, earnest, able to handle help, even-tempered, and a desire for a steady job; state salary, experience, and other desirable information. MASTER PRESS & ADV. CO., Detroit, Mich.

FOREMAN to take charge of 4 Gordon presses; young man with energy and executive ability, who can interest others in their work. H 300.

Salesmen.

SALESMAN — An experienced energetic young man to sell the products of a typefoundry and supply house; give present or last employer; how many years of experience; habits; age; salary, and when open for engagement. Address TYPE, Postoffice Box 542, Pittsburgh, Pa.

WANTED — First-class salesman to travel in Tennessee; must have experience in selling lithographing, blank-books and printing; in replying, please give references. FOSTER & PARKES CO., Nashville, Tenn.

Stonemen.

STONEMAN, capable of imposing and lining-up forms for high-grade catalogue and color work. H 402.



Twin Disc

Two Colors at One Impression

No Cutting of Rollers. Colors Do Not Mix

SIMPLEX MANUFACTURING CO., 1660 Foulkrod St., Frankford, Philadelphia, Pa.

Sold by All Printers' Supply Houses

Simplex Ink Fountain

Strength, Cleanliness, Quick Adjustment



Superintendents.

WANTED — Factory superintendent in a printing, binding, lithographing and photoengraving plant, located in a western educational city of 40,000 and employing about 100 persons; must be thoroughly practical, experienced, and in complete sympathy with modern practice in efficiency and cost-finding methods and capable of accurate estimating; reference as to character, honesty, morals and ability will be required. Address STATE JOURNAL COMPANY, Lincoln, Neb.

WANTED — A superintendent capable of handling the largest lithographing, printing and embossing, blank-book and loose-leaf house in the Southwest; must know what it is to get out production on a profitable basis; duties include ordering of paper stock and materials and assisting at estimating of large jobs. When writing, give references and state salary. H 389.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" ., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

PRINTERS' EXCHANGE.

PRINTERS EXCHANGE, 916 Higgins bldg., Los Angeles, Cal.; dealers in newspapers, job-printing plants and secondhand printing material.

SITUATIONS WANTED.

All-around Men.

ALL-AROUND PRINTER, folder, cylinder, Gordon, type, cutter. H 378.

Bookbinders.

BINDERY FOREMAN, thoroughly experienced throughout the business, especially with printing-houses, possessing first-class executive ability, wants position. H 165.

ALL-AROUND FOLDER OPERATOR. H 379.

Engravers.

SITUATION WANTED — Manager, all-around photoengraver and lithographer, thoroughly familiar with all branches of trade, close buyer and estimator, executive ability in shop and office; situation must pay $2,600 to start with and a chance to become stockholder after a reasonable time; owner of stock of an eastern engraving house, open for exchange or sale. H 978.

EXPERIENCED COLOR PHOTOGRAPHER desires to make a change; the very best results obtained with panchromatic process dry plates. H 399.

Foremen.

SUPERINTENDENT OR FOREMAN — Young man with 11 years' experience in book and job work, successful foreman of large shop operating 2-revolution, 2-color and rotary presses, desires position with up-to-date concern in East. H 326.

PRINTER — Young man, 28, as working foreman, who thoroughly understands everything in printing, wants position in private shop; well experienced in office, composition, stock, presses; best references and reliable. H 167.

Machinists and Operators.

TWO MACHINIST-OPERATORS (man and wife) desire situations in same town in West or Northwest; man competent all-around job and ad. printer; plenty speed and familiar with all models; was in business six years for self; lady holds apprenticeship card; sets 3,000, clean proofs, rapidly increasing; good machinist. In reply state wages and all particulars; will consider any offer. Address BOX 63, Salt Lake City, Utah.

LINOTYPE MACHINIST-OPERATOR for a No. 8 machine in job office; one with some experience as a job printer preferred, though not insistent. McMULLIN & WOELLHAF, Burlington, Iowa.

LINOTYPE MACHINIST-OPERATOR would like a position with some reliable firm; six years' experience in newspaper and job office; state wages in first letter. H 288.

Office Men.

POSITION WANTED BY EXPERIENCED OFFICE MAN — Young man with 18 years' experience in large printing and lithographing house in southern city desires change; 2 years in job pressroom, 7 years in composing-room, 9 years in manufacturing order department, giving attention to details, price-checking, etc.; absolutely trustworthy; can furnish satisfactory references. H 397.

OFFICE MAN of 35, practical and thoroughly conversant with all branches of printing and photoengraving business, desires to locate in California; best of references. H 404.

Pressmen.

A-1 CYLINDER PRESSMAN desires to make a change about September 1; years of experience on all grades of work; fully capable of taking charge; some experience on rotaries; must be best of wages; union. H 388.

SITUATION WANTED by pressroom foreman, experienced on 3 and 4 color catalogue and commercial work; strictly sober, married, and steady; best of references. FRED L. JOHNSON, 618 18th st., Moline, Ill.

CYLINDER AND PLATEN PRESSMAN open for position; will go anywhere; union; 15 years' experience; age 33; references. H 400.

SITUATION WANTED by competent offset pressman on black or color work. C. B. BENNETT, 922 E. 10th st., Little Rock, Ark.

Proofreaders.

EXPERT PROOFREADER, who is also a thoroughly competent job and ad. compositor, wants permanent situation in either Texas, Oklahoma or Arizona. H 383.

Stockcutters.

PAPER-CUTTER — STOCKMAN — SHIPPING CLERK — Married man; thoroughly practical printing-house and general stockman, with experience above general average; fully capable by experience to handle shipping in connection; splendid executive ability. H 43.

Superintendents.

PRINTING SUPERINTENDENT desires position in southern California; 20 years' experience in book, job, color, catalogue, newspaper and railroad ticket work in the large eastern cities; plenty of good references. H 403.

BUSINESS DIRECTORY.

Advertising Blotters.

BLOTTER ADVERTISING is a paying proposition if you put out something attractive, and possessing originality and snap; we furnish a unique three-color cut service and copy for blotters which will bring you business; price, $2 per month; send for samples; a signature cut free with a six months' order. WM. J. PLATT & CO., Bridgeport, Conn. tf

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plates, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-13

Casemaking and Embossing.

SHEPARD, THE H. O., CO., 632 Sherman st., Chicago. Write for estimates. 1-14

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases for job and cylinder presses. 7-14

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE COMPANY, THE, main office, 101-111 Fairmount av., Jersey City; 116 Nassau st., New York; 610 Federal st., Chicago; 3 Pemberton Row, London, E. C., England. Satin-finish plates. 6-14

NATIONAL STEEL & COPPER PLATE COMPANY, 542 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-13

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st. 11-13

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-14

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Company, Boston-New York. 2-14



MAKE MONEY by attaching NEW CENTURY FOUNTAINS to your jobbers. The perfection of fountains. Will increase press output from 3,000 to 5,000 a day on steady runs. No readjusting after washup or when changing impressions. One-screw ink feed. One-screw roller contact. Will not mark the print. Minimizes danger of offset by reason of uniform inking. Can be taken apart in a few seconds, with the fingers, without screw-driver or wrench. Will do the work of a long fountain without its disadvantages. It is a producer of RESULTS — *More Impressions and Better Work.* **For Chandler & Price, Challenge, and all Gordon Presses.**

Get a descriptive circular from your dealer or send to us. **THE WAGNER MFG. CO., Scranton, Pa.**

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Guaranteed Flat Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed flat gummed papers in the sheet and in the roll. Chicago office, 452 Monadnock bldg. 2-14

Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed noncurling gummed papers in sheets and rolls. 5-14

Hot Die Embossing.

STEARNS, HOWARD & CAMPBELL, 557 W. Monroe st., Chicago. Catalogue covers, labels, show-cards, etc.; engravers and die sinkers. 11-13

Mechanical Engineers.

DEPENDABLE MACHINERY designed to meet your individual requirements. DONALD W. COY, Mechanical Engineer, 524 Manhattan bldg., Chicago. Telephone Harrison 1569. tf

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-14

Numbering Machines for Printing-presses.

WETTER NUMBERING MACHINE CO., 335 Classon av., Brooklyn, N. Y. Special machines for rotary presses of any make. Prices that talk. 1-14

Paper Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. The Oswego, and Browne & Carver and Ontario — Cutters exclusively. 4-14

Photoengravers.

BLOMGREN BROTHERS & CO., 612 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-13

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-14

WILLIAMS-LLOYD MACHINERY COMPANY, headquarters for photoengravers' supplies. Office and salesrooms, 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Co., Boston-New York. 2-14

Photoengravers' Metal, Chemicals and Supplies.

NATIONAL STEEL & COPPER PLATE COMPANY, 542 S. Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 E. Second st, Cincinnati, Ohio. 10-13

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-14

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-14

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago office, 7 S. Dearborn st. 11-13

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, New York. 10-13

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburgh; 706 Baltimore av., Kansas City; 52-54 S. Forsythe st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 910-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 3-14

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia, and 89 Allen st., Rochester, N. Y.
Allied Firms:
Bingham & Runge, East 12th st. and Powers av., Cleveland, Ohio.
Bernard Dietz Co., 231-233 Forest st., Baltimore, Md.

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-14

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, Chicago. Scientific printing-office equipment. 7-14

Printing Material.

BARNHART BROTHERS & SPINDLER, Chicago. Babcock drums, two-revolution and fast news presses; also new and rebuilt. 7-14

Special Machinery.

GEORGE W. SWIFT, JR., designer and manufacturer of special machinery for manufacturing and printing paper goods. BORDENTOWN, N. J. 8-13

Stereotyping Outfits.

A COLD SIMPLEX STEREOTYPING OUTFIT, $19 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type — and costs no more than paper-mache; also two engraving methods costing only $5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard. "Ready-to-use" cold matrix sheets, $1. HENRY KAHRS, 240 E. 33d st., New York. 8-13

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, New York, Philadelphia, Baltimore, Richmond, Buffalo, Pittsburgh, Cleveland, Cincinnati, St. Louis, Chicago, Detroit, Kansas City, Minneapolis, Denver, Dallas, Los Angeles, San Francisco, Portland, Spokane, Vancouver. 8-13

ADVANCE TYPE FOUNDRY — Highest quality type at moderate prices. WIEBKING, HARDING & CO., Props., 1133 Newport av., Chicago. 2-14

BARNHART BROTHERS & SPINDLER, Chicago. Type, borders, ornaments, electros, brass rule, galleys, rebuilt machinery. 7-14

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York. 11-13

TWENTY-SEVEN YEARS

experience in making BONDS has taught us how to produce them technically and mechanically correct. *Send for particulars. It will pay you.*

ALBERT B. KING & CO., Inc., *Dept. P. C.*
Bond and Certificate Specialists 206 Broadway, New York, N. Y.
New York Depot for Goes Lithographing Company, of Chicago, Ill.

SAGLESS EASEL

For Show Cards of
CARDBOARD, WOOD, METAL, ETC.

Easy to Attach **Will Stand Up Longer**

WRITE FOR SAMPLES
Malvin Lichter **65 W. Houston St., New York**

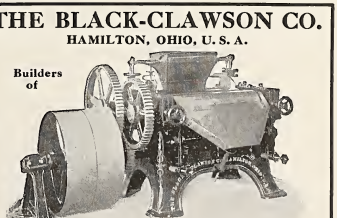
EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD
Simple, economical, durable
Sheets, 6 x 9 inches. $1.00 a Dozen, postpaid
THE INLAND PRINTER COMPANY
632 Sherman Street, CHICAGO.

THE BLACK-CLAWSON CO.

HAMILTON, OHIO, U. S. A.

Builders of



INK GRINDING MILLS with 3 Chilled Iron Rolls
Sizes — 6 x 18, 9 x 24, 9 x 32, 9 x 36, 12 x 30 and 16 x 40 inches.
With or without Hoppers. Solid or Water-cooled Rolls.
Also build Paper and Pulp Mill Machinery, Plating Machines, Saturating Machinery and Special Machinery.

JAQUES

AD-EXPERT. He precisely prepares profitable publicity for progressive printers and printing purchasers at popular prices. Send him $2.00 for copy and lay-out for a set of *four* original psychological blotters. Money back if you want it. Summer-time is the time to print your own advertising.

Write *now* to

JAQUES

328 West Eleventh Street, JACKSONVILLE, FLA.

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PADDING GLUE

STRONGEST AND MOST FLEXIBLE

Manufactured by

ROBT. R. BURRAGE

83 GOLD STREET NEW YORK

Defiance Bond

Manufactured by

Byron Weston Company

DALTON, MASS.

WANNER MACHINERY CO. A. F. WANNER PROP.

Special Agents SWINK CYLINDER PRESSES

NEW AND REBUILT

PRINTERS' AND BINDERS'

MACHINERY EQUIPMENTS

Wanner Machinery Co., 703 S Dearborn St., Chicago

SAYS BARNHART'S JAKE:

The inspired compositor who put a V instead of a B in the advertisement of Bulgarian neckties made up for his brother who set the caption "Cupid's Harvest" over the birth notices. But for the printer who orders any type not found in Barnhart's new *convenient* specimen book of choice PREFERRED TYPE-FACES, I personally can see no hope. Are you using that book? All my printer friends tell me it's the handiest little type book that ever came into their offices—little, *really* only 172 pages in all—but every one useful.

BARNHART'S JAKE of

Barnhart Brothers & Spindler

St. Louis, St. Paul, Atlanta, Washington — 168-170-172 W. Monroe St., CHICAGO, New York — Omaha, Seattle, Dallas, Kansas City

"Everything Any Printer Needs"

BACKLESS BUSINESS CALENDAR

IS A MADE UP SHEET CALENDAR

As Easy to Print as a Business Card

A MONEY-MAKER for the PRINTER

No Stitching, Eyeletting or Collating Afterwards

SEND 6c FOR SAMPLES

Malvin Lichter 65 W Houston St., New York

Rebuilt Printers' Machinery

GUARANTEED EQUAL TO NEW

Largest stock of cylinder and job presses. Linotype and Monotype machines ready for immediate delivery.

Modern plants bought for cash

RICH & McLEAN, 51 Cliff Street, NEW YORK, N. Y.

The

Universal Wire Loop

Quick Stringing Saves Time. Universal Loop Adjustable from ⅛ to ⅞ of an inch.

Is the cheapest and best device for "Stringing" Catalogues, Directories, Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out!

Let us send sample and quote you prices.





PATENTED

This cut illustrates one of the various sizes of hangers for books ⅞ to 2 inches in thickness.

Wire Loop Mfg. Co.

(Successors to Universal Wire Loop Co.)

75 Shelby St., Detroit, Mich.

THE FEDERATION OF TRADE PRESS ASSOCIATIONS OF THE UNITED STATES

Business Promotion Through Trade Press Efficiency

is to be the keynote of the most notable gathering of technical, class and trade journal editors and publishers ever held in America. No live manufacturer, sales manager, advertising man, trade paper editor or publisher can afford to overlook the

Eighth Annual Convention of the Federation of Trade Press Associations in the United States at the Hotel Astor, New York, Sept. 18, 19, 20, 1913

Two sessions will be held daily. There will be editorial, circulation, advertising and publishing symposiums under competent leaders. Many of the leading editors, business managers, buyers and sellers of advertising, and authorities on modern merchandising methods will take part. On Friday afternoon, September 19, there will be a mass-meeting with addresses by representative business and professional men, on subjects of timely interest to editors, publishers and advertisers. Distinguished guests and worth-while speakers will be at the annual banquet, which will be made a memorable social occasion. No matter what may be your connection with the trade journal field, if you are interested in the idea of business promotion through trade press efficiency, if you believe in business papers for business men, you will be welcome at all sessions.

Full information may be obtained from

The Committee of Arrangements

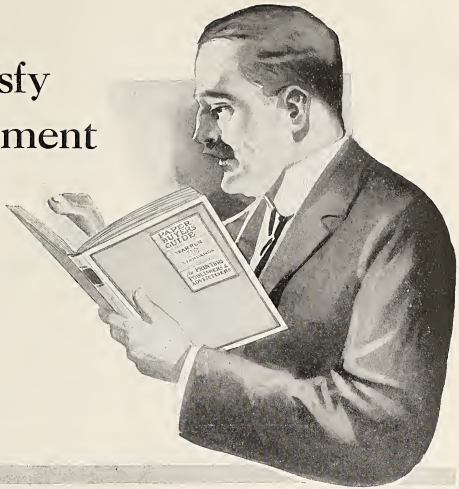
WM. H. UKERS, Chairman, 79 Wall Street, New York

The Federation of Trade Press Associations in the United States

President	Secy.-Treas.	Vice-President
H. M. SWETLAND	EDWIN C. JOHNSTON	E. C. HOLE
New York	New York	Chicago

The Papers in this Guide Satisfy Every Requirement

for booklet papers. Saves digging around shelves and drawers for some paper to meet your customer's whims. And the more papers you show him the farther from a decision he gets.



"The Paper Buyer's Guide" contains just the paper to please him and give you the best results and least trouble in your press room.

Warren Standard Book Papers

In the section on Cameo you will see the wonderfully effective results obtainable with this paper. Its velvety surface gives a depth and richness to halftones comparable with photogravures. Cameo Paper gives a tone to every booklet you print on it.

The color and typographical suggestions in "The Paper Buyer's Guide" will earn for it a place on your desk top. Send for it now. It's free, if requested on your business letterhead.

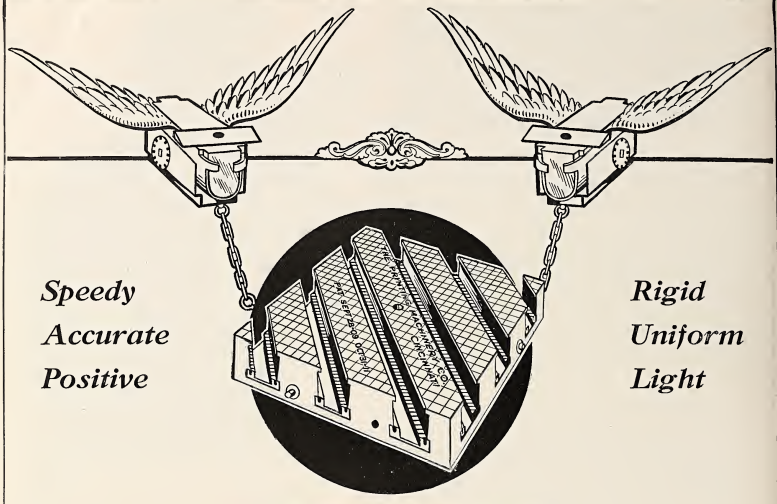
S. D. Warren & Co., 160 Devonshire Street, Boston, Mass.

Manufacturers of the best in staple lines of coated and uncoated book papers

WARREN STANDARDS ARE CARRIED BY

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Buffalo, N. Y. - - - The Alling & Cory Co.	New York City, 32 Bleecker Street, Sole Agent,	St. Louis, Mo. Mississippi Valley Paper Co.
Chicago, Ill. - - - J. W. Butler Paper Co.	Henry Lindenmeyer & Sons	San Francisco, Cal. - Blake, Moffit & Towne
Cleveland, Ohio - - Cleveland Paper Mfg. Co.	New York City (for export only), National Paper	Scranton, Pa. - - - - - Megargee Bros.
Cleveland, Ohio - - - Kingsley Paper Co.	& Type Co.	Seattle, Wash. - - - - American Paper Co.
Dallas, Texas - - Southwestern Paper Co.	Milwaukee, Wis. - - Standard Paper Co.	Seattle, Wash. - - - Mutual Paper Co.
Denver, Colo. - - - The Peters Paper Co.	Philadelphia, Pa. - - - Magarge & Green Co.	Spokane, Wash. American Type Founders Co.
Grand Rapids, Mich., Central Michigan Paper Co.	Pittsburgh, Pa. - - The Alling & Cory Co.	Vancouver, B. C. American Type Founders Co.
Houston, Texas Southwestern Paper Co.	Portland, Me. - - - C. M. Rice Paper Co.	

Constant excellence of product is the highest type of competition



Speedy
Accurate
Positive

Rigid
Uniform
Light

The Experiences of many successful
print shops with

The Warnock Diagonal Block and Register Hook System

Have Made Our Claims for Speed in
MAKE-UP and REGISTER

"Established Economic Facts"

You Should Know Them

The Printing Machinery Co.

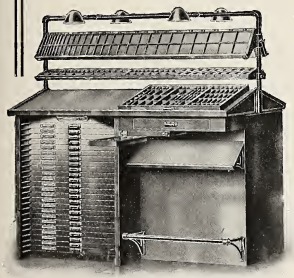
Cincinnati

Booth No. 111-112, Toledo Printers' Exposition
September 1st to 6th, 1913

HAMILTON COMPOSING-ROOM FURNITURE

IN ALL STEEL OR WOOD CONSTRUCTION

SPACE-SAVING FEATURES
LABOR-SAVING QUALITIES



Ad-man's Steel Cabinet No. 551

There are 24 deep cases on each side of Cabinet, or 48 in all — each case deep enough to hold a 25-pound font of type. The overhead bank is divided for leads and slugs from 4 to 28 picas on both sides. The rack below bank is in a convenient place for compositor and contains justifying materials. There are two copy drawers in Cabinet — one on each side; also dump. Electric lights, foot rails and swinging trays (under copy drawer) for quarter cases containing brass rule.

Such units are contained in frames of standard dimensions. The system will give the printer, at moderate cost, a choice of arrangement of materials and equipment in stock goods made in large quantities not heretofore to be had except at the excessive cost of furniture specially built to order.

It is our opinion that the development of this idea will represent the greatest advance in printing-office furniture since we began studying the problems of the printing-plant, more than thirty years ago.

Ask the supply man for information or write to us for information. It is possible to save fully 50% of the floor space and not less than 10 to 25% in labor in any office not modernly equipped.

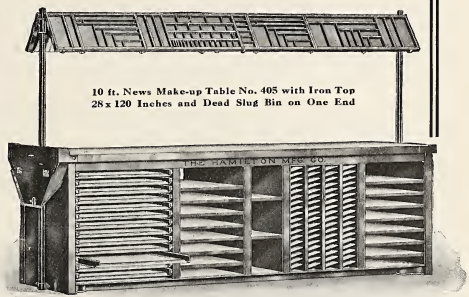
Ground to the bone, these spell efficiency in composing-room furniture.

There is no school like that of experience. In the process of evolution it eliminates the impractical and the wasteful, working toward the perfect piece of printing-office equipment.

For thirty years the Hamilton Company's products have stood for all that was best in printing-office furniture. Fifty thousand master printers are using this equipment in their establishments. More than two hundred thousand journeymen printers are familiar with its working qualities. Every printing-office in North America is equipped more or less with Hamilton Composing-room Furniture. It is found in more than twenty thousand foreign printing-offices, including upward of twenty government establishments.

Each step toward the goal of theoretical perfection has found us with a determination to achieve a still greater measure of success.

We now announce a system of expansive, interchangeable, practical unit construction in newspaper and job office equipment with a choice of construction in pressed steel or in wood.



10 ft. News Make-up Table No. 405 with Iron Top 28 x 120 Inches and Dead Slug Bin on One End

The Table contains the following Units in the order named, reading from left to right:

U-44. 13 letterboards on rollers, each board being sufficiently large to hold 8-column page in chase.
U-41. Flat Steel Shelves for Galleys.

The overhead bank is also divided on our unit system.

Reading from left to right:

Unit B-1. Double and Single Column Matter.
Unit B-5. Cross Rules or Column Leads.
Unit B-4. Single-column Matter.
Unit B-3. Labor-saving Column Rule.
Unit B-6. Column Rules with tails.

U-29. Bins for dead Galleys.
U-9. 4 tiers Single-column Galley Shelves.
U-41. Flat Steel Shelves for Galleys.

Unit B-5. Cross Rules.
Unit B-2. Full, half and quarter length Column Rules with tails and 1 and 2 Column Matter.
Unit B-7. Single and Double Column Matter.

The reverse of overhead bank is divided into 6 large compartments.

THE HAMILTON MANUFACTURING CO.

Main Office and Factories, TWO RIVERS, WIS. Eastern Office and Warehouse, RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

Mr. Printer—Read This List of Speakers at the Central States Printers' Exposition and Third Ohio Printers' Federation Trade and Cost Congress

—then ask yourself if you can afford to miss the mental stimulus, the broader view, the greater insight into your problems that these master minds will give you.

GOV. J. M. COX
Columbus, Ohio
"Ohio in Press and Print"

HON. JOSEPHUS DANIELS
Washington, D. C.

A. M. GLOSSBRENNER
Indianapolis, Ind.
"Efficiency"

E. ST. ELMO LEWIS
Detroit, Mich.
"Salesmanship"

T. F. MacMANUS
Toledo, O.
"Advertising"

ALBERT W. FINLEY
Boston, Mass.
"Organization"

ELBERT HUBBARD
East Aurora, N. Y.

H. S. McCORMICK
New York City
"Office Equipment and Systematizing"

O. W. WROUGHTON
Kansas City, Mo.
"Credits"

C. LEE DOWNEY
Cincinnati, O.
"Accounting"

COL. E. T. MILLER
Columbus, O.
"Appraisals and Inventory"

W. B. HOLLIDAY
Cincinnati, O.
"The Long Price-List"

BEN F. CORDAY
Cleveland, O.
"Costs—Plus Profit"

F. J. Trezise, Chief Instructor of the Inland Printer Technical School, will give a stereopticon lecture on the underlying principles of typography as taught in the I. T. U. Course of Instruction in Printing.

In addition—ask yourself if you can profitably forego the view of the most representative assemblage of printers' machinery, equipment and supplies ever brought together under one roof.

Decide now to attend the Central States Million Dollar Printers' Exposition and Third Ohio Printers' Federation Trade and Cost Congress

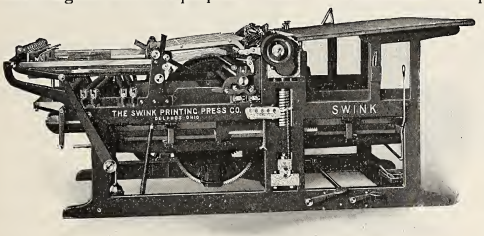
Toledo, Ohio, Sept. 1, 2, 3, 4, 5, 6 (inc.), 1913

UP-TO-DATE PRINTERS

Are interested in any machine that will advance present printing conditions

THE SWINK PRESS

was designed with this purpose in view. It is the fastest—simplest—most rigid—durable—accurate and compact two-revolution cylinder press now built.



Every claim we make for it is substantiated by its actual operation. Let us send you our catalogue. It will inform you fully wherein the superiority of the SWINK exists.

THE SWINK PRINTING PRESS COMPANY

Factory and General Office: DELPHOS, OHIO

Be sure to see the SWINK exhibit at the Toledo Exposition. Booth No. 122.

THE ART CAXTON PLATEN PRESSES

Manufactured by John Haddon & Co., London, England

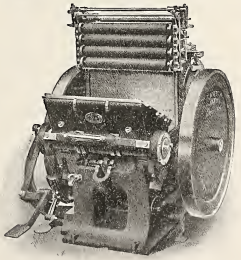
ARE

The Largest Sized Platens on Market

18x22½ Inches (*inside*) Chase

and have

THE LARGEST-SIZED FORM ROLLERS
2¾ INCHES IN DIAMETER



Sole American Agents

H. HINZE MACHINERY CO., New York

TRIBUNE BUILDING



This Crisp, Pole-Dried Paper Is In Reality *Dead Flat*

THINK of being able to run crisp, pole-dried bond paper in ***full sized sheets*** on your ***swiftest press,*** without its stretching into waves, wrinkles, edge creases, V-shaped ripples, etc.,—without delaying or holding up the press.

Think, too, of being able to give your customer handsome correspondence paper—his ***favorite kind*** of paper—on nearly every sort of job you do for him. That's exactly what this new discovery in paper-making lets you do—this discovery of the new dead-flat medium-priced Tokyo Bond.

Get absolute proof in "The Discovery of Tokyo Bond," a new book printed on Tokyo Bond in rich colored ***halftones*** by Offset Press. The first book of its kind ever printed.

For the success of Tokyo on the speedy Offset Press is positive guarantee that it will run through any kind of press swiftly and without the old time bond paper fuss and bother.

This beautiful book, besides showing handsome color work, and giving valuable printing suggestions, explains Tokyo's dead flatness fully. Shows how Tokyo is "built" dead flat instead of being "ironed" by finishing rolls to look and seem flat. How it is "built" free from microscopic puffs, waves, etc.,—the cause of uneven stretch in bond papers. Free to printers, lithographers, business men. Write for a copy—also for our offer whereby you can

TEST TOKYO BOND AT OUR EXPENSE

If you send us a post card for "The Discovery of Tokyo Bond" and our Test Offer ***now,*** before you lay aside this magazine, you'll have reason to be glad you did not put off writing.

CROCKER-McELWAIN COMPANY, 104 CABOT ST., HOLYOKE, MASS.

TOKYO BOND

LOOK FOR THIS (McE) *WATER MARK*

CHAMPLIN
M'F'G & SALES CO.

343 South Dearborn Street, Chicago, Ill.

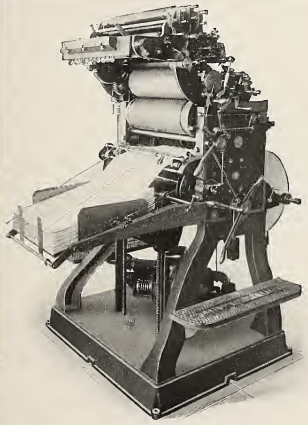
Dealers in Machinery of the Better Class

WESTERN AGENTS:

Potter Printing Press Co. *Brown Folding Machine Co.*

Kavmor Automatic Press Co.

Our customers say we give better service than they get elsewhere.



See our exhibit at Toledo Exposition, Booth 10.

The Press That Will Print 50,000 Impressions Per Day

¶ Let us submit evidence that will prove to you beyond question that all our statements are based upon what the

Bigelow Rotary Offset Web Press

will actually produce. The Bigelow press feeds from a web and prints from 6,000 to 10,000 impressions per hour, sheet delivered cut to register 17 x 22. It is the press of the hour and worth an investigation before you purchase any other.

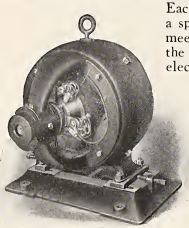
Write to-day for complete particulars, price, etc.

Bigelow Press Sales Corporation

436 BRISBANE BUILDING BUFFALO, N. Y.

Let the Peerless Remedy Your Power Troubles

When you install your next motor, profit by the experience of other printers *who know from experience* just what the PEERLESS MOTOR will do.



Each motor is built for a specific requirement, meeting the demands of the printer, publisher, electrotyper and engraver.

When you are ready to talk motor, drop us a line and we will advise by return mail the motor you will require and what it will cost you.

Ask for our illustrated catalogue, plans of selling, prices, etc.

On ANY POWER PROBLEM write:

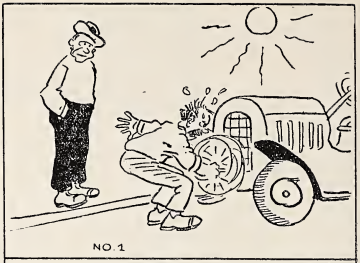
The Peerless Electric Co.

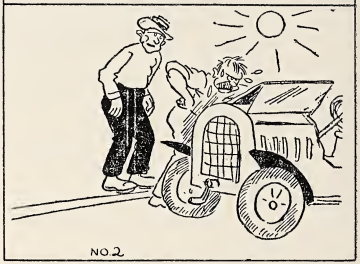
Factory and General Office: Warren, Ohio

Sales Agencies:

CHICAGO, 1536 Monadnock Bldg. NEW YORK, 43 West 27th Street

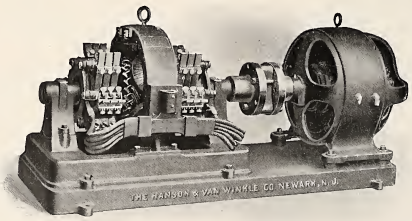
And All Principal Cities





THE HEART OF THE ELECTROTYPING PLANT IS THE GENERATOR

Rapid Depositing Self Exciting Or Separately Excited



High Commercial And Electrical Efficiency Low Temperature Rise

Motor Generator Sets, Belt Driven Generators, Depositing Tanks, Copper or Nickel Elliptic Anodes

BUY FROM THE MANUFACTURER

The Hanson & Van Winkle Company

NEWARK, N. J., U. S. A. BRANCHES: Chicago, Ill.; New York City; Toronto, Ont.

Bring your depositing troubles to us; we will gladly advise you.

PATENT NOTICE

Linotype vs. Intertype

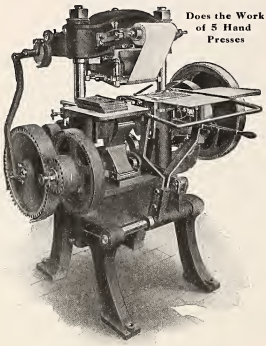
¶ We desire to announce that we have recently instituted an action in the United States District Court for the Southern District of New York, against the International Typesetting Machine Company (manufacturers of the Intertype) for infringement of United States Letters Patent to O. Mergenthaler, No. 614,229; to O. Mergenthaler, No. 614,230; and to J. R. Rogers, Reissue No. 13,489.

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

What Do You Think of the

"Krause" Automatic Gold Leaf Stamping Press?

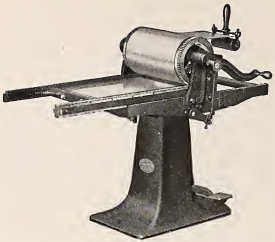


Does the Work of 5 Hand Presses

Write for Samples and Particulars

Sole American Agents:

H. HINZE MACHINERY CO., Tribune Bldg. **New York**



2167 REASONS why you need a Potter Proof Press: twenty-one hundred and sixty-seven opinions of its earning capacity: 2167 printers have decided they required Potter Proof Presses and bought them.

Rather a safe judgment to rely on, don't you think?

They have found that better proof pays, and it is a moral certainty that you also will find it pays.

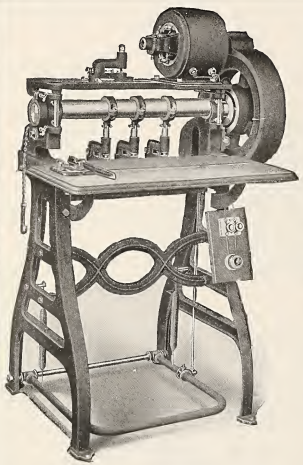
You need a Potter Proof Press—for 2167 reasons—and there is a Potter Proof Press that needs you. Send for it.

Booth No. 92 at Toledo Exposition.

A. F. Wanner & Co.

Manufacturer

312 No. May St., Chicago



Style "C" Motor Drive

Why Not Buy the Best and Save the After Troubles

A Tatum Power Paper Punch Fitted With Direct Connected Motor for $180.00

¶ Tatum Paper Punching Machines are too well known to need description.

¶ Unusual strength of construction, combined with accuracy of workmanship, makes possible a great variety of work which may be accomplished by their use.

¶ We can show you wonderful results accomplished with our special combination or gang punches, made for every conceivable purpose.

Further information and complete catalogue on request

54 YEARS OF KNOWING HOW

THE SAM'L C. TATUM CO.

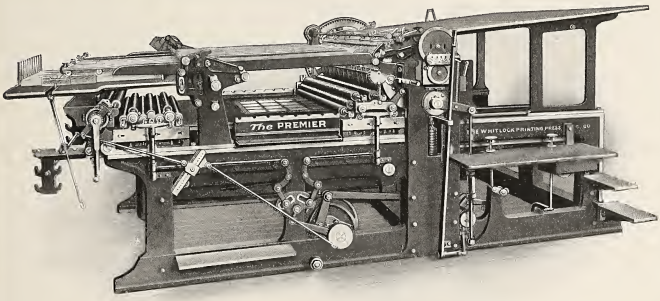
Main Office and Factory: Cincinnati, Ohio

Makers of "The Line of True Merit"

New York Office: 180 Fulton Street

NO matter what it may be, the best of all things is seldom adopted right out of hand, but must needs fight its way forward.

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The PREMIER

is the BEST of ALL the Two-Revolution Presses

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Consider These Strong Points Before You Act—

Our lead-moulded plates are equal to the original in quality, and with our nickel-steel shell are guaranteed against wear.

OUR LEAD-MOULDING PROCESS

is the one dependable method of obtaining perfect reproductions and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

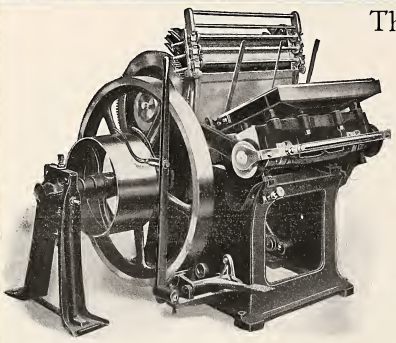
Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

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with new and modern machinery, and in the hands of expert workmen. We are capable of handling your work with absolute satisfaction.

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The Press That Establishes Satisfaction

The installation of one GALLY IMPROVED UNIVERSAL PRESS means you'll order another, and what the printer wants is a press insuring prompt success.

If the buyer will consider every point of press construction—

The Gally Improved Universal Press

will be his selection, because it embraces all the desirable features found in no other competing machine of to-day.

The "UNIVERSAL" press will print everything from tissue to heavy cardboard; will cut and emboss. For high-class half-tone or three-color work this press will stand alongside of all legitimate competition. Every sale means a satisfied buyer, and every user of the UNIVERSAL will gladly tell you of his satisfaction at owning such a press.

We manufacture many other presses, fully described in an interesting catalogue which will be promptly forwarded upon request.

The National Machine Company, Manufacturers, Hartford, Connecticut

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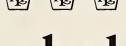
A Healthy Youngster

Although the undertaking is so young, there are already more than one hundred large printing plants East of the Mississippi river now using KEYSTONE STEEL EQUIPMENT—some have a few pieces and some have their entire plant modernized in this way.



All Aboard for Toledo

In order to give those interested an opportunity to size Keystone Equipment up for themselves, we have arranged an exhibit at the Central States Printers' Exhibition, which will be held in the Terminal Exposition Building, Toledo, Ohio, September 1st to 6th, inclusive.



This Includes You

If your money comes to you through the printing line, you will find a welcome at the Keystone Booth. Come as often as you want, stay as long as you want, and ask any questions you want so that you may obtain an opinion of your own concerning Keystone Steel Equipment.



Keystone Type Foundry

Type and Steel Equipment for Printers

Philadelphia New York Chicago Detroit Atlanta San Francisco

Read This Letter

Written by an Officer of the American Bank Note Company. It reads in part as follows:

"·····We are now operating upwards of one hundred Crocker-Wheeler motors.·····These motors are giving excellent satisfaction.·····From our experience we can heartily endorse the Crocker-Wheeler motors.·····"

Every printer knows the kind of work done by the American Bank Note Company. Work as delicate and exacting as this requires the very finest quality of machinery and equipment. That is why they use Crocker-Wheeler motors.

Our illustrated booklet, "Motor Drive for Printing Machinery," will interest you. *Ask for Bulletin 157 E.*

Crocker-Wheeler Company
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The Paper You Need to Fill In

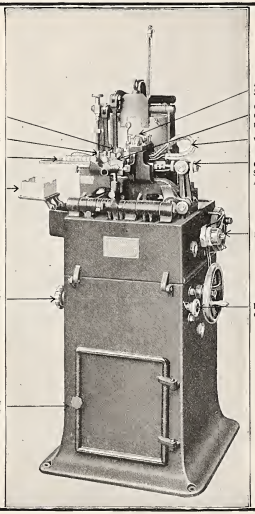
¶ No doubt the "Boss" ordered a supply of paper merchandise from us before he went fishing.

Order Now the Lines That are Getting Low

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Chicago Paper Company

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Thompson Typecaster

at *half the cost of foundry type* (including every item of cost) and prove this machine to be indispensable to the equipment of a modern composing-room. Hundreds of printers are casting all their type.

Why Do You Hesitate?

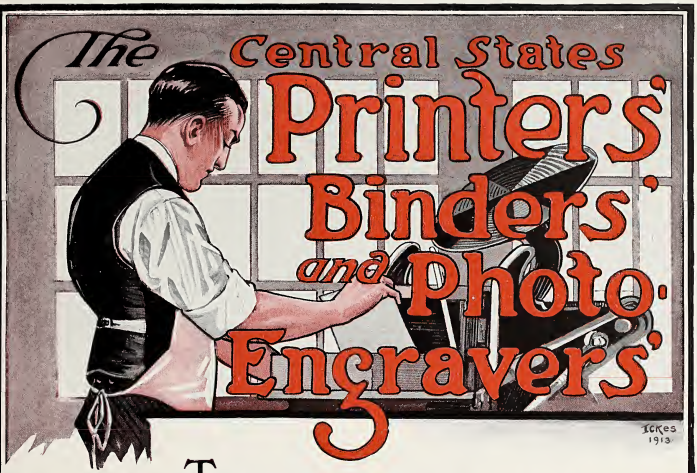
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THE extensive and varied nature of the exhibits, and the program of speakers, which includes men of national reputation, will make the Central States Exposition and Third Ohio Printers' Federation Trade and Cost Congress a history-making event in printing, publishing, binding and photo-engraving circles. This is not a private money-making enterprise, but a concerted effort on the part of the printers' organizations of the Central States, under the direct auspices of the Ohio Printers' Federation, to bring together a comprehensive exhibit of the newest machines and methods; the latest money-saving and money-making devices; the best ideas of the master-minds of the art.

The Exposition, Trade and Cost Congress will be held during the entire first week of September, in Terminal Exposition Hall, with ground floor space greater than Madison Square Garden or Chicago Coliseum. The list of exhibitors includes the leading manufacturers and jobbers of machinery and supplies. The list of speakers and entertainment features printed on the reverse of this page comprises a program of unusual interest, profit and pleasure.

The Ohio Printers' Federation invites you to be present and to participate in the feast of good things prepared on an unprecedented scale.

Correspondence relating to Hotel Reservations should be addressed to

H. J. VORTRIEDE, Chairman Hotel Committee,
315 Superior St., Toledo, Ohio.

Address all other correspondence to

H. V. BUELOW, Managing Director,
Terminal Exposition Bldg.,
Toledo, Ohio.

Million Dollar Exposition

TOLEDO, OHIO

SEPT. 1-6 INC. 1913

The Central States' Printers' Exposition

PROGRAM

Ohio Printers' Federation Trade and Cost Convention

Monday, September First

REGISTRATION AND DISTRIBUTION OF BADGES AND TICKETS TO ALL ENTERTAINMENTS

10:00 A. M. Meeting of the State Executive Committee, Hotel Secor, Toledo, Ohio.
11:00 A. M. Meeting of the Convention Committee, Hotel Secor.
3:00 P. M. Meeting of the State Committee on "Costs," Hotel Secor.
3:00 P. M. Meeting of the State Committee on "Credits," Hotel Secor.
3:00 P. M. Meeting of the State Committee on "Trade Relations," Hotel Secor.
3:00 P. M. Meeting of the State Committee on "Education," Hotel Secor.
3:00 P. M. Meeting of the State Committee on "Organization," Hotel Secor.
4:00 P. M. Reception to Gov. J. M. Cox, of Ohio.
6:30 P. M. Gov. Cox escorted to Exposition Building by Troop "D," O. N. G.
7:00 P. M. Doors of Exposition open to public.
7:15 P. M. Salute by Battery "B" to Governor Cox.
7:30 P. M. Address by Gov. Cox.
8:00 P. M. Gov. Cox touches electric button and starts machinery.
8:30 P. M. to 11:30 P. M., Instrumental and Vocal Concert.

Tuesday, September Second

8:00 A. M. to 10:00 A. M., Exposition open to Printers only.
10:00 A. M. Convention called to order by Henry C. Vortriede, Chairman of the Convention Committee. Address and Invocation by the Right Reverend Joseph Schrembs, D.D., Bishop of Toledo. Address of Welcome by Mayor Brand Whitlock. Response and Address by J. M. Thomssen, President Ohio Printers' Federation.
Reports and Recommendations of Committees. Appointment of Committees. All sessions of the Convention will be held in the Auditorium, ground floor, of the Exposition Building.
12:00 M. to 2:00 P. M., Exposition open to Printers only.
2:00 P. M. O. P. F. Convention. Addresses by
C. Lee Downey, Cincinnati, O. "Accounting."
B. F. Corday, Cleveland, O. "Better Selling Methods."
W. B. Holliday, Cincinnati, O. "The Long Price List."
O. W. Wroughton, Kansas City, Mo. "Credit Science."
5:00 P. M. to 7:00 P. M., Exposition open to Printers only.
7:00 P. M. to 11:00 P. M., Exposition open to public.
8:00 P. M. Moonlight Excursion, Steamer Greyhound. Music, Cabaret and Dancing.

Wednesday, September Third

8:00 A. M. to 10:00 A. M., Exposition open to Printers only.
10:00 A. M. O. P. F. Convention. Addresses by
H. S. McCormick, New York City. "Scientific Analysis in Office Management."
Louis Flader—"Engraving and its Relation to Printing."
A. M. Glossbrenner, Indianapolis, Ind. "Efficiency."
T. F. MacManus, Toledo, O. "Advertising."
12:00 M. to 2:00 P. M., Exposition open to Printers only.
2:00 P. M. O. P. F. Convention. Addresses by
E. St. Elmo Lewis, Detroit, Mich. "Salesmanship."
Col. E. T. Miller, Columbus, O. "Relation of Cost Accounting to Estimating."
Reports of Committees.
Election of Officers.
5:00 P. M. to 7:00 P. M., Exposition open to Printers only.
7:00 P. M. to 11:00 P. M., Exposition open to public.
8:00 P. M. Address by Ill. Elbert Hubbard.
9:30 P. M. to 12:00 P. M., Entertainment in Grotto by "The Order of Pica."

Thursday, September Fourth

8:00 A. M. to 7:00 P. M., Exposition open to Printers only.
10:30 A. M. to 5:00 P. M., Trip around Terminal Belt. Visit to the plants of the Owens Bottle Machine Co., Willys-Overland Co., Edward Ford Plate Glass Co., and Toledo Furnace Co. Refreshments en-route. Start from Exposition.
7:00 P. M. to 11:00 P. M., Exposition open to public.
8:00 P. M. Address by Hon. Josephus Daniels, Secretary of Navy, Washington, D. C.

Friday, September Fifth

10:00 A. M. to 11:00 P. M., Exposition open to public.
Vocal and Instrumental Concerts by The Kilties Band (Highlanders) of the Royal 91st Regt., Canada.
8:00 A. M. All-day Excursion to Put-in Bay and Cedar Point. Music and Dancing.
Address by Judge John H. Doyle.
1:00 P. M. Banquet, Cedar Point.
Leave Cedar Point 6:00 P. M.; arrive in Toledo 9:30 P. M.
Special Concert by The Kilties Band, 10:00 to 12:00 P. M.

Saturday, September Sixth

9:00 A. M. to 11:00 P. M., Exposition open to public. (School Children, 10 cents.) Concerts by The Kilties Band, Canada.

LADIES' ENTERTAINMENT PROGRAM

Tuesday, September Second

10:30 A. M. Automobile Ride.
12:30 P. M. Lawn Party and Musicale, Toledo Yacht Club. Sailing on Maumee Bay.
8:00 P. M. Moonlight Excursion on Steamer Greyhound.

Wednesday, September Third

10:30 A. M. Trip to Toledo Beach.
12:30 P. M. Luncheon at Toledo Beach.
3:30 P. M. Visit to Toledo Museum of Art.

Thursday, September Fourth

10:30 A. M. Private Train around Terminal Belt. Start from Exposition; Luncheon en-route.
8:15 P. M. Theatre.

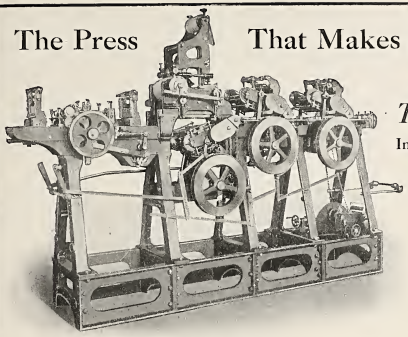
Friday, September Fifth

8:00 A. M. All-day Excursion to Put-in Bay and Cedar Point. Dancing and Music. Banquet at Cedar Point.

Saturday, September Sixth

12:00 M. Luncheon at Inverness Country Club.
4:00 P. M. Private Trolley Car for ride around Maumee River Belt.
8:00 P. M. Concert by The Kilties Band, Canada.

The Press That Makes JOB PRINTING PROFITABLE



The NEW ERA PRESS

Increases Your Output, Saves Space and Labor, Reducing Overhead Expenses.

Feeds from the roll, prints from type or flat plates. Built in sections and assembled as desired to print *one* or *more colors* on *one* or *both sides*, and at a speed of 5,000 to 7,000 impressions per hour, *delivers the finished product immediately*. A big asset in pleasing customers. No second handling of sheets between printing of colors or waiting for ink to dry. No chance for paper to shrink or stretch. *Accurate register is guaranteed.*

Attachments also to perforate, slit, die cut, make tags or cartons, fold and do many other *special operations*.

Just the machine for fine colorwork and specialties. Ask for literature and send us *to-day* samples of your multi-color or difficult operation work, and we will show you just how *economically* they can be produced on the New Era Press.

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Manufacturers of High-Grade Specialties

217 Marbridge Building, 47 West 34th Street NEW YORK CITY

The "National" Crimper, Scorer

is the accepted favorite among loose-leaf and paper manufacturers, after the most severe test

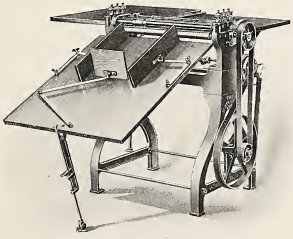
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Spools can be set to crease any width from one crease to $1\frac{1}{2}$ inches.

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Creasing spools made for wide, narrow, basket-weave, or sectional creasing.

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solicit your patronage on the basis that they can serve you at the *right price* and fill your orders *quickly*. This Directory is in the interest of Printers' Supply Houses, Paper Dealers, Engravers, Electrotypers, Lithographers, Linotype and Monotype Composition, Motor Power and Secondhand Machinery, etc.

Subscribers will find this Directory a great convenience in placing orders with near-by dealers. Should any article be desired not herein advertised, The Inland Printer will be pleased to furnish special information or advise manufacturers of such requirements.

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Cline-Westinghouse Motor Equipments

are specified by the largest and best known printers and electrotypers

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Bond and writing papers of all grades. Shipping tags, envelopes, cardboards, etc
Agents: Jaenecke Printing Inks.

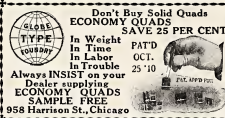


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An Emergency Sorts Caster Casts matrix from type and type from the matrix. Successfully demonstrated at The Printers Exhibition, New York City, April, 1913. Circular on Application

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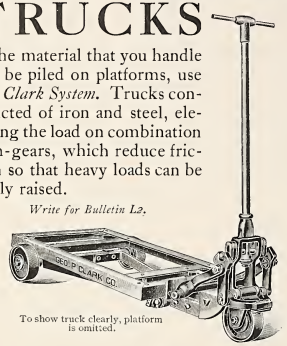
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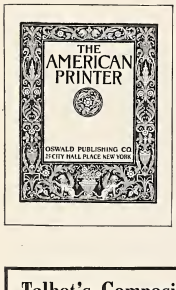
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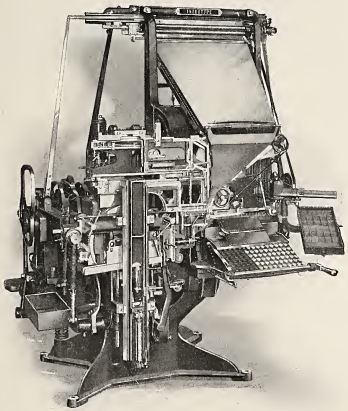
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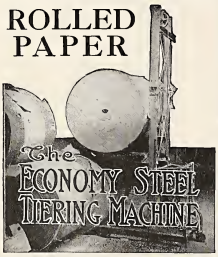
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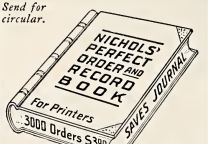


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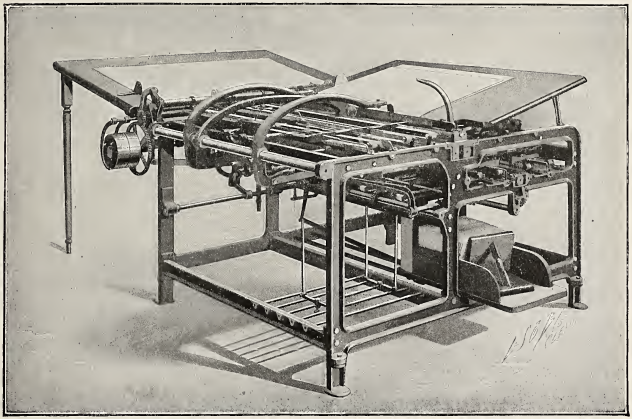
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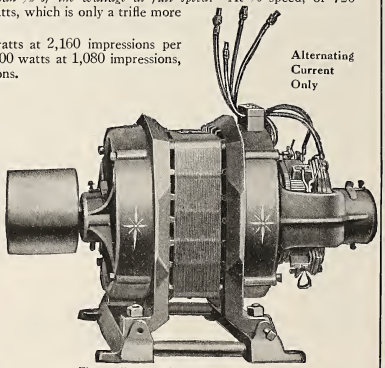
These Figures Are Vital to Your Cylinder Press Operation

A test was made with a 3 h.-p. Kimble Cylinder Press Motor on a No. 1 Miehle Press, running empty, and the following results recorded:

At 2,160 impressions per hour the motor consumed 2,700 watts. At ½ speed, or 1,080 impressions, the motor consumed 1,220 watts, or *less than ½ of the wattage at full speed.* At ⅓ speed, or 720 impressions, the motor consumed only 720 watts, which is only a trifle more than ¼ of the wattage at full speed.

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The moral of which is—*you can use that most convenient of powers, electricity, and use it ECONOMICALLY.*



Alternating Current Only

Fig. 1. The New Kimble Cylinder Press Motor.

The New Single-Phase, Variable-Speed Alternating-Current

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MOTOR

With Auto-Transformer Controller

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18 Forward Speeds—18 Reverse Speeds

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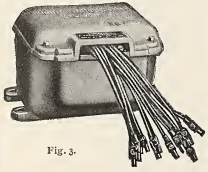


Fig. 3.

This single-phase, variable-speed, alternating-current motor, built specially for printing-presses, *will pay an average of 10% a month dividends on its cost* as compared with any other type of motor you could install.

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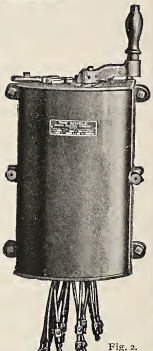


Fig. 2.

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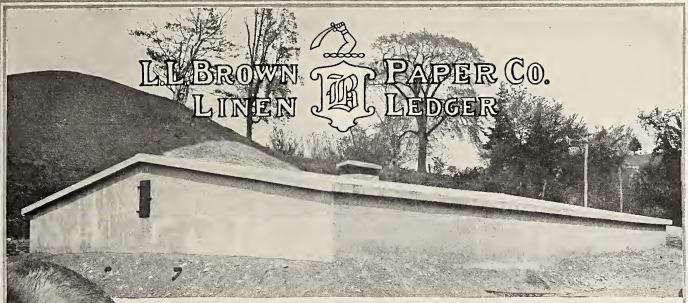
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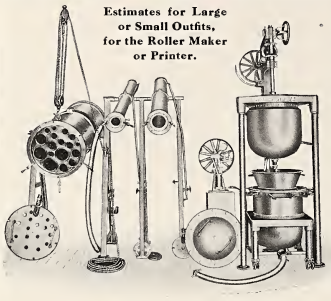
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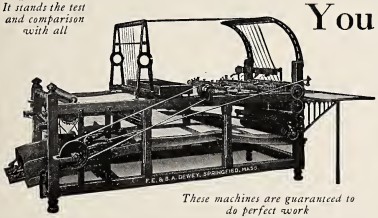
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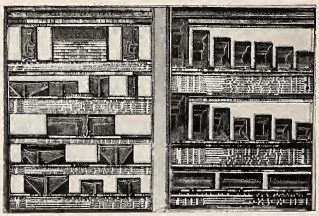
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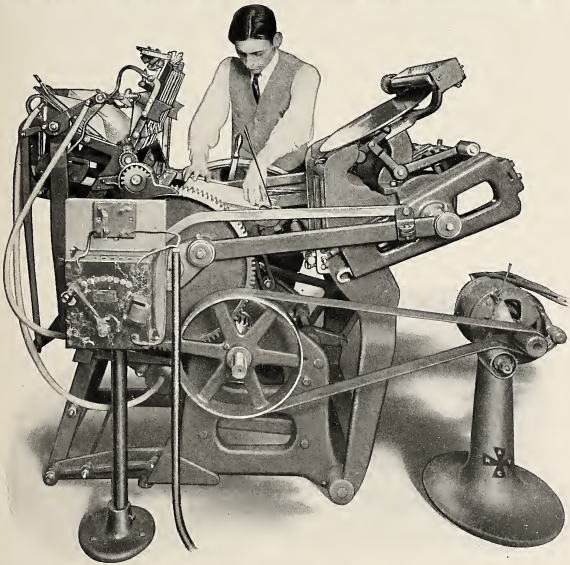
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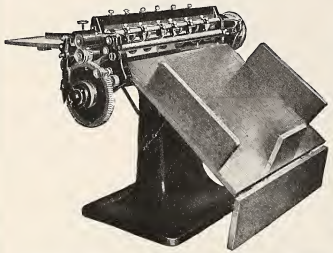
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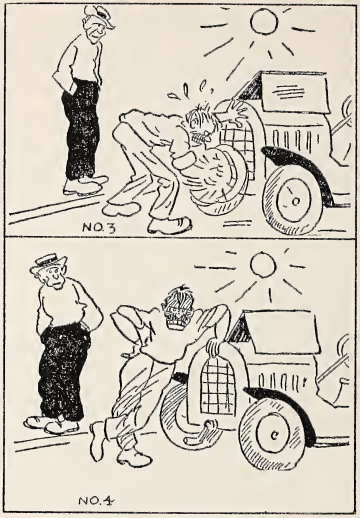
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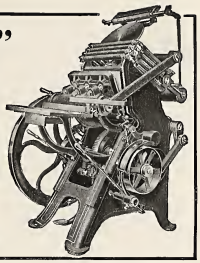
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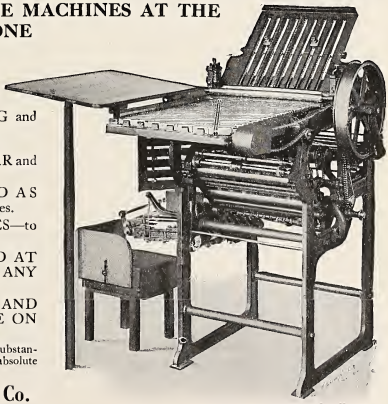
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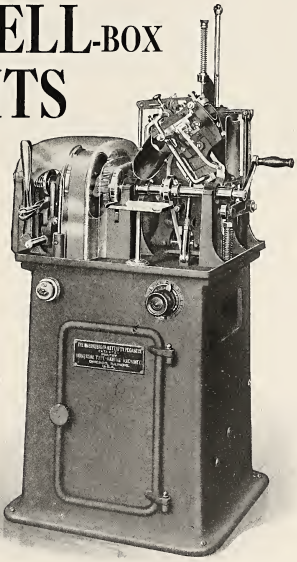
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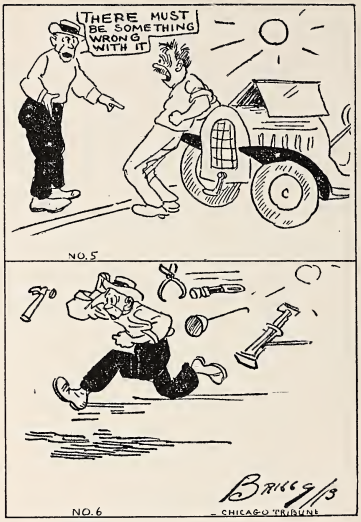
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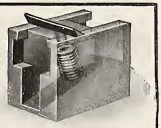
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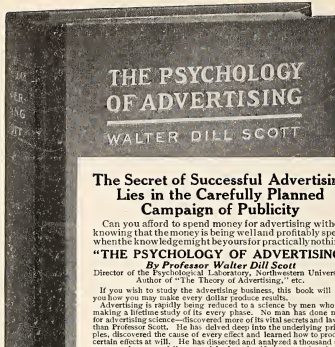
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REGARDLESS of tariff, the printers of Canada want your most efficient presses, your latest type-faces, your best inks and supplies, and will spend $2,000,000 within the next year in the purchase of *American-made* type and printing machinery alone. You can effectively impress them of the value of your product through their only home trade paper—Printer & Publisher. The charge for advertising space is moderate. Send for our rate card—NOW.

PRINTER & PUBLISHER
143 UNIVERSITY AVENUE, TORONTO



The Secret of Successful Advertising Lies in the Carefully Planned Campaign of Publicity

Can you afford to spend money for advertising without knowing that the money is being well and profitably spent, when the know ledge might be yours for practically nothing?

"THE PSYCHOLOGY OF ADVERTISING"

By Professor Walter Dill Scott

Director of the Psychological Laboratory, Northwestern University, Author of "The Theory of Advertising," etc.

If you wish to study the advertising business, this book will tell you how you may make every dollar produce results.

Advertising is rapidly being reduced to a science by men who are making a lifetime study of its every phase. No man has done more for advertising science—discovered more of its vital secrets and laws—than Professor Scott. He has delved deep into the underlying principles, discovered the cause of every effect and learned how to produce certain effects at will. He has dissected and analyzed a thousand successes and as many failures, and he has classified, grouped and crystalized all the mass of data he has secured.

AND THE PRICE IS ONLY $2.00

Here is a text-book on the science of advertising—packed with information and data that are of money value to every advertiser and every man interested in any way in advertising—384 pages richly illustrated—handsomely bound—merely as a book, it is well worth the price asked, while the value of the information given in any single page is worth more than the cost of the entire book.

YOUR MONEY BACK IF YOU ARE NOT SATISFIED

If you are not satisfied, after a perusal, that the book is worth more than the price asked, return the book any time within five days and we will refund the money. If you are not pleased with your purchase, simply return it.

Order to-day. Send your check for $2.12 or enclose a two dollar bill and fifteen cents in stamps, and mail to us, and the book will come to you by first mail.

THE INLAND PRINTER COMPANY

632 Sherman St., CHICAGO

THE 1913

PRINTERS' GREEN BOOK

NOW READY FOR DISTRIBUTION

¶ Contains alphabetical lists of all watermarked bonds, linens, ledgers, and writing flats, as well as cover and book paper brands, giving list prices and names of paper jobbers throughout the country handling them.

¶ Handiest and most complete book of its kind on the market. Every paperjobber and printer should have one on his desk.

¶ Over 3,200 water-marks and brands of paper listed.

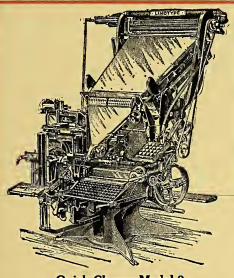
Yours, postpaid, for $2.00
Full Leather Binding $3.00

THE INLAND PRINTER
CHICAGO, ILL.

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ASK MR. RANN



Quick-Change Model 8
Three-Magazine Linotype

Publisher of the

Manchester (Iowa) Press

About the Economy of the

MULTIPLE LINOTYPE IDEA

IN THE SMALL OFFICE

HE KNOWS

The Linotype Bulletin,
New York, N. Y.

Manchester, Iowa, June 27, 1913.

Gentlemen:—I have been greatly interested in some things you have said about the multiple-magazine machine, and every one of them has been demonstrated true in our experience, brief as it is. We recently installed a Model 8. We have a country shop in a small town, and the paper is a weekly. Our first thought was to buy a Model 5, for it did not seem that a little matter like changing magazines would effect any appreciable loss of time on so leisurely a publication as a country weekly. However, since we have had the 8 we have thanked our stars a hundred times that we did not buy a single-magazine machine.

We have 8, 10 and 14 point in the magazines, and use the machine for every conceivable purpose except changing the tympan on the big press. We average from five to thirty changes of face, body, and measure a day, and if anybody thinks there is no time lost in changing magazines thirty times a day on a Model 5, he ought to stand around and keep his watch in hand. But that isn't the main item. The fact is that rather than change his magazine, liners, ejector blade, etc., the average operator will figure to get around it in some other way, and sometimes he will figure longer than it would take him to change.

Another fact is that any amount of work in small "takes" that could be handled on the machine is thrown up by hand, rather than "bother." I wouldn't exchange my Model 8 for nineteen of the best single-magazine machines your company or anybody else puts out. There is simply no possible basis of comparison.

Very truly, H. L. RANN.

Mr. Rann is a close student of print-shop efficiency, and his letter should convince any one that even in the one-machine plant

The Multiple Linotype Way Is the Modern Way

All two-letter Linotypes are covered by patents having a number of years to run. No Linotype having two-letter matrices, multiple magazines, or the other improvements which place the present machine far ahead of the earlier models, can be used without the consent of this company. *Any person or persons counterfeiting or imitating our machinery, or using such goods, will be held strictly accountable in the courts.*

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

CHICAGO: 1100 S. Wabash Ave. SAN FRANCISCO: 638-646 Sacramento St. NEW ORLEANS: 549 Baronne St.

TORONTO—Canadian Linotype, Ltd., 35 Lombard Street

RUSSIA, SWEDEN, NORWAY, HOLLAND, DENMARK } Mergenthaler Setzmaschinen-Fabrik G.m.b.H., Berlin, Germany

BUENOS AIRES—Hoffmann & Stocker
RIO JANEIRO—Emile Lambert
PORTO ALEGRE (Brazil)—Edwards, Cooper & Co.
HAVANA—Francisco Arredondo
SANTIAGO (Chile)—Enrique Davis
BOGOTA (Colombia): Dr. Manuel M. Escobar

MELBOURNE, SYDNEY, N. S. W., WELLINGTON, N. Z., MEXICO CITY, MEX. } Parsons Trading Co.
TOKIO—Teijiro Kurosawa

SOUTHERN EUROPE, AFRICA, AND THE FAR EAST: Linotype and Machinery, Limited, London, England

The Miehle

FLAT-BED TWO-REVOLUTION PRESS

REPRESENTS

QUALITY PRINTING
ECONOMICAL OPERATION
MECHANICAL SIMPLICITY
CONVENIENCE IN HANDLING
DURABILITY AND LONG LIFE

The following well-known and successful printers base their purchases on these qualifications which produce maximum efficiency.

These 44 Concerns Have Purchased 1,300 Miehle Presses

	Number of Miehles Purchased
Western Newspaper Union, Omaha, Neb., and other branches	92
American Colortype Co., Chicago, Ill., and other branches	77
United States Printing Co., Cincinnati, Ohio, and other branches	68
American Book Co., Cincinnati, Ohio	63
R. R. Donnelley & Sons Co., Chicago, Ill	51
J. Manz Engraving Co., Chicago, Ill	41
Rand, McNally & Co., Chicago, Ill., and other branches	40
Baker-Vawter Co., Benton Harbor, Mich., and other branches	39
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Maryland Color Ptg. Company, Baltimore, Md	27
De Vinne Press, New York City	26
Poole Brothers, Chicago, Ill	26
W. B. Conkey Co., Hammond, Ind	24
Columbian Three Color Co., Chicago, Ill	24
Charles Scribner's Sons, New York City	23
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National Cash Register Co., Dayton, Ohio, and other branches	22
W. S. Gilkey Ptg. Co., Cleveland, Ohio	21
International Text Book Co., Scranton, Pa	21
J. B. Lippincott Co., Philadelphia, Pa	21
Publishers Printing Co., New York City	21
American Sales Book Co., Elmira, N. Y., and other branches	20
Crowell Pub. Co., Springfield, Ohio	20
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A. R. Barnes & Co., Chicago, Ill	18
American Label Mfg. Co., Baltimore, Md	17
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The Maqua Co., Schenectady, N. Y	17
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Miehle Printing Press & Manufacturing Co.

SALES OFFICES IN THE UNITED STATES:

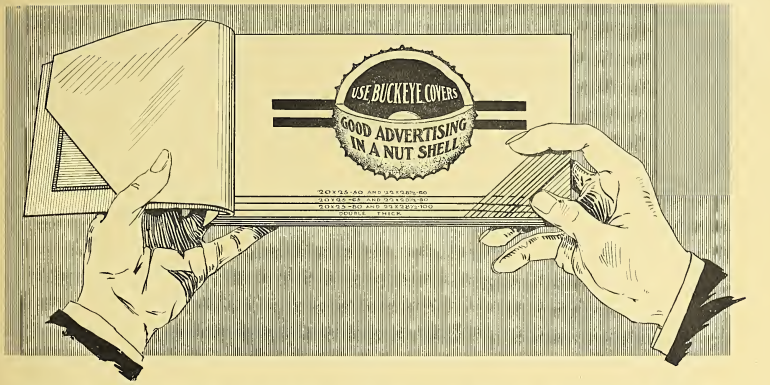
Chicago, 1218 Monadnock Blk.
New York, N. Y., 38 Park Row
Dallas, Texas, 411 Juanita Building
Boston, Massachusetts, 164 Federal Street
Portland, Oregon, 506 Manchester Building
San Francisco, California, 401 Williams Building
Atlanta, Georgia, Dodson Printers Supply Company
Philadelphia, Pennsylvania, Commonwealth Trust Building

14TH AND ROBEY STREETS CHICAGO

Nine acres of floor space devoted exclusively to the manufacture of two-revolution presses

FOREIGN DISTRIBUTORS:

Toronto Type Foundry Co. Ltd., Toronto, Canada
S. A. des Presses Typogr. Miehle, 7 Rue Laffitte, Paris, France
Miehle Druck Pressen G. m. b H. 94 Markgrafenst., Berlin, Germany
Herm. Stoltz & Co., Avenida Central, Rio de Janeiro, Brazil
Williamson, Balfour & Co., Santiago and Valparaiso, Chile
Parsons Trading Co., Buenos Aires, Mexico City and Havana



Double Thick Prices Reduced!

Double Thick Buckeye Covers are now cheaper and better.

A new and more efficient method of manufacturing has enabled us both to *improve* the paper and *reduce* the price, thus making the stock available for many classes of work which hitherto would not have warranted the expense of a double thick cover.

DoubleThickBuckeyeCover is now by all odds the greatest value ever obtainable in a pasted stock.

New prices and sample sheets can be obtained of nearest dealer. (See list on fourth page of this insert.)

THE new Sample-Book illustrated above, which will shortly be ready for distribution, is in many respects the most remarkable paper demonstration that has ever been offered to the trade. In design, in contents, and in significance, it is the fitting outcome of a paper-making and paper-selling ideal that has been steadfastly persisted in for over half a century.

The importance of this new book does not lie merely in its form, nor in the material of which it is made. It represents something more than a new and more effective method of showing paper*—it is something more than a display of extraordinary paper values: it is unique because it is a guide to a *Paper Service* that is proving of greater value to many progressive printers than even the high quality and moderate price of the actual papers it displays.

This book and the other business building helps described in this advertisement have come into being because we have not been content merely to *make* good paper. It has been our aim to help printers to *use* it profitably—to help them develop a better and

*The new Buckeye Cover sample-book is so arranged that *every color and every weight* in a given finish is in plain sight when the book is opened. The four weights in each finish are grouped together for easy comparison and are shown in four steps at the bottom of the book. The sixteen colors are then stepped off on the lower right hand corner, and the bottom and corner steps are combined so that the thumb can be placed instantly on *any weight in any color*. The book has several other novel features which can not be described here on account of lack of space. It will be sent free when ready, to all printers who ask for it.

broader market for the many forms of advertising literature in the manufacture of which Buckeye Covers are or may be used. We have made it our business to create a demand for *good printing* as well as to supply the paper on which the good printing could be done.

That the printers of America have appreciated this combination — this union of good paper and good service — is amply evidenced by the fact that Buckeye Cover to-day is *the largest selling brand of cover paper in the world*, and constantly growing in popularity. Our sales have shown the wisdom of our policy, and justified its further extension.

There are still many printers, however, who know BUCKEYE only as a good cover paper, printers who buy the stock constantly and usd it profitably and satisfactorily, but without availing themselves of the *service* to which they are also entitled.

It is this fact which prompts us to set forth here, not only our new plans for the coming season, but also the particulars concerning those features of Buckeye service which are already available, and of which we believe more printers should take advantage.

The Buckeye "Proofs"

For three years we have been sending these "proofs" free by prepaid express to all printers writing for them. Many hundreds have received and been benefited by them; many hundreds more *ought to*. The proofs are actual reproductions of notable covers and other advertising pieces, many of a sort which could not be shown in a sample-book. With this set of specimens before you, you are in effect enabled to make an idea-gathering tour of the country without leaving your chair. Every process is represented, including rubber offset and intaglio photogravure, so that the set is an interesting and instructive exhibit of good printing, as well as a demonstration of "Buckeye Quality." The "proofs" will be sent to you when you write for them.



Better Dummies with Less Trouble

The above illustration gives an idea of the variety of sizes and shapes included in the assortment of "Dummy Covers" which we send free to printers on request. These covers will save time and money for any progressive printer, besides increasing the effectiveness of the dummies he submits to his customers. When you put one of these covers on a dummy, you show your customer, not only the stock you propose using, but *how it will look when printed*, making it easier for you to secure the job at a price that will yield a good profit. The set is yours for the asking. Write direct to Mill — see second page following for address.



The Buckeye "Dummy Covers"

Included in the assortment of Buckeye Proofs is an assortment of Dummy Covers that has been the means of saving many dollars and landing many orders for progressive printers. These covers are made of Buckeye stock, in a variety of sizes, weights and finishes, and are printed in two colors *with a blank space for a name or title*, making it easy to produce a finished two or three color cover for a booklet or catalogue dummy by merely setting up the title in type and imprinting it in the proper space. The dummy covers are also useful in suggesting appropriate color combinations on the various shades of Buckeye Cover. We have just completed an entirely new set, which will be sent to you free of charge on request.

The Buckeye Book of Direct Advertising

Is our latest effort to make the preparation of Booklets, Catalogues and all forms of advertising easier for the printer and his customers. It will not be ready for a few weeks, but it is not too early to write for a copy. The first books completed will be mailed in the order the requests are received. This book represents the first serious attempt that has been made to formulate the principles and practice of Direct Advertising, and its effect will be to greatly stimulate the demand for well-designed Catalogues, Booklets and Folders. Every printer who has a copy will find it easier to sell more and better printing.

Buckeye Envelopes

Envelopes made of cover paper to match the cover of a catalogue or booklet are not new, but our method of stimulating the sale

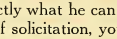


"How About the Envelope?"

This question is asked the salesmen of a certain large paper jobbing house, whenever they come in with an order for stock to be used in printing a catalogue or booklet—"How about the envelope?" It is a good question for the printer to keep in mind as well. Every catalogue or booklet you print, if it is to be mailed, requires an envelope. Why not get the order for the envelopes? The Buckeye Envelope Set, illustrated above, makes it easy. It is sent free to printers on request.



of them is new, and is certain to make many printing orders grow where none grew before. *Every Catalogue or Booklet order is a potential envelope order*, and the Buckeye Envelope sample set has been designed for the purpose of making it easy for you to get the envelope order. It consists of an assortment of envelopes, in various sizes, *all beautifully printed* in from one to three colors, so that you can show your customer exactly what he can get if he orders similar envelopes of you. In this way, without adding to the cost of solicitation, you can add substantially to the profit on the majority of the catalogue and booklet jobs you handle. We'll send you a complete set of these printed envelopes, with suggestions in regard to ordering and printing them, on receipt of your request.



THE trade helps described in this advertisement would not have been possible, still less would they have paid, if they had not been backed by *recognized* quality in our product. It is only because we have been able to make a superlatively good cover paper; because manufacturing efficiency has enabled us to sell it at a moderate price, because printers have found the *sale value* of BUCKEYE COVER so much greater than its cost, that "Buckeye Service" in its present extensiveness has become possible. You can profit, in prestige as well as in pocket, by using both. Write us for anything described in this advertisement that you think you can use. Order BUCKEYE COVER of any of the dealers listed at the bottom of this page.



THE BECKETT PAPER CO.

MAKERS OF GOOD PAPER
IN HAMILTON, OHIO, SINCE 1848

THERE'S A DEALER NEAR YOU:

BALTIMORE	Dobler & Mudge.
BIRMINGHAM	The Whitaker Paper Co.
BOSTON	The Arnold-Roberts Co.
BUFFALO	The Alling & Cory Co.
CALGARY	John Martin Paper Co.
CHATTANOOGA	Archer Paper Co.
CHICAGO	James White Paper Co. J. W. Butler Paper Co. The Chatfield & Woods Co.
CINCINNATI	The Diem & Wing Paper Co. The Whitaker Paper Co. The Cin'ti Cordage & Pa. Co.
CLEVELAND	The Union Paper & Twine Co. The Central Ohio Paper Co.
COLUMBUS	The Central Ohio Paper Co.
DALLAS	Southwestern Paper Co.
DAYTON	The Keogh & Rike Paper Co.
DETROIT	The Union Paper & Twine Co.
DES MOINES	Carpenter Paper Co.
DENVER	The Peters Paper Co.
EDMONTON	John Martin Paper Co.
GRAND RAPIDS	Central Michigan Paper Co.
HOUSTON	Southwestern Paper Co.
INDIANAPOLIS	C. P. Lesh Paper Co. Indiana Paper Co.
KANSAS CITY	Graham Paper Co.
LOS ANGELES	Zellerbach Paper Co.
MEMPHIS	Taylee Paper Co.
MIDDLETOWN, O.	The Sabin Robbins Paper Co.
MILWAUKEE	The E. A. Bauer Co. Standard Paper Co.
MINNEAPOLIS	McClellan Paper Co.
MONTREAL	Howard Smith Paper Mills, Ltd.
NASHVILLE	Graham Paper Co.
NEW ORLEANS	E. C. Palmer & Co.
NEW YORK	Henry Lindenmeyr & Sons, 32-34-36 Bleecker Street.
OAKLAND	Zellerbach Paper Co.
OKLAHOMA CITY	Western Newspaper Union
OMAHA	Carpenter Paper Co.
PHILADELPHIA	Garrett-Buchanan Co.
PITTSBURGH	The Alling & Cory Co. The Chatfield & Woods Co.
PORTLAND, ORE.	Pacific Paper Co.
RICHMOND, VA.	Richmond Paper Mfg. Co.
ROCHESTER	The Alling & Cory Co.
ST. LOUIS	Graham Paper Co.
ST. PAUL	Wright, Barrett & Stilwell Co.
SALT LAKE CITY	Carpenter Paper Co. of Utah.
SAN FRANCISCO	Zellerbach Paper Co.
SEATTLE	Richmond Paper Co.
SPOKANE	American Type Founders Co.
TOLEDO	The Central Ohio Paper Co.
TORONTO	The Wilson-Munroe Co., Ltd.
WINNIPEG	John Martin Paper Co.

FOREIGN SELLING AGENTS
Henry Lindenmeyr & Sons, London, England

Don't go after Big Game with an air gun!



IT is neither safe nor profitable to solicit printing orders when half-equipped with samples and suggestions; by so doing you simply hand your competitor the advantage—make it easy for him to defeat you.

Did you ever stop to think how many things influence the buyer in placing his printing orders? There are a great many, to be sure, but they lie largely within the printer's power to control. A carefully thought out suggestion for a cover design with samples of appropriate stock will often win an advertiser's favor. Covers are an important factor in catalogs and booklets and the business man is always eager for practical ideas, color schemes, etc. Show samples of the Butler line of covers and you will offer an argument no advertiser can resist. Every cover in our line is a *big seller;* hence there are no slow movers to increase overhead expense and take up valuable space.

Besides many others, we offer such prominent lines of cover paper as SUNBURST, ANTIQUARIAN, ADVERTISERS, BUCKEYE and CLOTH OF GOLD. A strong collection of serviceable cover stocks patterned after the needs of both printer and advertiser.

Just to show how we can serve you with covers that will help you get business, write for samples and prices.

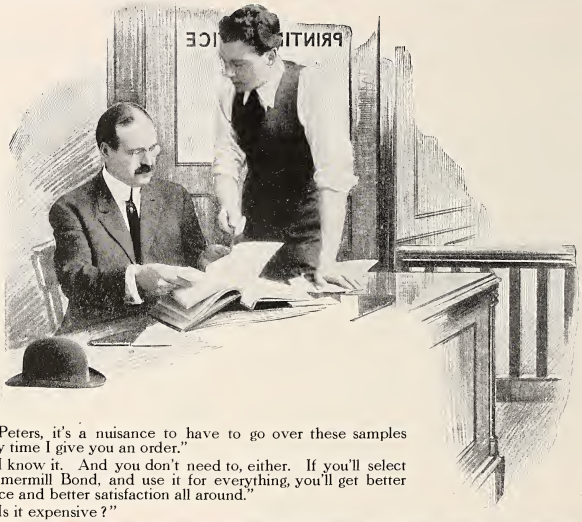
BUTLER BRANDS PAPER THE BEST

Distributors of "Butler Brands"

Standard Paper Co.—Milwaukee, Wis.	Commercial Paper Co., New York City
Interstate Paper Co.—Kansas City, Mo.	Cent. Mich. Paper Co., Grand Rapids, Mich.
Southwestern Paper Co.—Dallas, Tex.	Mutual Paper Co.—Seattle, Wash.
Southwestern Paper Co.—Houston, Tex.	American Type Founders Co., Spokane, Wash.
Pacific Coast Paper Co.—San Francisco, Cal.	Amer. Type Founders Co., Vancouver, B. C.
Mississippi Valley Paper Co.—St. Louis, Mo.	Nat. Paper & Type Co. (Export Dept.) New York City
Sierra Paper Co.—Los Angeles, Cal.	Nat. Paper & Type Co., City of Mexico, Mex.
Oakland Paper Co.—Oakland, Cal.	Nat. Paper & Type Co., City of Monterey, Mex.
	National Paper & Type Co.—Havana, Cuba

J.W. Butler Paper Company, Chicago

ESTABLISHED 1844



"Peters, it's a nuisance to have to go over these samples every time I give you an order."

"I know it. And you don't need to, either. If you'll select Hammermill Bond, and use it for everything, you'll get better service and better satisfaction all around."

"Is it expensive?"

"No, it's cheap enough to use for all your office forms and at the same time of such good quality that you'll be glad to have your letters go out on it. That's one of the best things about it. You can use it for so many things. Such people as the New York Central R. R. and the United Cigar Stores use it. That's pretty good evidence. Feel of this piece—tear it. You can see what it is."

"It feels good—and tears hard. How about colors and weights?"

"Twelve colors and white and all standard weights. It's good for colored forms, too, because the colors are always the same."

"This sounds good to me. I'm tired of having to get used to a different kind of paper all the time. Every printer gives me something different and I never know what I'm going to get. I'll specify Hammermill Bond right through from now on. Let me see the proofs as soon as possible."

When a customer sees that you're thinking of him and his interests, when he feels that he can put confidence in you, he'll stick. Service is what he's looking for, and the man who gives it holds his business.

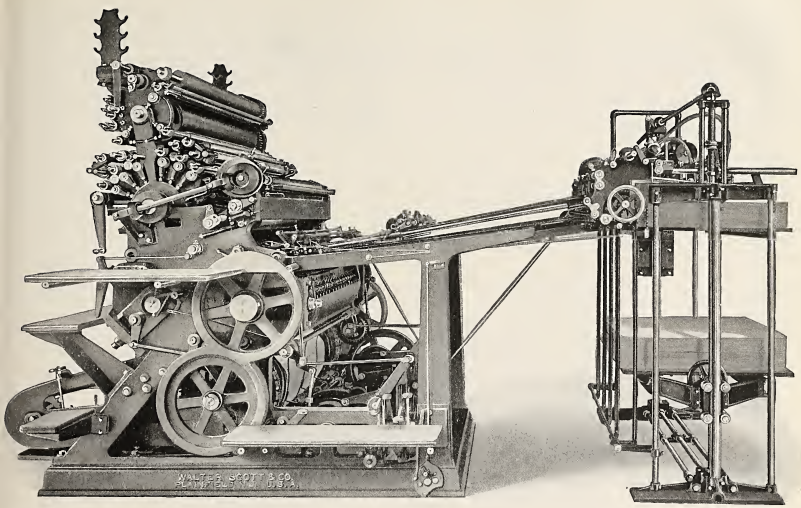
Every user of Hammermill Bond is a friend of the man who persuaded him to try it. If you haven't it already, write for our new book of samples.

HAMMERMILL PAPER CO., ERIE, PA.

Makers of

HAMMERMILL BOND

"THE UTILITY BUSINESS PAPER"



WE ALL KNOW

that all offset presses print. We also know that there is a large variety of presses made. But—Why have others said "SCOTT Presses" when they were buying offset printing machines? We'll tell you why. Because they positively know that the name "SCOTT" stands for the highest efficiency in offset press construction. It is a guarantee that the machine is built right, runs right, and that the price is right. These are the good features that immediately come to their minds when they want a press. And you want the best. That's why you will specify SCOTT OFFSET PRESSES, sooner or later.

And the sooner you do—the quicker you'll profit

WALTER SCOTT & CO.

DAVID J. SCOTT, General Manager

New York Office,
1 Madison Avenue

Chicago Office,
Monadnock Block

Main Office and Factory: PLAINFIELD, NEW JERSEY, U. S. A.

CABLE ADDRESS: WALTSCOTT, NEW YORK. CODES USED: ABC (5th EDITION) AND OUR OWN

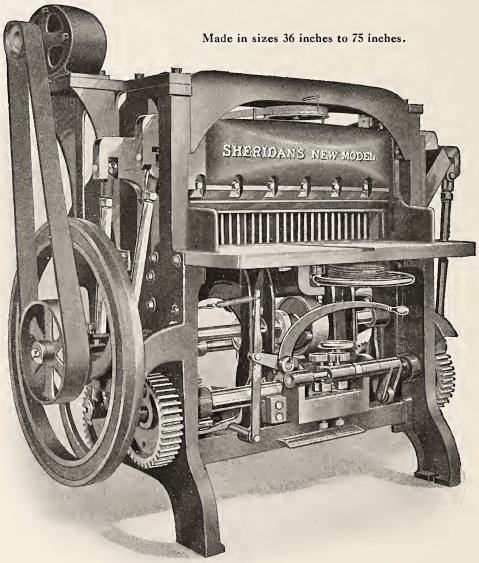
If our new Litho Press Catalogue has not yet reached you, send for another copy. It is very instructive.

THE PURCHASE OF A CUTTING MACHINE

THE ESSENTIAL POINTS TO CONSIDER

SPEED ACCURACY CLAMPING POWER
STRENGTH SIMPLICITY DURABILITY

Made in sizes 36 inches to 75 inches.



THE SHERIDAN IMPROVED NEW MODEL CUTTER
COMBINES THEM ALL

We have recently gotten up a circular describing this machine. It contains facts, not theories. Let us send it to you.

T. W. & C. B. SHERIDAN COMPANY

Established 1835

OFFICES AND SALESROOMS
56 and 58 Duane Street, NEW YORK **607 South Clark Street, CHICAGO**
63 Mount Pleasant, LONDON, W. C., ENGLAND

PATENT NOTICE

Linotype vs. Intertype

¶ We desire to announce that we have recently instituted an action in the United States District Court for the Southern District of New York, against the International Typesetting Machine Company (manufacturers of the Intertype) for infringement of United States Letters Patent to O. Mergenthaler, No. 614,229; to O. Mergenthaler, No. 614,230; and to J. R. Rogers, Reissue No. 13,489.

MERGENTHALER LINOTYPE COMPANY

TRIBUNE BUILDING, NEW YORK

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

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ATLANTA
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INDIANAPOLIS
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You will LIKE IT. Why hesitate?

IT PERMITS OF

Printing, Turning, Printing and Binding all the same day . . . and is equally good for high class work on which speed is . . . not required.

The Queen City Printing Ink Co.

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Boston
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Cincinnati
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A Dexter Cutting Machine

is more than simply a producing feature of the Printer's and Binder's equipment—it is the FOUNDATION for accurate work which gives EVERY OTHER MACHINE used a FAIR and SQUARE START. In quantity and quality of output it earns its own good profit—then goes a long step farther for "general efficiency."

DEXTER FOLDER COMPANY

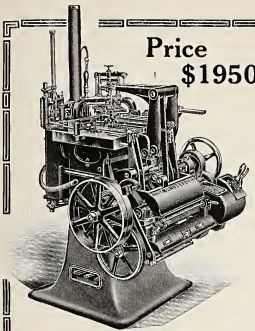
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PILE FEEDERS, CUTTERS

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Dodson Printers' Supply Co.

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The AULT & WIBORG Co.
INKS
(HIC ET UBIQUE)



Price $1950

For casting type, quads and spaces all sizes 5 to 36 point

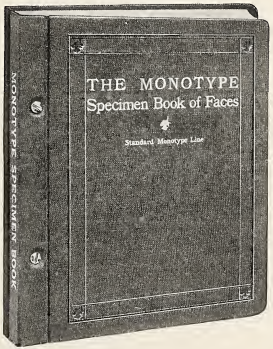
This is the Type Caster that Presented its Owner with One Thousand Dollars

THE RAILROADER PRINTING HOUSE, ST. PAUL, MINN., SAYS: "Three years ago we purchased one of your Type Casters, and in looking up its record we find that it not only has paid for itself but has presented us with one thousand dollars."

Type is tools. Have you ever figured up what you lose if your composing room is short of type and spacing material—the tools that mean a full day's work for every compositor and the saving of many idle hours that cost money in wages and poor service to your customers. You may not need a composing machine, but if you use type you ***do*** need a Monotype Type Caster.

It will help you to secure, to handle and to hold profitable business. It is your one best argument to close contracts with the customer who wants "personality" in his printing. It is a lever to create business, because it puts quality into your work, and quality is something you can sell.

When you buy a Monotype Type Caster you buy the certainty of a permanent supply of matrices. More than 1050 fonts of the best type faces are now shown in this big Specimen Book—and there are more coming all the time. That's why it is a loose-leaf book and has room to spread another inch in thickness.



"A Type Caster without Matrices is as Useless as Type Cases without Type"

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World Building

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Chicago
Rand-McNally Building

Pacific Coast
588 Sixty-third St., Oakland, Cal.

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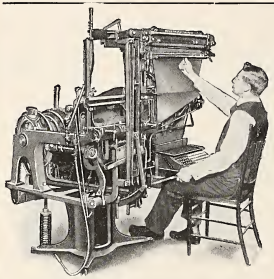
Cuba, the West Indies and Mexico, A. T. L. Nussa, Teniente Rey No. 55, Havana

Set in Monotype Series Nos. 88, 98 and 861

THE LINOGRAPH

PRICE, $1,800.00

THE ACME OF SIMPLICITY AND EFFICIENCY



No time wasted going around the machine.

¶ No other linecasting machine combines all the advantages embodied in the LINOGRAPH. The arrangement is such that greater production is the inevitable result.

¶ Modern methods all lead toward eliminating unnecessary motions, simplicity of mechanism and efficiency.

¶ The LINOGRAPH operator is not called upon to go around the machine and climb a step to attend the distributor, but can see the distribution from his chair.

¶ It is no hardship to change magazine, for it is of so convenient size, and is located so easily and absolutely, that any one can do it in from 10 to 15 seconds.

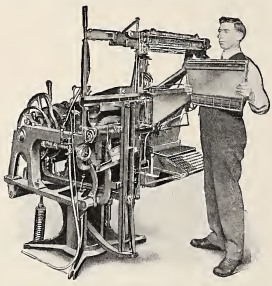
¶ The LINOGRAPH magazine is small and compact, but the supply of matrices is as great and greater than in other linecasting machines. There are 24 of each of the most frequently used characters, and keyboard troubles are a thing of the past.

¶ The LINOGRAPH is built on honor by modern methods, with two objects in view—easy operation and greater returns on the investment.

¶ These two results should determine which machine you buy, and the least you can do before placing an order is to investigate the LINOGRAPH.

¶ The price, too, is worth considering.

¶ Write for catalog.



Magazine change can be made in ten seconds.

THE LINOGRAPH COMPANY, Davenport, Iowa


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1913
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By Every Test the Best
Peerless Black stands alone as THE black which makes the finest litho half-tone, letter-press and book inks and inks to be used on fast-running presses.
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PEERLESS CARBON BLACK



This *Mark*

Means

100% Perfection in

Color Electrotyping

SEND a set of Color Plate Originals to The Royal Plant, where none of their printing qualities will be lost in electrotyping.

Your originals will be lead moulded on the same big machine that moulds The Curtis Publishing Co.'s color plates—electro-plated in the same bath and finished by the same skilled workmen.

It is this plant—this system—this skill—that leads the largest advertisers, printers and publishers to send all their "fussy" work, particularly their color originals, to the home of Royal Duplicuts.

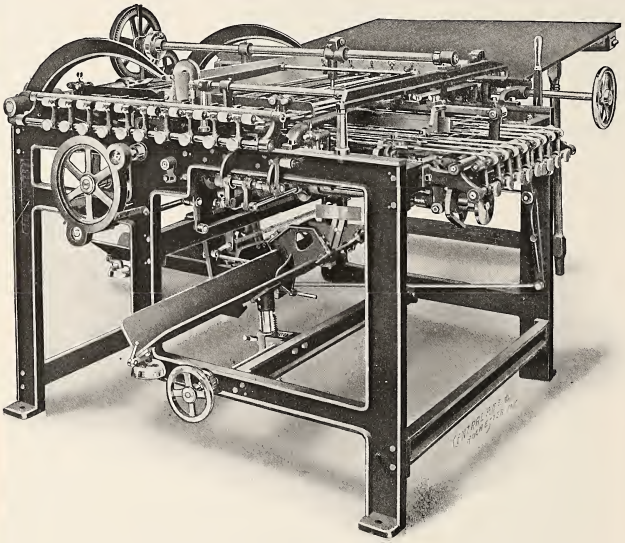
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ROYAL ELECTROTYPE COMPANY

616 SANSOM STREET, PHILADELPHIA

No. 133
Book and Catalog Folder

Write for Details



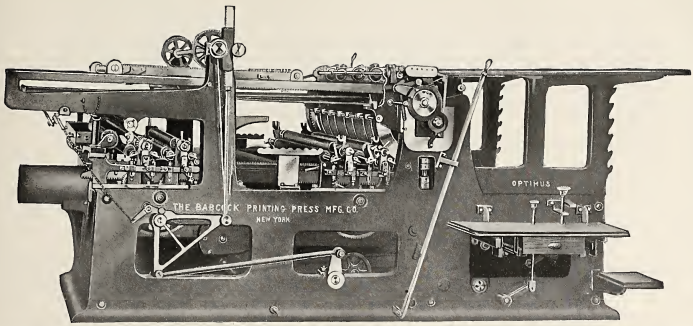
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Brown Folding Machine Company

Erie, Pa.

NEW YORK, 38 Park Row
ATLANTA, GA., J. H. Schroeter & Bro.

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DALLAS, TEXAS, 1102 Commerce St.



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER.

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National Paper & Type Company, 31 Burling Slip, New York, Exporters to South America, with branches in Mexico, Cuba, Peru, Argentina and Chile

The Babcock Optimus

The Babcock Optimus

Progressive form rollers on Optimus presses—rollers you also can use on the table, or for ductor or rider—save about half the composition bills usually paid. The economy is an appreciable profit in a season's work. The universally large size of all rollers betters distribution.

When not good enough for form, a roller is good enough for some other position—if it fits. Its service is lenghtened, and it makes a greater return for its cost.

On three and four-roller Optimus presses any composition roller can be used in place of any other, and it fits. All of the same size, a minimum number need be on hand. If accident happens to one any other takes its place. A rider is always handy for the exacting job. No lost time; no added expense; no work less good.

As a necessary factor in the perfection of Optimus distribution the ink is broken up and freely worked before it gets to plate, which it reaches pretty well distributed.

Ink therefore is not placed on table direct, as most do it. Distribution is greatly bettered by first feeding it to the vibrator on front rollers. This is done at the instant bed reverses and vibrator is still. The ductor remains as a distributor half the time; when bed is at opposite reverse it quietly returns to fountain without spin, just as it met the vibrator in the first place without spin.

In the meantime the ink is worked by ductor, vibrator and two rollers. It reaches plate as ductor returns to fountain in excellent condition for further manipulation by the table, rollers and vibrators. The form rollers now pick it up for further working between the table and their vibrators before it gets to form, which no undistributed ink can reach.

Distribution never ceases when an Optimus is running. It is continuous; position of bed does not check it. The gears for driving vibrators are inside out of the way.

Any roller can be put out of action without stopping press. It may save a roller by cooling it, and keep press going with the other three.

Tripping cylinder can be made to trip fountain at the same time.

Fountain is high; ink plate passes below it. Pushing delivery board towards cylinder uncovers fountain and table rollers. Ductor is easily taken out over fountain.

Faulty fountain blades in other presses compel a new fountain, or the return of the old fountain to the factory for repair, either expensive in time and money.

A small expense and brief time renew any Optimus fountain blade in owner's pressroom.

The ink table can be removed from an Optimus without the extra expense of taking out the bed.

Optimus interchangeable distribution is simple, fast, noiseless, splendidly thorough.

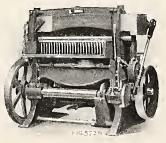
Economical in rollers and ink, it is prodigal in efficiency.

SET IN AUTHORS ROMAN

OSWEGO

YOU GO
(If You Are Wise)

For Your Eyes: **to an Oculist.** ***For Law:*** **to a Lawyer**
For Cutting Machines: to a Specialist


Oswego Auto


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CONCENTRATION

on a single line secures you the most expert and efficient service. Oswego service is highly specialized cutting machine service. Oswego and Brown & Carver cutting machine service has nearly half a century's experience perfecting it. It will be a pleasure to build for you an OSWEGO machine, adapted to your exact needs, which will increase your profits.

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Cutting Machines Exclusively **Ninety Sizes and Styles, 16-inch to 84-inch**



No. 1 Latest Style Monitor Wire Stitcher

To answer the

STITCHER QUESTION?

Try out the late style MONITOR with the improved features:—

Positive Feed—No Kinking
Short-Stroke Cut-Off
Enclosed Supporter
Solid Heavy Former

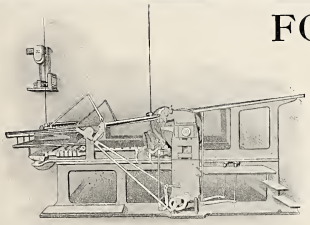
OUR full line of Monitor Bindery Machines, including the Monitor Box Stitchers, Multiplex and Duplex Punching Machines, Round Corner Cutters, Paging and Numbering Machines, Hard Die Perforators, Creasers and Scorers, Embossers, Table Shears, Standing Presses and Job Backers can be seen in operation at the Printers' Exposition at Toledo, Ohio, September 1 to 6, 1913. Come and see them.

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"U. P. M." THE TRADE-MARK OF QUALITY



FOUR MEN SAVED

THROUGH USE OF THE

Chapman Electric Neutralizer

In one great print-shop—these men had been employed to attend to the paper joggers on the presses.

This fact in itself is reason enough for our Neutralizer being found in every pressroom. But this Neutralizer does more, it increases output and decreases spoilage and improves the quality of the printed product.

WE ALSO OFFER THE

U. P. M. VACUUM BRONZER

Bronzes and cleans the sheet at one operation

WE ALSO OFFER THE

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Watch it work, then decide

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Customers Measure Printers *by the work they turn out— by the goods they sell.*

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When a printer sells

Peerless Patent Book Form Cards

he establishes himself as a high-grade concern, because these cards are the highest grade the world knows, and because high-grade people use them — will use no others. There is more profit to the printer, because he satisfies his customers, and a satisfied customer is always a trade-bringer — a trade-builder.

Send for samples and prices to-day. Prove your class and improve your profits

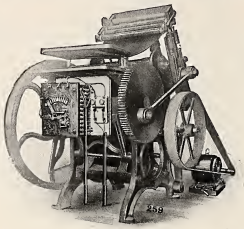
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Established 1857

Engravers, Die Embossers, Plate Printers

52-54 East Adams Street **Chicago**

Robbins & Myers Motors



If Your Machinery

is motor-driven, if each piece has exactly the right motor and controller, you are in position to get the maximum results from your equipment; in fact, in many cases you can double the output to be expected from an ordinary belt-driven print-shop, but be sure that the motors and controllers are correctly chosen and installed. We have the motors and the experience.

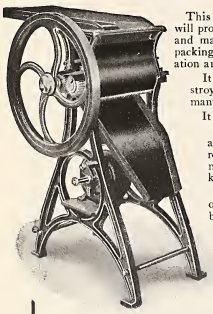
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Get More Money for Your Waste Paper



This Paper-Macerating-Machine will properly prepare your waste paper and make it an excellent article for packing purposes. It is simple in operation and the price is reasonable.

It is a reliable machine for destroying railroad and other tickets, manuscripts, waste paper, etc.

It saves the paper stock.

Made in four sizes to meet all requirements, and have recently added several improvements for the protection of knives, gears, etc.

This destroyer is now a recognized necessity and should be in every auditor's office.

Send for descriptive circular.

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WE MAKE NUMBERING WHEELS RUNNING BACKWARDS

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TRADE-MARK REG. U. S. PAT. OFFICE.

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

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First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, *any kind*	since 1830

COES is Always Best!



PROMOTED!
From Printer to Advertising Man

The chief has just sent for this young man to promote him from printer to advertising man. The young man's knowledge of printing and type effects, plus his I. C. S. training in advertising, make him particularly fitted for the new position.

Any ambitious printer can win a good position as advertising man, through I. C. S. help. *You* can. Advertising is work that you will like; and the I. C. S. way to learn how to do it will interest you immensely.

The I. C. S. takes you every step of the way —teaches you the science of type and layouts— shows you how copy is written for big national advertisers—how inquiries are followed up— illustrations made by commercial artists— mediums selected—catalogues and booklets written—sales increased—*everything* from borders to managing a national advertising campaign.

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Please send, without obligation to me, specimen pages and complete description of your new and complete Advertising Course.

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AND
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Inks That Are Used in Every Country Where Printing is Done

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Manufacturing Agents for the United States, Canada, Cuba and Mexico

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SPECIAL OFFSET INKS

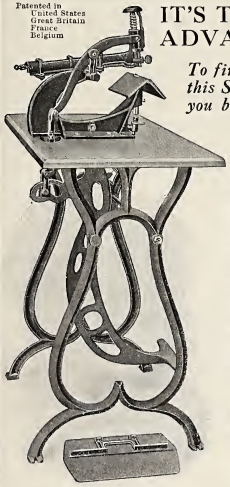
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Hellmuth Bldg.

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The World's Standard *Three and Four Color Process Inks.* Gold Ink worthy of the name.

Originators of Solvine. Bi-Tones that work clean to the last sheet.

Patented in
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Great Britain
France
Belgium



IT'S TO YOUR ADVANTAGE

To first investigate this Stitcher before you buy any other.

The Acme Binder No. 6

is a good stapling machine. It has stood the test for years and has been improved through practical experience with the demands of printing-offices. A stapling machine helps in securing business. Get one and do your own pamphlet binding in the most economical and expeditious manner.

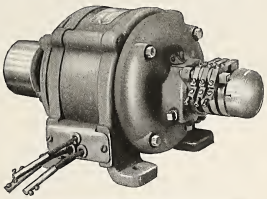
The Acme leads them all and is for sale by Printers' Supply Houses throughout the United States. For further and full particulars write

The Acme Staple Machine Co., Ltd.

112 North Ninth Street,
Camden, N. J.

Progress Typewriter Supply Co., Ltd., London, England, European Agent

ALTERNATING CURRENT
PRINTING-PRESS
MOTORS



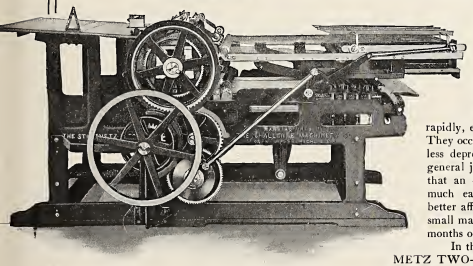
¼ H.-P. Variable Speed Three-Phase Motor for Job-Press Service

The Sprague Electric Two and Three Phase Job-Press Motor is simple, neat, sturdy, compact and light in weight. 2 to 1 speed control is provided. There is no commutator. Every part of the apparatus is so rugged and foolproof that no attention beyond oiling the bearings is required.

Send for Pamphlet No. 2454

Sprague Electric Works
Of General Electric Company
Main Office: 527-531 West 34th St., New York, N. Y.
Branch offices in principal cities

Stonemetz
Two-Revolution



Advantages of a "Pony"

RECORDS compiled in some of the leading shops show that 85% of the work run on 32x44 and larger machines would have run equally well on the medium size or pony presses. There are several elements that make the smaller machine advisable, and one is the matter of time and service in regard to delivery, the smaller machine producing the work more rapidly, enabling one to make his deliveries much quicker. They occupy less floor space. They carry less interest and less depreciation. They have many other advantages for general jobbing purposes, and the small amount of work that an office will secure for the larger machine can be much easier handled by splitting the forms. You can better afford to run these few jobs with a split form at a small margin of profit than you can to run a big press ten months out of the year on forms too small for it.

In the medium sized and small press class the STONEMETZ TWO-ROLLER, TWO-REVOLUTION CYLINDER PRESS has established an enviable reputation. Simple in design and construction, possessing unyielding impressional strength, perfect register, fine ink distribution, unfailing sheet delivery and an easy, quiet movement at high speed, it will produce the maximum quantity and quality of work that can be done on a press of this class, including close register colorwork and fine half-tone printing. To printers interested we will gladly send full details of construction, samples of work, letters from users and other interesting STONEMETZ literature.

Sold and guaranteed by typefounders and dealers in all principal cities.

The Challenge Machinery Co.

Salesroom and Warehouse,
124 South Wells St., Chicago

See Stonemetz Press in operation at Toledo Printers' Exposition, September 1 to 6.

GRAND HAVEN, MICH.



Style 3 Duplex O-A Automatic Striker Ruling Machine

HICKOK
Paper-Ruling Machines
AND
Ruling Pens
Bookbinders' Machinery

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.
ESTABLISHED 1844 INCORPORATED 1886
MILLER & RICHARD, Sole Canadian Agents, Winnipeg and Toronto

Non-Curling Gummed Papers
IMPORTED AND DOMESTIC

Distinctive and special brands for all and every conceivable purpose. ℭ. We produce high-grade gummed papers especially adaptable for lithographing as well as medium and cheaper grades for ordinary label printing.

Send for our Sample-book

Samuel Jones & Co.

WAVERLY PARK, N. J. Established in England in 1830

Eagle Printing Ink Co.
24 CLIFF ST., NEW YORK

BLACKSTONE BLACK
NON-OFFSETTING

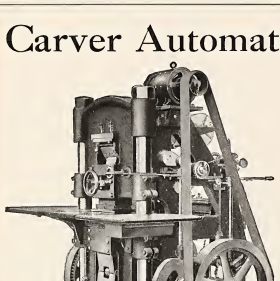
The densest, cleanest working Half-Tone Black made

Try It and Be Convinced

CHICAGO
705 S. Dearborn Street

DETROIT
17 Park Place

Carver Automatic Die and Plate Presses



Size 6 x 10 inches.

Are noted for their excellence and economy of production, durability of construction and pronounced by the users as the BEST.

Our Company controls the manufacture and sale of the Demery Apparatus for steelplate work.

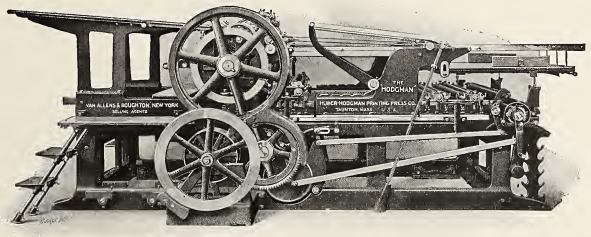
Manufactured in the following sizes:

6 x 10 in. 4½ x 9 in.
3½ x 8 in. 2½ x 8 in.
2½ x 4 in.

C. R. Carver Company N. W. Cor. Twentieth and Clearfield Streets PHILADELPHIA, PA.

CANADIAN AGENTS: MILLER & RICHARD, Toronto and Winnipeg.
EXPORT AGENT, EXCEPT CANADA: PARSONS TRADING CO., Sydney, Mexico City and New York.
SOUTHERN AGENTS: J. H. SCHROETER & BRO., Atlanta, Ga.

The Hodgman



EVERY industrial man knows that manufacturing economy is the real source of profit these days. Minimum operating cost with maximum efficiency per operative, per machine, is the basis of industrial supremacy to-day.

The dominant note of successful competition in the printing business is sounded in the productive efficiency of your plant and a minimum maintenance outlay.

You get every unit of power from The Hodgman, at much less cost than from any other press on the market, and the prolonged life of the machine, with the economy in rollers and other features, is a big saving which cuts a large item from the expense column year after year.

The Huber-Hodgman Printing Press Co.

Represented direct by
H. W. THORNTON, Chicago, Illinois
P. LAWRENCE P. M. CO., LTD., London, England
DR. OTTO C. STRECKER, Darmstadt, Germany
S. COOKE PROPRIETARY, LTD., Melbourne, Australia

Metropolitan Life Building

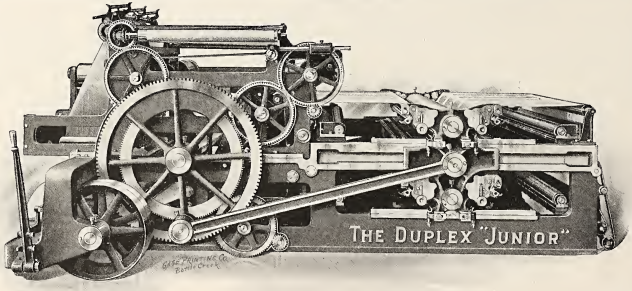
Factory: Taunton, Mass. **NEW YORK**

THE DUPLEX "JUNIOR"

We are now accepting orders for the New Duplex Junior Flat-Bed Perfecting Newspaper Press.

We announced last year the bringing out of such a machine, and we intended to build it on the plan of printing with the movement of the cylinders in one direction only, with the reduced product and reduced price corresponding.

However, after extended observation of results secured by similar machines in the field, and repeated inquiries for a less expensive press with **greater productive capacity,** we changed our plans and built a press printing on both the forward and backward strokes of the cylinders, constructed on the general lines of our universally popular 4, 6 and 8 page flat-bed press, but so simplified and reduced in cost of construction as to enable us to sell it at a much less price.



THE DUPLEX JUNIOR—DRIVE SIDE
Capacity, 4, 6 or 8 pages. Speed, 5,000 per hour.

This machine is not a **substitute** for our regular 4, 6 and 8 page press, which may be operated at a speed of 6,000 or more per hour, the price of which is $6,500, but it is a machine which will **produce 5,000 papers per hour of either 4, 6 or 8 pages,** and the price will be **only $4,500.**

This press and this price are adapted to the large number of publishers of daily newspapers whose circulation does not require the speed of our higher priced press, but who wish a machine capable of turning out **more than 2,500 to 3,000 per hour,** and able to meet the future demands of increasing circulation.

We are the pioneers in flat-bed perfecting newspaper presses. We introduced them to the world. All preceding attempts in this direction had been failures. It is now a quarter of a century since we began to build these flat-bed newspaper machines. We are more familiar with the requirements of publishers in this field than any others can be. Not only that, but **"Duplex Quality"** has become the standard throughout the world. This quality will be maintained in this new machine.

THE DUPLEX PRINTI

BATTLE CREEK,

NEW YORK OFFICE :

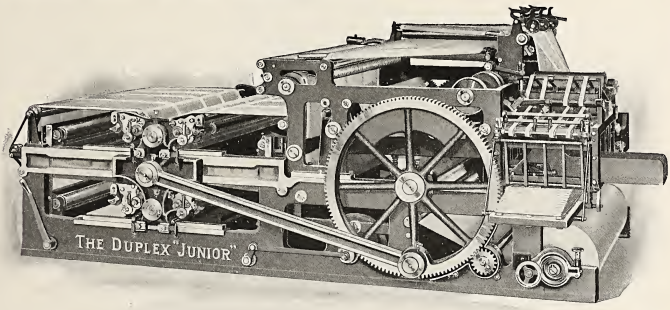
LONDON :
Linotype and Machinery, Limited

MILLER & RICHARD - - - -

A DUPLEX FOR $4,500

The Duplex Junior will give the small paper a metropolitan appearance and equipment at less operating expense than that of a cylinder press, and enable it to get a class of business that would never be secured while using a hand-feed cylinder press. **It is indispensable to the progressive, growing newspaper.**

The Duplex is now the recognized standard of printing-press construction the world over. It is built to last. Consider carefully the facts herein stated, then note the price, **$4,500, and remember that the product is far greater than that of imitation machines.**



THE DUPLEX JUNIOR—PLAIN SIDE.
The folder is built in and is part of the machine, not a side issue.

The Duplex Junior is just what the small publisher has been waiting for. A fast, perfecting press, at a low price. It keeps operating expenses down while circulation and profits go up. It is economical, neat, compact, simple and easy to operate, beautiful in design and built to endure.

This new **Duplex Junior** gives double the product at one operation of any imitation machine—and does it at less cost. It exactly fills the wants of the publisher whose work does not require the higher speed of our more expensive machine.

Our regular flat-bed 4, 6 and 8 page press, capable of producing about 1,000 more papers per hour than the Junior, and our 10-page flat-bed machine, capable of producing 4, 6, 8 and 10 pages at the same speed, will be continued as usual.

NG PRESS COMPANY

MICHIGAN, U. S. A.

WORLD BUILDING

- - - - General Agents for Canada

PARIS:
Linotype and Machinery, Limited



Consider These Strong Points Before You Act—

Our lead-moulded plates are equal to the original in quality, and with our nickel-steel shell are guaranteed against wear.

OUR LEAD-MOULDING PROCESS

is the one dependable method of obtaining perfect reproductions and quick service.

Our process of Lead Moulding and of depositing the shell on the mould without the aid of graphite, and other methods used on wax-moulded plates, enables us to guarantee exact duplication without loss of detail. Perfect reproductions and perfect register are obtained, because lead takes an exact mould and is not affected by varying temperature, and after moulding undergoes no other operation until it is placed in the solution.

Users who appreciate high-class work praise the efficiency of our Lead-Moulded Plates. If you have a high-class job in mind, let us submit samples of work both by plate and printed results.

OUR ENTIRE PLANT IS FULLY EQUIPPED

with new and modern machinery, and in the hands of expert workmen. We are capable of handling your work with absolute satisfaction.

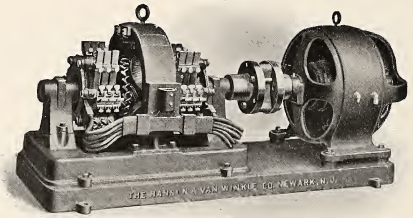
Phone Franklin 2264. Automatic 53753. We will call for your business

AMERICAN ELECTROTYPE CO.

24-30 South Clinton Street, CHICAGO

THE HEART OF THE ELECTROTYPING PLANT IS THE GENERATOR

Rapid
Depositing
Self
Exciting
Or
Separately
Excited



High
Commercial
And
Electrical
Efficiency
Low
Temperature
Rise

Motor Generator Sets, Belt Driven Generators, Depositing Tanks, Copper or Nickel Elliptic Anodes

BUY FROM THE MANUFACTURER

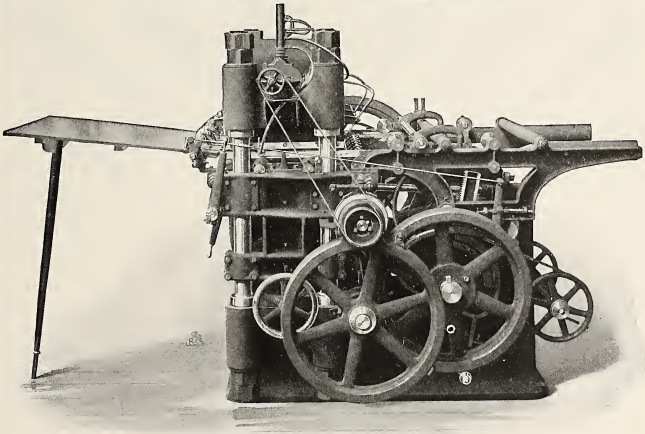
The Hanson & Van Winkle Company

NEWARK, N. J., U. S. A. BRANCHES: Chicago, Ill.; New York City; Toronto, Ont.

Bring your depositing troubles to us; we will gladly advise you.

The Seybold Four-Rod Embossing Machine

With Mechanical Feeding Device



Seybold Patents

Built in Four Sizes: 22 x 28, 26 x 33, 28 x 38 and 32 x 42 inches

Specially equipped for highest-class embossing on large sheets of labels and postal cards, calendars, catalogue and book covers, paper novelties, paper boxes, etc.

Guaranteed to give *absolutely perfect register* at a speed of from 840 to 1,200 impressions per hour, dependent upon the size and style of sheet being handled.

LET US SEND FULL PARTICULARS

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper-Mills, Paper-Houses, Paper-Box Makers, etc.

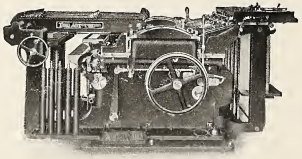
Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U. S. A.

BRANCHES: New York, 70 Duane Street; Chicago, 112-114 W. Harrison St., New Rand-McNally Bldg.
AGENCIES: J. H. Schroeter & Bro., Atlanta, Ga.; J. L. Morrison Co., Toronto, Ont.; Toronto Type Foundry Co., Ltd., Winnipeg, Man.; Keystone Type Foundry of California, 638 Mission St., San Francisco, Cal.
The Barnhart Type Foundry Co., 1102 Commerce St., Dallas, Tex.

THE MACHINE THAT MADE GOOD

REGISTER
QUANTITY
DISTRIBUTION
DURABILITY
EASY MAKE READY
MONEY MAKER
QUALITY
SIMPLICITY
SPEED
THE MACHINE WITH BRAINS



GET THE NEW MODEL AUTOPRESS

THE AUTOPRESS
5000 Per Hour
TYPE *or* FLAT PLATES

IT'S THE PRINTING PRESS OF THE CENTURY

THE NEW AUTOPRESS embodies all of the requirements of the ideal Automatic Printing Machine. Its range of grades and classes of work is practically unlimited.

Its printing quality can not be surpassed by the art platens or cylinder presses.

Its high speed is fortified with great strength of construction.

Every adjustment is so simplified that any intelligent pressman can quickly grasp its operation.

It is as easy to comprehend and operate as the pony cylinder.

It is practically derangement-proof, foolproof, and accident-proof.

It is by far the greatest money-making machine in the printing trade.

MADE IN FOUR MODELS

Model A—11 x 17 . . .	$1750	Model C—13 x 19 . . .	$2500
Model B—11 x 17 . . .	$2150	Model CC—14 x 20 . . .	$2750

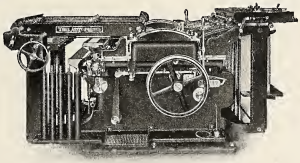
THE AUTOPRESS COMPANY
95 MADISON AVENUE, NEW YORK

CHICAGO, 431 South Dearborn Street
ST. LOUIS, 313 Fullerton Building
BOSTON, 176 Federal Street
SAN FRANCISCO, Phelan Building

We will demonstrate the new *AUTOPRESS at the TOLEDO, OHIO, EXPOSITION*

BUY IT NOW

TICKETS
GUMMED LABELS
SYSTEM BLANKS
ENVELOPES
CUTTING AND CREASING
PERFORATING
COLOR WORK
NUMBERING
COMMERCIAL WORK
HALF TONE WORK



USED BY PRINTERS ALL OVER THE WORLD

NO LIMIT TO THE PRINTING RANGE

THE AUTOPRESS
5000 Per Hour
TYPE *or* FLAT PLATES

RECENT FOREIGN SALES

F. Nimr Company (Sudan Press), Khartoum, Africa
Government Printing-Office, Manila, P. I.
Schmidt & Ziegler, Manila, P. I.
J. W. Barnard, Ltd., Perth, West Australia
Wright & Johnston, South Melbourne, Australia
Ross Bros., Sydney, N. S. W., Australia
Patria Printing Co., Budapest, Hungary
Hasse W. Tulberg, Stockholm, Sweden
Blikmann & Sartorius, Amsterdam, Holland
Deutsche Tageszeitung Ptg. Co., Berlin, Germany
Nya Tidingen Ptg. Plant, Karlstad, Sweden
City Printing Plant, Budapest, Hungary
Julius Kittl, Mahrisch-Ostrau, Austria
G. Bohm, Basel, Switzerland
Grieg Printing Co., Ltd., Bergen, Norway
Etc.

OUR GUARANTEE: The AUTOPRESS will print any job within its size cleaner, quicker and with less expense than any other job press, cylinder or the so-called automatic platen presses.

It will print the finest half-tone production or colorwork at hair-line register, at a speed of 4,000 to 5,000 impressions per hour, from type or flat plates.

Within its range it will feed envelopes, run numbering work or work requiring cutting, creasing, perforating, etc.

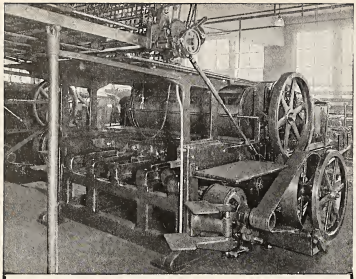
IF WE FAIL TO PERFORM AS PER THIS, OUR GUARANTEE, YOUR MONEY IS REFUNDED.

If you can find an automatic job press that will do cylinder work cleaner, quicker and better than the AUTOPRESS at 5,000 impressions an hour—BUY IT.

THE AUTOPRESS COMPANY
95 MADISON AVENUE, NEW YORK

CHICAGO, 431 South Dearborn Street
ST. LOUIS, 313 Fullerton Building
BOSTON, 176 Federal Street
SAN FRANCISCO, Phelan Building

We will demonstrate the new *AUTOPRESS at the TOLEDO, OHIO, EXPOSITION*



The Use of

Westinghouse Motors

For Printing Machinery

Is the best possible insurance against shut-downs

These motors are, above all, *reliable*. They can be depended upon to operate continuously for years with very little attention.

Pressed and rolled steel, used largely in their construction, gives much greater strength than the cast iron or cast steel generally used for motors.

The bearings are very large and are protected from dust.

The commutation is sparkless, even under the severest loads, so that the life of the commutator is long and brush renewals are rarely required.

Ample overload capacity enables these motors to continue running under conditions that would stall other motors.

High efficiency insures minimum operating expense, and an exceptionally wide range of speed adjustment permits the press to be run at the right speed for each job.

Full information on request.

Westinghouse Electric & Mfg. Co.

EAST PITTSBURGH, PA.

Sales Offices in 45 American Cities

WESTINGHOUSE ELECTRIC

Buckled, Crinkled

and other deformed stitches are not born of

Brehmer Stitching Machines

Brehmer Stitchers are the parents of only a clean, straight, and accurately centered stitch.

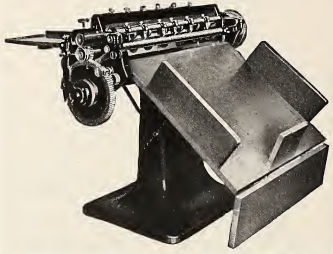
With Such Simple Mechanism—How Could They Be Otherwise?

Let us tell you wherein they are the most economical to maintain.

CHARLES BECK CO.

609 Chestnut Street, Philadelphia

Universal-Peerless Rotary Perforator



Hyphen-cut Perforation, Knife-cut Perforation, Slitting Heads, Loose-leaf Creasing Heads. Gang Scoring Heads for Booklet Covers. Straight Line of Perforation Guaranteed. Perfect Register. Three Sizes, 30 in., 36 in. and 42 in. wide.

Catalogues on Application. Sold by all Dealers.

MANUFACTURED BY

A. G. BURTON'S SON

118 to 124 So. Clinton St., CHICAGO, ILL., U. S. A.

BEST MACHINE MADE

STEEL THROUGHOUT

FULLY GUARANTEED

American Model 30



No 12345

Impression of Figures

5 Wheels $5.00
Less Than One Cent a Day

6 Wheels $6.00
Less Than One Cent a Day

DEALERS EVERYWHERE

American Numbering Machine Company

224-226 Shepherd Ave., Brooklyn, N. Y.
119 W. Washington St., Chicago, Ill.
2 Cooper St., Manchester, England

Talbot's Composition Truck Rollers

For Gordon Presses Means Larger Life to the Press, Also More and Better Work



Save their cost in a few months. Prevent wear on tracks. Improve quality of work, as form is inked correctly without slurring. Make press run noiseless. *If you can not buy from your dealer send direct to me.*

J. W. TALBOT 401-405 South Clinton Street, CHICAGO

MASTER PRINTERS

For Illustration Printing Install

The Mechanical Chalk Relief Overlay Process

and Progress

All other overlay methods are antiquated and by *far* inferior.
Our licensees discarded such.

For samples of the *only* perfect overlay address:

WATZELHAN & SPEYER
183 William Street, New York

The CLEVELAND FOLDER

DOES THE WORK OF THREE MACHINES AT THE COST OF ONE

And is the *one* machine that



ELIMINATES TAPE, KNIFE, CAM and CHANGEABLE GEAR TROUBLES.

A COMBINED PARALLEL, OBLONG and RIGHT-ANGLE FOLDER, especially adapted for fine, close register, CATALOGUE, PAMPHLET, CIRCULAR and BOOK WORK.

NO OTHER FOLDER CAN FOLD AS SMALL A SHEET—3 inches by 4 inches.

NONE AS GREAT A RANGE OF SIZES—to 19 inches by 36 inches.

FOLDS SINGLE OR IN GANGS, AND AT A HIGHER RATE OF SPEED THAN ANY OTHER MACHINE.

MAKES ALL THE REGULAR FOLDS AND A NUMBER THAT CAN BE MADE ON NO OTHER FOLDER.

Simple in operation and adjustment. Strong and substantially built, and backed by a continuous guarantee of absolute satisfaction. *Write to-day for full particulars.*

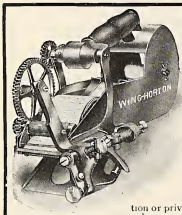
The Cleveland Folding Machine Co.
CLEVELAND, OHIO

D. H. R. STEEL DIE STAMPING INKS AND VARNISH

As a suggestion, a trial of D. H. R. Poinsettia Red; Holly Green, No. 322; Lenox Red, No. 308; Italian Green, No. 313; Royal Purple, No. 304; S. F. White, No. 500; Keystone Red, No. 4; Wisteria, No. 323, would help you in deciding that D. H. R. Inks are the best for Christmas cards as well as commercial work.

Denny, Hilborn & Rosenbach
PHILADELPHIA

Geo. Russell Reed & Co., San Francisco, Cal., Agents for the Pacific Coast.



From Month to Month,

Since January, 1913, through the medium of this advertisement readers have been told what was done in Wing-Horton Mailers, during 1911.

I hereby beg to acknowledge that I have been tardy in turning over a new leaf, but writing ads. is not my hobby.

However, there is something still doing in Wing-Horton Mailers, for which I am receiving orders most every day.

Prospective customers need not hesitate in sending orders, for I am prepared to make immediate delivery on all sizes, with full guarantee of satisfaction or privilege to return. Also descriptive circular covering prices gladly sent on request to

CHAUNCEY WING, Mfr., Greenfield, Mass.

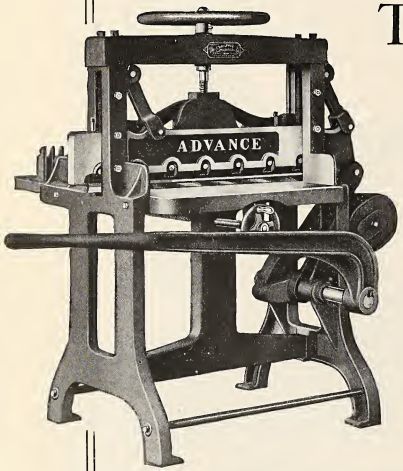
JAMES WHITE PAPER CO.



Trade-mark
Registered U. S. Patent Office.

BOOK AND COVER PAPERS

219 W. MONROE STREET CHICAGO



True Economy

TRUE economy consists in buying a paper cutter that is *built right* and that sells at a reasonable price, when judged by the proper standard of construction value.

ADVANCE LEVER CUTTERS are *built right*—compact and strong; they operate reliable and give satisfactory service, require little attention and cost practically nothing to maintain. They possess many exclusive features suggested by years of experience in their manufacture, and what is far from being of least importance—*they are the easiest cutting lever cutters built.* Ask any user or printers' supply man about the ADVANCE—both will substantiate our claims.

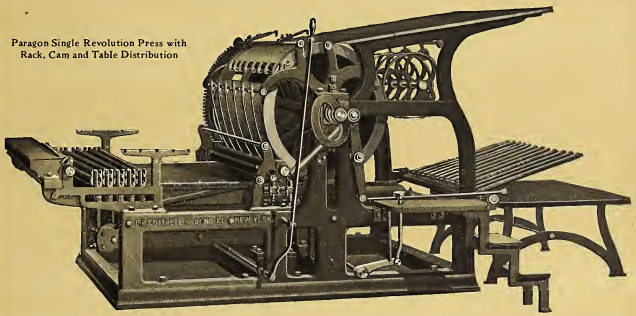
DESCRIPTIVE CATALOGUE MAILED FREE TO ANY ADDRESS.

In Stock and for Sale by Typefounders and Dealers in All Principal Cities

The Challenge Machinery Company Grand Haven, Mich.
Chicago Salesroom, 124 South Wells St.

The Best Guarantee

for any kind of a machine, and the safest to buy, is the one which has "made good" in past performances and which is vouched for by satisfied buyers. Below is an illustration of a press that will "make good" every time and has proven satisfactory to buyers



Paragon Single Revolution Press with Rack, Cam and Table Distribution

Read what These Publishers have to Say About the

Cottrell Single Revolution Press

¶ The Cottrell Single Revolution Press which we bought of you about thirteen years ago has given good satisfaction, and we expect has had usage during that time such as has few presses in country printing offices, "delivering the goods" in the way of news, book and job printing, in a manner satisfactory to our customers and ourself, 50,000 full-form "runs" not being infrequent. In the parlance of the day, the Cottrell press (like ours at least) can be relied upon to give a "good run for the money" invested.

H. F. STAPEL, Rock Port, Mo.

¶ For upwards of fifteen years I have been using a Cottrell Drum Cylinder Press for running off the Independent and numerous bills too large for the Gordon Job Presses. During all these years I have never had a breakdown and have not spent one cent for repairs. I have always found it reliable, simple and easy to handle, and it gives a rigid impression and a good register.

HENRY HUMPHRIES, Mexico, N. Y.

We want to send you one of our illustrated booklets which explains everything. May we?

Keystone Type Foundry

General Selling Agents

Philadelphia — New York — Chicago
Detroit — Atlanta — San Francisco

C. B. Cottrell & Sons Co.

Manufacturers

Works: Westerly, R. I.

25 Madison Square, North, New York
343 So. Dearborn Street, Chicago

Set in Keystone's Laureate. Printed on a No 5 Cottrell

KEYSTONE'S LAUREATE SERIES

6 Point Font $2 00 23 A $1 00 46 a $1 00

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United States, in proportion to population, is San Francisco, having 1237 hotels, lodging and apartment houses, 90 per cent. of them new, with 60,000 rooms. New York is the only city with greater accommodations. Some $1234567

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THE MORAL OF A GOOD JOKE

There isn't much use in cracking a nut merely to hear the noise; we should get the kernel. Never tell a joke unless you intend it for practical good. $123456789

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You keep within your means. Begin gathering early and the task will not seem hard. $1234

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IT IS EASIER TO BUILD

A dozen fires than to keep fuel on hand for one. $123

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IT WAS THE TIME

Of roses; we plucked them as we passed. 12

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ADVICE IS LIKE SNOW

When Soft it Dwells Longer

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STEAM ENGINES

Past Record Broken

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HIGHLAND

Brown House

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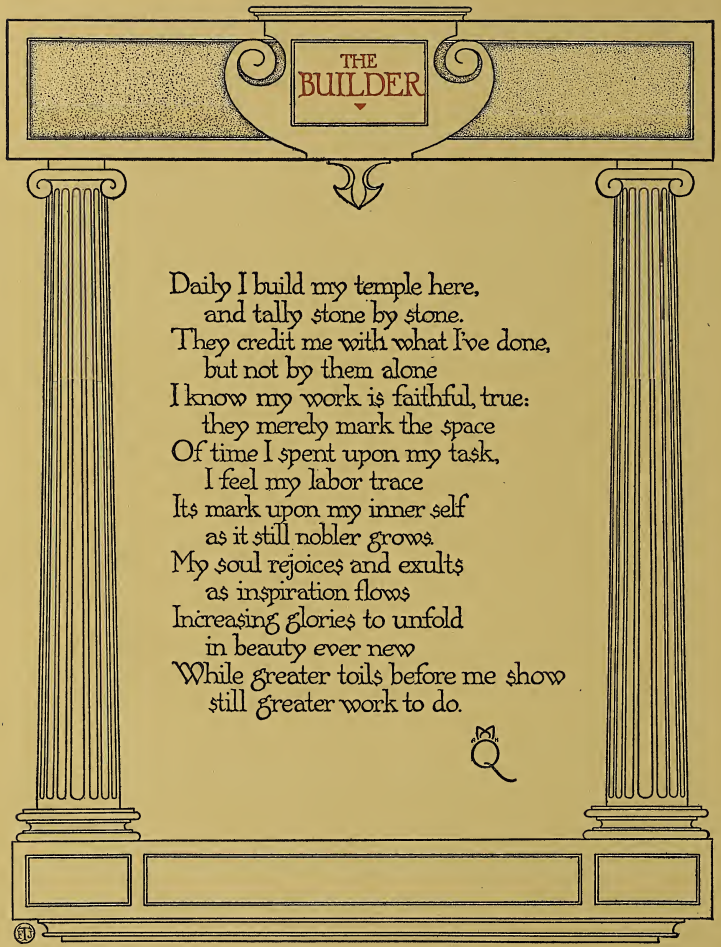
72 Point Font $11 75 3 a $7 10 4 a $4 68

Home Comfort

Philadelphia
New York
Chicago

KEYSTONE TYPE FOUNDRY

Detroit
Atlanta
San Francisco



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F. J. Trezise,
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Love and the Linotype

By FRANK KAVANAUGH

IT was with a feeling of chagrin and a hard, dull thud that I hit the cinders. There was a lot of hurt pride in my feelings, but on that score I comforted myself with the reflection that the brakeman had had more practice in the gentle art of slugging than I, and besides I had always cultivated more of the mental than the physical egoism in my cosmos. So I stood still and sore as the train pulled on. The brakeman watched me closely, one eye on the caboose in the meantime. He was afraid I would heave a stone at him. But there were no stones in that vicinity, the yards having been surfaced with cinders. And, besides, I was not sure I could hit him and make my get-away. I made no hostile demonstration for the same reason I never drank lye-water — it wasn't healthy.

The caboose came along at the tail of the train and my recent enemy swung aboard, while I turned around to see what kind of a burg I had landed in. It was a peaceful Sunday morning, and about all the life I could discover from where I stood was a native feeding a sick calf in the yard of one of the houses near the railroad. I walked toward the tank to get off my face and clothes some of the dust I had accumulated during my ride in the car of coke. A cool, tree-lined street was in view from the tank, and as I wiped my face and hands with my handkerchief I saw a group of girls on their way to Sunday-school. They were giggling over some innocent joke, and I thought for the moment I might be that joke, but I looked again and saw they were not even looking at me. I always feel embarrassed when "on the road" to have the innocent home-guards place me in the same category as a George Ade magazine article or a politician's pre-election promise.

Entered as second-class matter, June 25, 1885, at the Postoffice at Chicago, Illinois, under Act of March 3, 1879.

But the street looked inviting and I meandered toward the other end. The twenty-five cents I had was burning a hole in my pocket and I was hungry. I did not know then that about the only thing one can purchase in a Kansas town of the eighteen-point class on Sunday morning is a Sunday School Quarterly. Anyway I wanted to find out where I had lit and what kind of a town it was. The tag on the depot was too dim for me to make out the name, looking from the tank, and I wanted to enter the place in my pocket diary and figure out on the railroad folder just how far I had ridden with the hostile "shack."



I made no hostile demonstration

About half a mile from the depot stood a neat courthouse, surrounded by a nice, cool, shady park. I sat on one of the benches and looked sleepily at the people going to church. I found myself wondering what kind of a stomach a man had that would allow him to stay in a town like the one I was in, doing nothing but working all week and on Sunday morning going to church, instead of going down to Dutch John's on South Clark and hanging the elevator all day over various and divers tubs of suds. I must have gone to sleep thinking these thoughts, for when I came to the sun had changed locations and the first thing my eyes hit upon was seven boxes piled up in front of a building on the corner of the square opposite where I sat. I had not noticed them before. The boxes looked familiar and there were seven — I counted them — seven. It took but one closer look to show me that they were from far-away Brooklyn — from the place where they make 'em, on Ryerson street.

That afternoon I caught the proprietor of the seven boxes when he was in his office bending low over his subscription list, and in about ten minutes I had convinced him that I had forgotten more than some fellows ever knew about the machine those seven boxes contained.

"You can have the job of putting it up, then," he said eventually, "come around to-morrow morning."

"And in the meantime," I asked, "do I eat or do I not eat?"

"You eat," he said. Thereupon he gave me an order on the hotel.

With the aid of a large, black, odorous Senegambian, who had come to Kansas to get freedom and had afterward found himself bound by the thralling ties of prohibition, but had never got money enough ahead to get to Kansas City, I got the mill up Monday night. Before the force got down Tuesday morning I had two galleys of eight on ten set up, and was indolently "hanging her up" when the boss and the three lady case-holders got there. There was a hurried consultation between the ladies and two of them marched out without taking off their bonnets or hanging up those things ladies usually carry shoe buttoners and newspaper clippings in. The third lingered. She was a little bit of a female-looking thing, with large, brown eyes and hair that would not stay combed. She did not take off her street duds, but she stood and looked at the machine and at its tall, hairy-handed operator until I was induced to speak.

"How'd you like to learn this thing?" I asked, looking around, but never letting the mill rest for one second on the stopping pawl. I got a vertical instead of a period while I asked the question, but I never made a false motion; just sent in the line and trusted to the old man to overlook it on the proof.



Looked sleepily at the people going to church

She clasped her hands together in a transport of joy and smiled just like I have seen the sun smile when it comes up over a mountain, after you have been "jungling up" in the cold, dark night, with only the "seconds" on the Java.

"Come on and try it, little one," I said, and I fixed the chair for her.

"Now don't hit the keys like you were using a typewriter, and don't hold them down after you have hit them. Let those little fingers of yours dwell on them like you were dusting the talcum powder off the face of a sun-burned two-day-old infant. There's the "e" key up there. No, there isn't any three-em quads in the machine. No, don't send the line up with all that force; the machine will start with the power of the motor — you don't have to furnish the power with the assembler elevator. Now, see, you have set a line all by your lonesome.

If you will come around this afternoon after I have set the sheet, fair damsel, I'll give you some pointers and let you practice, and after that we'll take in the picture show together."

And all that day Kansas City and Huckett's place with its free lunch didn't seem so good to me after all. I kept the mill going, pushed by a presentiment of happier days in store. I read the copy subconsciously, and my trained fingers did the rest. A pair of brown eyes topped by hair that wouldn't stay combed danced over the glass front and sometimes followed the second elevator up to the distributor when I glanced that way. I pictured myself going to church with the angel of the brown hair, and after a time growing into one of those home-guards who can go into a grocery and say: "Bill, send me up a sack of flour and a bushel of potatoes this morning in time for dinner. I'll give you a check for them now. Wasn't that a nice sermon Brother Thirdly preached yesterday morning?"



"Come on and try it, little one"

Detail tires a reader and does a story no good. Suffice it to say that the memory of those three warm summer months has never faded, has never grown the less sharp-cornered by the friction of time. Incidents of those sunny days have even come up before me vividly when I was panhandling Tony Duke for a quarter; and once, while riding an empty box car from St. Louis to Cincinnati, I dreamed the whole thing over again, lying on the hard floor of the car; and when the climax came, instead of finding myself in the arms of the one with the brown tresses, I looked into the dazzling light of an electric club held by a railroad "bull" in the Cincinnati yards. He let me go after I had shown him my card, but it spoiled the dream.

For, after work hours, we would sit underneath the shade of the trees in the courthouse yard, while I poured impassioned sweet nothings into her unsuspecting little pink ear, or we would take in the picture show that held the town spellbound for two hours three times a week. And on Sundays, after I had dressed up in the best suit the Boston Store sold, and

ditched my derby for a panama, we walked to church together. And often, when I showed her how to start the distributor and how to keep the channel entrances straight I would perforce have to keep one arm around her waist to keep her from falling from the step. And when I explained to her the mysteries of the clutch and the brain-racking first seven adjustments, our heads would meet, the brown hair would touch my face, and at one such time I stole a kiss. And well I remember how, one evening, when a stray mat got under the first-elevator head, and in grabbing for it while the elevator was taking a line down she was too slow and got her finger pinched. She cried, and before I knew it I had her in my arms and was kissing the dear little oil-soiled digit. And every Saturday after pay-time I would look at the new figures in my bank book and wonder how long it would be until I had the price of the furniture for a three-room house. I even regretted having to pay the union per capita tax when I sent it in to Indianapolis, for the amount would have purchased a set of water glasses I had seen in the window of the Racket Store. Cigarettes were too expensive and I quit them.

But the cataclysm came, as did the deluge, and blotted from my sight forever the beauties of Kansas. I put the question to her one night after we had filled ourselves full of ice-cream sodas and were cooling off in the park. Summer had come in earnest and the fireflies made the world a panorama of dancing lights. She never looked prettier than she did then. But at my question she shook her head.



"My husband works on a Santa Fe section"

"I can never marry you. I was married two years ago. My husband works on a Santa Fe section about twenty miles from here. I was only working here to help him out, as we want to buy a farm within the next few years. The boss told me that you union operators would not teach any one not a member, but that I might get a chance to learn by being sweet to you."

I don't remember how we parted. I cashed in my bank account at the hotel and went down and waited at the same old tank for a train. The

night had suddenly grown dark and sultry; storm clouds rushed up from the west and the thunder roared as if in sympathy with my mood. Sheet lightning shot across the skies, the arrows of a Jovian god. A circling cyclone cloud rushed over the prairie and then lifted, and torrents of rain fell. Then the freight pulled up and the fireman went back over the tank to take water. I found a clean empty box car and loaded myself.

No more had the train got started than my friend, the brakeman, who was responsible for my landing there, came in.

"Whatchu ridin' on?" he yelled, as he climbed in the end door. I was not in a mood to be ruthlessly questioned by one so closely connected with my broken romance and heart — in fact the one primarily responsible for it all. Intellectuality went by the board and the savage came to the surface.

When I let him up ten minutes later, he backed off and looked at me.

"Damfi ever thought it was in you," he said, as he caressed a badly bruised nose and carelessly spit out a disconnected tooth. "When we stop at the next siding come over and ride in the caboose. A man that can lick the fightenest shack on the Emporia branch of the Santa Fe ain't goin' to ride in a side-door Pullman on this train. And say, when we get to Kansas City in the morning, catch a car up town and meet me at Huckett's saloon. I'm about due fer a big drunk and I want a man like you with me. We'll make all the bullies get in the hole for us. Whatchu say?"

I did.

Printers' Advertising

By W. H. WRIGHT

IF I were asked to turn the spot-light upon causes contributing most liberally to a printer's success, I would unhesitatingly direct it toward the printer who has the courage to advertise and then does so with all the persistency with which he is possessed. It requires a certain amount of courage to induce any one to advertise, and it is the spirit the printer tries, or should try, to inculcate in the minds of his patrons; hence the very reason why he himself should first evidence courage and faith in his output.

"He conquers who believes he can," is a motto that should be emblazoned in gold and printed in ten-line letter to adorn office, composing-room and pressroom of every progressive printer who feels he needs a stimulus to courage. Of the printer who lacks courage to advertise it may be said,

with safety, he is minus the first fundamental of success, for we do not succeed if we have not the courage of our convictions, and so lacking we can not possibly convey confidence.

After courage to advertise must be considered originality and ingenuity. These qualifications are quite essential to supplement courage, and if not inherent, may be acquired. The printer who falls short of either is not in a fair way to prove himself of value to his patron, if indeed he succeeds in gaining patronage; for it is a conceded fact that both originality and ingenuity are necessary to gain a stronghold upon desirable and remunerative trade. Printers' self-advertising develops courage, ingenuity and originality; persisted in, it most surely convinces the desired prospects of the wisdom of advertising. It is a natural conclusion that practice following precept is better than letting the latter stand alone.

A wag facetiously defines originality as "adapting an old idea to a new occasion." In all originality there perhaps is some savor of this deduction, for it is in all endeavor to work out the original we start with the "has-been" and strive to improve upon it. That "there is nothing new under the sun" may be true with some, but the printer who does his best in a new direction is sure to reflect ingenuity and win over some customer worth while. Men who seek original and catchy plans for publicity are ever in research, and this sharpens mental faculties to a surprising degree. Perhaps the best result may not be immediately available, but the suggestive values stored for future demand are an asset not to be ignored.

The original and ingenious printer — proven so by his own advertising — is sought after by the men who are convinced that advertising which makes sales is the advertising they want and will pay liberally for. The oft-repeated remark: "Your advertising attracted me, and I now want you to get me out something with equal selling force," is pleasant to the ear of the printer-advertiser.

As to the means whereby one's originality and ingenuity may be best displayed, I would recommend wide variety, and selection undoubtedly depends upon local conditions. In the summer season I have used fish-hooks attached to a card on which was printed appropriate verse; at other times, carnations held in the slit of a card having the printed recommendation that the recipient wear the flower as a reminder that I had removed, etc.; small Havana cigars enclosed in a miniature folder representing yellow journalism at the time the Maine was destroyed in Havana harbor; genuine four-leaf clovers in a folder showing the electoral vote, distributed at a presidential-election period; pennies, new from the mint, typifying "clean printing — clean money"; wild-flower seeds enclosed in a drug

envelope, given out at seed-sowing time, with the words "Sow the seeds of good advertising and see your business grow," and so on. Expensive, you say? True, but the end justified the means, for in every instance I found ample return, and while in some cases the results were not all immediate, they were nevertheless gratifying, and I found my advertising was creating comment, which we know is better than the direct word.

Courage, originality and ingenuity must repeat itself to obtain the most satisfactory returns. It is here the follow-up makes good. Studious care in the preparation of a printers' advertising, involving a large first cost, is quickly turned from the "expense" to the "investment" column when we employ the index-card system in recording returns and following up with later ideas of publicity. Persistency and promptness constitute no small factor in creating a favorable impression. The printer who maps out a campaign by listing good prospects, then periodically pursues a course demonstrating faith and ability, is certain to win.

An advertising writer who has gained fame and fortune for himself and others sums up his success in two words — "Be natural!" This is important; but first of all cultivate nature, your talents, to a point that will the most favorably reflect and convince the reader of your qualifications and satisfy him that you alone are the man he is seeking to promote his interests. It is then the printer-advertiser is above competition and may safely set his price agreeably to the impression or result attained.

Ways and means to advertise the printer are bordering on the infinite, but first of all I would recommend preparation by means of regular and faithful reading of the trade journals, which contain a wealth of instructive matter in both reading and advertising columns. "Where there's a will there's a way," and the time to advertise is now, always, and in all ways.

WARMING UP

Shall others know that I am here if I keep still and never speak,
Or like a mouse creep furtively and voice my needs with plaintive squeak?
My merits and the goods I sell should speak for me exceeding well,
But how they'll speak I can not tell unless I advertise a spell.
And if I advertise a spell, then muffle down by buoyant yell,
All that I said and proved quite clear will be forgotten in a year.
To make the stuff I trade in known, the folks must frequently be shown,
So as I make the goods or buy to sell again some other guy,
'Tis clear I'll have to fan the wind to blow the news to every mind,
Or they won't know that I AM HERE — I might be on some other sphere.
Well, I have set aside a sum to advertise and make things hum,
And when I feel folks getting cold and buying less of me than old
I'll know for why, and stoke more scads to warm the atmosphere with ads.

Printers of Note — Geoffroy Tory

By WALTER C. BLELOCH

TO Geoffroy Tory (or Torinus, as some authorities give it) the fraternity is indebted for a very material improvement made in the art preservative, an improvement that placed him among the very best of the early printers. Born in France in 1480, Tory is said to have been given a good education which was later on supplemented by rather extensive — for those days — travels through foreign countries and which gave him further opportunity to improve his mind. As a result of his education, we find him taking up a literary career at the age of twenty-five, becoming an instructor in one of the well-known colleges a year later.



Geoffroy Tory's Mark

About this time Tory became interested in wood engraving and soon became famous as one of the foremost artists of the day. Some of his engravings are considered remarkable specimens of art and have found a prominent position in a number of well-known collections. His principal works appear to have been used in connection with the books published during those days, many of which contain full-page illustrations, initial letters, etc., engraved by Tory. It was but a step from this to printing, and in 1526 he issued a book that is considered remarkable even to this day.

The Champ Fleury, as the work was known, was divided into three parts, the first of which was devoted to language and the correct use thereof, the second to the origin and proper use of capital letters; the third part was along lines never before attempted and caused a complete revolution in the methods in vogue at that time. In this last part Tory used, to illustrate his points, what in these days would be called "quadrille-ruled" stock. He formed a square, and by means of horizontal and vertical lines divided it into one hundred smaller squares. These were used to show the "curve" or contour of each individual letter and brought out the imperfections of type-faces cut previously, and demonstrated conclusively the best method for improvement. This same portion of the book contained a number of specimens of the type-faces used at that time, together with ornamented letters and characters used for initials, etc. It was at this stage the "Antique" face was brought out which, in its modified forms, continued in use for a couple of centuries.

Aside from its value to the printing art, this work brought about an immediate improvement in the French language; it changed the previous style of punctuation, caused a more consistent use of capital letters, and, according to one authority, did more than anything else to offset the use of the Greek and Latin languages. For his work in this connection, the King of France made Tory "King's Printer." He was also elected "sworn bookseller" to the University of Paris, his membership to expire at death.

Tory's last book appeared in 1533. This book contained his improved style and several copies of it are preserved in libraries and museums as specimens of typographic art of the early days. Unfortunately Tory's death followed shortly thereafter, but as a French writer puts it: "The world was benefited by Tory's having lived in it."

Opportunity for the Small Printer

By G. D. CRAIN, Jr.

"DESPISE not the day of small things," was said a good many hundred years ago, but it is still worth considering. Those who occasionally remark that it would be a good thing if the little printers, with their picayunish ideas about doing things, were to be benevolently assimilated, reduced to a state of innocuous desuetude, or, in plain United States, put out of business, forget that the small printer is handling a kind of trade which the large printer frequently doesn't care for, doesn't try to get, and couldn't make money out of if he had it.

There are hosts of little printing jobs in every community that flow to the small shop because the buyer of printing knows the owner personally, has his own quarters in that neighborhood, and wants to be in a position to drop in and get the work himself at the first opportunity. They are jobs of letter-heads, business cards, circulars and the like, which involve such small amounts and such short runs that the big shop would only be cluttered up in handling them. The printer who does these things would be mightily flustered if he were confronted with a big catalogue or a lot of railway printing; in fact, he could no more do justice to those impressive propositions than the large house could do to the kind of work the little fellow does so handily.

The suggestion which is to be made, however, is that the small printer has an opportunity to create business and build up trade that will strengthen his position to a marked degree if he will take advantage of it.

It consists of offering service to his customers along the line of advertising suggestions and helps, with a view to stimulating the amount of business to be had from the class of trade which he is in a position to deal with.

The average small business man, whether manufacturer or retailer, is usually keenly conscious of the necessity for publicity. He knows that in the struggle with larger and better-equipped concerns in his own line he must make good use of his weapons in order to win a place among the victors. It is usually not so much a question of convincing the small operator in any field of commercial endeavor of the necessity of advertising as it is in showing him how to do it.

Here is where the printer, if he has qualified himself along this line, has a chance to shine. If he has studied advertising principles, the relation of typography to advertising, the basic ideas back of correct display, and the other fundamentals which go into any advertising-printing proposition, he is in a fair way to offer his customer service of a kind which will make himself indispensable to the customer.

Knowledge of this sort is within the reach of the small printer, just as it is of his big brother in the field. The printing journals give plenty of attention to this subject, while it is worth while to read the papers which are devoted exclusively to advertising. The information is to be had, and inasmuch as it is part of the legitimate equipment of the printer, whether he intends to specialize along the lines suggested or not, it is up to him to acquire it and make himself as much of an expert in the field of advertising as it relates to printing as he can do.

As most of his work, as indicated, will be in dealing with comparatively small concerns, the calls on him will not be heavy, as far as the technical requirements are concerned. They will mostly be for simple advice concerning the copy and layout of the modest advertising matter the business man desires to put out, and the printer can usually take care of the questions, if he has made any attempt to perfect himself, without any trouble worth mentioning. Here is an example of the way it works:

A newspaper man, who had been in the business long enough to decide that while it was a delightful calling it would never make a millionaire of him, determined to become a printer. (Incidentally, he has reached the same conclusion regarding his new business, but that is beside the question.) He cast his lot with a foreman of a shop who was anxious to get into business for himself; and by pooling their capital they were able to get enough money together to pay for a small but efficient layout of equipment in a shop considerably out of the beaten path, but near enough to the center of things to enable the hunt for business to be made easily.

The newspaper fellow, who knew a lot of the business men of his city through constant contact with them, was to handle the office end of the work and get the orders, and the foreman was to run the shop. The former had been interested in advertising, although most of his work had been connected with the editorial department of the newspaper, and he had assisted the business office occasionally in putting out industrial editions and so forth, so that he had a fairly good idea of the sort of "boost" stuff the average business man is looking for. He had read the general magazines and the advertising papers occasionally, and with the aid of the trade journals to which the new firm subscribed as soon as they put up their sign and opened for business, he soon began to acquire a passing knowledge of the a, b, c of advertising, anyway.

When he went out on the street to solicit orders, he found that in order to get business he had to make himself agreeable; and that in order to make his presence welcomed by those upon whom he called he had to have something more than a bright smile and the latest story. The thing that obviously occurred to him was to help these people, most of whom were small merchants and manufacturers, with their publicity efforts. For instance:

He found a small veneer manufacturer who was just breaking into a new field, that of making figured gum. Gum is a wood which has not been thought much of until recently, but in the last year or two it has been coming with a rush. This particular manufacturer, who had a plant which was not ranked among the leaders, had discovered how to select logs so as to insure the veneers having a figure, and consequently he wanted to advertise the fact effectively but cheaply.

The printer-solicitor suggested a booklet. "I know how to write pretty well," he said modestly, "and I would be glad to prepare some matter for you and work up the whole thing if you will let our firm print it. We won't make any charge for the work of preparation, and only a fair amount for the printing."

The veneer man enthused over the idea, furnished the printer with some information and samples of his product, and the former newspaper man drank in the information about the development of the new wood. Then he sat down and wrote what he would have called a "feature story" in the old days, but which was simply advertising copy now. It started out this way:

"Red gum is the Cinderella of the cabinet trade; once despised and an outcast, but now raised to the loftiest of pinnacles."

Then he went on telling in an interesting way the story of the rise of the wood, and spun out an attractive yarn before he realized it. He got figures from an engraver for a few cuts, and had the foreman give him an estimate on the booklet they made a dummy for. When he took back the dummy with the copy and the estimate, the veneer man nearly fell off his chair.

"Fine!" he exclaimed. "Go ahead right away."

They did, making a very pretty piece of work, and the booklets were sent out in envelopes designed also by the printer, having the following line emblazoned at the top without any further printing on them:

"The Romance of Figured Gum."

The booklet created a stir in the trade, the veneer man got a lot of orders, and the printer became his right-hand man whenever he wanted anything in the publicity line. That was just a beginning. The printer saw the opportunity, went after scores of other small concerns which wanted to advertise but didn't know how, gave them his aid and advice, and in return got a lot of business that simply wouldn't have been created if he hadn't made it possible for it to come to the surface. The firm which used this plan is to-day the most successful small shop in its town.

It might be suggested, in answer to the ideas expounded above, that it is a plan open to the large printer as well as the small. True enough; but the point is that the small printer needs the business-building assistance of the service more than the large one, because the latter gets business from big concerns with advertising departments that are well organized and that would resent, probably, any advice from the printer about purely advertising matters.

It may also be pointed out that the printer ought to make a charge for his service instead of offering it freely to his customers. He does, of course, but it is an indirect charge, spread out over all the business. The time put in on the service end of the business has to go into office expense, along with other items, and the result is a somewhat increased overhead. But it may reasonably be assumed that the increased business brought in by this means will more than make up for the cost, so that the chances favor the overhead being reduced, if anything.

Dull times always come to the concern which is able only to get a share of the trade that is "in the market." It seldom reaches the house which is in a position to create business. The kind of help offered by the printer who can advise his customers with authority regarding their advertising problems is the best sort of tonic for a business with a bad case of spring fever or summer complaint, and it doesn't cost much, either.

Why Scientific Management Sometimes Fails

By GILBERT P. FARRAR

SCIENTIFIC Management! My, how prone we modern Americans are to use large words which really have small meanings. And how readily the average printer shuns anything that smacks of science or philosophy. The fact is, that the operation of scientific management in printing-offices is so very simple that it becomes necessary for it to have a large and dignified title in order to obscure its simplicity at first glance and get a reasonable hearing. But, with all its simplicity and the large names applied, there are business rocks upon which this new system of management will sometimes go to pieces and cause the printer to exclaim, "All rot!"

Some years ago a Western printer decided that he would put in special facilities for handling a certain class of work that had grown steadily until it formed a large part of his trade. He decided to make a special department for handling this work and place a competent man in charge. Special machinery was installed, abundant material provided, the most economical method of handling the work adopted, and this department was a success from the beginning.

Some time afterward, this same printer observed the increasing amount of business stationery orders that were coming through, and decided that this, too, could be organized into a special department and the production cost lowered. Heavy fonts of the faces of type most frequently used on letter-heads, envelopes and statements were placed in stock, together with large cases of rules, slugs and leads, and the whole scheme arranged to save time between cases, stones, presses and stockroom.

But this attempt to systematize business stationery failed utterly. Why? Because in the planning of this business stationery scheme, a most important point had been overlooked — the law of averages had not been consulted — there was not enough orders of this class continually coming in to keep the department busy, though it was small.

The first and successful trial of scientific management was made when orders had been steadily increasing for years and a certain amount could reasonably be counted upon, while the second trial was made at a time when there was an unusual spurt in business, and which dropped to almost nothing when taken as an average. To make large profits through the use of scientific management there must be a steady stream of the special line

of work, and the organization should not be any larger than the average amount of work will keep busy. When it becomes too small for one or two employees, make it general work — it's cheaper.

An employee that handles one certain class of work continually for any length of time is always swifter and more economical than one who handles that class of work once a week or once a month. If, however, this specially trained employee works only one-fourth or one-half the time as a producer, then it's time to get after more of the business that this employee is most familiar with or else let the work be done in the regular way.

In many printing-plants the principles of scientific management are consciously or unconsciously applied to certain classes of work that are handled at different times of the month. Railroad tariffs and time-tables, law briefs and special offers are some of the things which are dropped in on printing-offices at regular intervals. With an idea of making this class of work more profitable, many employers lay in large quantities of special material and make special provision for handling work of this character.

After this special care it is only natural that the employer should feel very confident that he has the proper system for making all the money that can possibly be made on the work. But it's usually the case that the short-sighted employer will buy lots of special material for the special work and at the same time slight the equipment for handling regular work. As a result, the workman has no regular material. He uses the special material to fill in, and, of course, there is not enough special material for the special job when it is received. This causes the front office to wonder why the production cost keeps climbing on this special job when special provision was made for handling it.

One of the first principles of the new system of scientific management is that the high-priced mechanic must be kept busy from "whistle to whistle" doing a mechanic's work, and that he should have all the materials and cheap help necessary to do the largest amount of work in the quickest and easiest manner.

Printing-office material is cheap, and printing-office help is high at any price. This being obvious, there must be sufficient quantities of material, helpers and orders if the employer is to get the most out of his high-priced help; for, like machinery, employees are more expensive when idle.

There is also the aspect of content that enters the plan of scientific management. When an employee knows that he or she can start a job and go right through undisturbed and unhampered they usually produce a better job in less time, for the average employee loses patience at having continually to inquire of the foreman: "What shall I use instead?"

Back to School

To-day my Mama said to me
"Bring me your bathing suit:
I'll pack it in the trunk, beside
Aunt Lizzie's jar of fruit.

And give that crusher hat of your's
To little Annie Brown,
Your sandals, too, you can't wear them:
We're going back to town."

They say the summer days are long —
The longest of the year —
But lots of things the grown-ups say
I think are awful queer.

Why, summer mornings when I'm up
Right at the peep of day,
There's never, never, time enough
To get half through my play.

When school vacation's just begun
September races in,
And then the summer-time is done,
School studies must begin.

I want to learn, and please Mama,
But, grown up, I'll see
If folks can't try and let kids play
Nine months and study *three*.

CARMEN H. McQUILKIN

EDITORIAL

THE science of accounts has many students. They agree on abstract principles because they have to agree, but in the specific application of these principles they differ from each other more or less widely according to the powers of logic with which nature has endowed them. In cost accounting, therefore, there are many troubles and vexations and controversies which incline printers of a reactionary turn of mind to condemn the entire concept of cost accounting, but it is as true as two and two make four that the profit or selling price of an article can not be determined until its cost is determined.

COMPETITIVE tests in estimating on small work are an interesting feature in some of the printers' meetings, and the wide divergence in the guesses at the time which should be allowed for composition has aroused some hot controversies. "I'll bet I can set that job myself in blank hours," asserts a heated contestant. And he probably could. But he would not set the job. The printer has to deal with conditions as they are to-day, general conditions — specific exceptions can not be taken into account, and by specific exceptions we refer to the oft-repeated assertion, "I have a man in my place can set that job in half an hour," etc. The asserter probably has such a man who can and does all he claims for him, but what he accomplishes is scaled down by what another or others do not accomplish.

THERE is undoubtedly a falling off in the celerity with which job-composition used to be done. The facility which printers obtained in setting long strings of straight matter gave an impetus to the job-compositor. He worked rapidly. The book-hand on piece work speeded up and made time. His movements set a pace. While it is true that rapidity of movement is temperamental it is also true that temperament in the individual is quickened by the atmosphere of briskness or slackened by the atmosphere of dawdling. When the foreman was anxious to get a job out on time his cheerful "pull out, boys, pull out," was a stimulus that no one resented — they "pulled out." But an adjuration to "pull out" to a composing-room staff would be considered ridiculous to-day and would "rattle" the workers in place of encouraging them to greater efforts.

PROSPERITY in the printing business will come in the most generous way as the co-proprietorship in the trade is more fully realized by the business department and the operative staff. The men who set type, operate the composing machines, run the presses, the engravers and the bookbinders, are really the printing trades. They are the tradesmen — the craftsmen. They may not work up to that idea, but that is their position. The proprietor controls, and buys and sells, as the owner of the tools and appurtenances. He is the captain. He may be a very indifferent captain at that, but such is his position. A number of the crew may have been with the captain a great many years and would have difficulty, or imagine they would have difficulty, in fitting themselves to work elsewhere, even if they wanted to. They are naturally anxious or at least somewhat solicitous that the business shall continue to prosper. They may not expect any particular direct gain to themselves, except as the scale of wages may be advanced, but they are craftsmen and as such have the innate loyalty of long association with the place where they have earned their bread. It is good for men to strive as hard as they can to do their best, to do as much as they can with the faculties they have. But doubts creep in. How if a man dispatches his work and the work incoming falls off? He is laid off for a time. Why work one's head off, or work oneself out of a job? How shall these conditions be balanced and equalized justly and fairly? "It's aw a muddle," as Stephen Blackpool said. It is surely never to be equalized while captain and crew are antagonistic or suspicious of each other. Out of a realization of the responsibilities that weigh on each other will come the light to solve these problems, and that light is slowly becoming brighter. We hear much of the limitation of output, but the wear and tear on the individual who is trying to sustain any policy of the limitation of output is more extreme than the wear and tear of pace-making. Here and there are exceptional cases

of employers who overreach themselves by "canny dodges" and their reward is that the crew deserts them and good crews are too valuable an asset to jeopardize the ship by taking advantage of man's necessity for breadwinning.

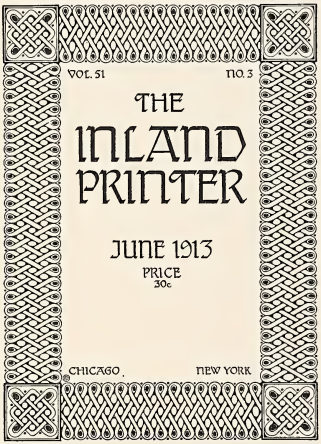
Protection of Commercial Designs.

Elsewhere in this issue appears a brief by E. W. Bradford, president of the Patent Law Association, entitled "Pirating of Commercial Designs, and Why a New Law Is Needed to Protect Such Designs." This brief is in furtherance of the objects of the National Registration League, which has just been formed to bring about international uniformity in laws regarding the protection of commercial designs. The league has its headquarters in Philadelphia. E. W. Bradford is general counsel, and S. M. Weatherly is the secretary and treasurer. The articles of association will be in the hands of the principals before this publication reaches its readers, and interest in the league's undertaking is growing rapidly.

Germany recently notified the State Department at Washington that the fatherland would not take part in the San Francisco Exposition unless ample protection is assured against original designs of German fabrics, etc., being pirated by American manufacturers. Other countries are taking the same view. American typefounders who have endeavored to protect their designs have had a difficult road to travel, and hence they have heretofore made little progress in protecting their interests. The assumption of responsibility for protecting commercial designs by the vast and growing interests whose chief assets consist of design give typefounders and designers new hope.

The solicitude of German typefounders regarding their rights in commercial designs is indicated by a protest sent to THE INLAND PRINTER by the important firm of Schelter & Giesecke, Leipsic, touching the use of their Salzmann type and the adaptation of the Salzmann borders and ornaments on the cover of THE INLAND PRINTER for June. A free translation of Messrs. Schelter & Giesecke's letter reads:

"Our Salzmann type has been used on the titlepage of the cover of Volume 3 of THE INLAND PRINTER; also, our Salzmann decoration appears to have served as copy for the border drawn on this page. We are taking the liberty of sending you herewith, as printed matter, two books of this Salzmann type as well as Salzmann decoration, and you will see that it agrees with the foregoing. We have not supplied either the type or decoration in America, and for that reason it would be very interesting to us to learn from whom you got pos-



Lettering and Design Drawn by F. J. Trezise, Chief Instructor Inland Printer Technical School.



Letters and Design Adapted for Cover of The Inland Printer, June, 1913.

session of this type. At least, it is of special importance to us that the type as well as the decoration be characterized as our product. We would perhaps be satisfied if you would make a suitable reference in one of the next numbers."

Mr. F. J. Trezise, who hand-lettered and sketched the design of this cover, worked from a commercial specimen which came among a number of other specimens from abroad. If he had worked from a typefounder's specimen-book, he, of course, would have given credit to the source of inspiration. Until the protest of Messrs. Schelter & Giesecke was received he did not know the name



Cover-Design of Brochure Advertising the Salzmann Type of Schelter & Giesecke, Leipsic.

of the type or ornamentation or the makers. It is obvious that if American typefounders, for instance, heard this June cover-design admired, and the lettering and ornaments appealed strongly to them, they might be inclined to cut such a letter and such ornaments. In this way our German friends would be caused annoyance and loss.

The progress of the National Registration League will be watched with interest. What it is aiming to accomplish is in conformity with the governments of nearly every other nation. How such legislation will affect the printing trades will become more clear as specific instances are analyzed, and taking the specific instance which we have just cited we invite every one interested to contribute their views on how design in typography may be protected with justice and public policy conserved.

The Apprentice Problem Again.

The proper training of apprentices is a subject which, while it has been hashed and rehashed until it almost seems as though it would be worn threadbare, still remains a subject upon which too much emphasis can not be placed. It is a recognized fact that it is difficult to get boys with ambition to enter the trades, because the professions present more alluring prospects, and because of the great tendency to hold a boy to one branch of a trade instead of giving him the opportunity to gain a knowledge of the various branches and become a master workman.

Another difficulty that has been encountered is holding those who have been nursed along until they are capable of assuming responsibility and holding places of trust. Employers are far too familiar with this question; it requires no elucidation. The problem — and it has indeed become a problem — is, how can boys having an average amount of intelligence and ambition be induced to enter the trades and stick to them?

In the first place, is sufficient emphasis placed upon the fact that there is always room at the top for those who are willing to pay the price? Then, is sufficient emphasis placed upon the fact that the trades offer as great opportunities as the professions to those who are willing to give the same effort necessary to master a profession?

As to the proper training of apprentices — the Baltimore Typographical Union is to be complimented on the plan it has devised, which was described in the apprentices' department of our last issue. In the correspondence columns of this number will be found a communication from H. Redman, presenting a splendid plan whereby the apprentice can be assured a thorough training. The International Typographical Union has had in operation for several years a plan for giving not only the apprentice, but the man who is farther along in years as well, a knowledge of the fundamental principles of the trade — training that will enable them to work ahead on their own initiative. In view of the fact that much has already been done toward solving the problem of proper training, it really seems that now it is up to the employer — pardon the slang — to make the trade as attractive as possible to the apprentice — not necessarily from a monetary standpoint — in order to attract the proper class of boys. No other business or profession offers a broader field for the ambitious worker to delve into than printing with its allied branches; and surely no other industry has done more to advance mankind. Why, then, should it be such a difficult proposition to obtain the raw material and put it through the required processes for making finished product of a high grade?



SEPTEMBER MORN.

Photograph by R. R. Sallows, Goderich, Canada.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

DISHONEST METHODS.

To the Editor: SANTA ANA, CAL., July 17, 1913.

The story in the July issue of THE INLAND PRINTER of the printer who stole 1,700 postal cards amused me greatly. Of course all honest printers deplore the fact that there are such rascals in the trade, but that there are such there is no doubt.

I am reminded of a transaction that took place in San Francisco some years ago. An unscrupulous printer received an order for a large number of dodgers, which he printed several thousand short. The customer became suspicious that he was not getting full measure, so he counted out a thousand and weighed them, then weighing the whole lot, finding that the weights did not tally. Accordingly he entered a complaint. "How do you know the order was short?" inquired the printer. "I weighed a thousand and then weighed the whole bunch, and the weights did not agree," responded the customer. "Don't you know you can prove nothing by the weight of paper? It varies in weight. Let me show you," replied the quick-witted printer. Leading the way to the stockroom he selected an unopened ream of 20-pound bond and threw it on the scales. "There, you see 500 sheets of that paper weigh twenty pounds," he said. Then taking another unopened ream of the same stock in 16-pound weight, he threw that on the scales and exclaimed, "There is another package of the same paper and same number of sheets, that weigh only sixteen pounds. You see, you can prove nothing by the weight of paper." The customer, who knew nothing of the weights of paper, was convinced, so he paid the bill in full without further complaint, and went away believing that he had received a square deal.

JOHN M. REED.

TRAINING THE APPRENTICE.

To the Editor: NEW YORK, July 25, 1913.

Few master men seem to realize the importance of giving a fair amount of time and thought to the apprentice problem. Too often the apprentice is looked upon as a very minor part of the organization. When a lad is to be apprenticed to the printing trade, the party to whom he is to be apprenticed should see to it that he is fitted for the trade he is about to learn. The following plan of apprenticeship, if adopted by the trade generally, would prove profitable to both the employer and employee.

No lad should be accepted as an apprentice for the trade of compositor unless he can prove to his prospective employer that he understands the English language well enough to use good grammar and spell correctly. While there are those who would not pass the test, plenty of lads may be found who are well enough versed in English to come up to these requirements.

The employer being satisfied that a prospective apprentice has a good knowledge of English, the boy should have the privilege of working at the business for at least a month before deciding as to whether he will like the trade or not. Employer and employee both being satisfied, steps should be taken to "indenture" the apprentice, the employer binding himself to teach the lad his trade, and the lad binding himself to be of good behavior, and to remain with his employer for at least five years. Wages, with annual increases, to be paid during apprenticeship, to be stipulated in the indenture. This would insure the boy being taught his trade in a proper manner, and the employer would not run the risk, as is now the case, of the apprentice running off to another printer after his first two or three years at the business, his former employer losing him just at the time he is about to help repay what has been invested in "breaking him in."

The apprentice should be taught different branches of the work each succeeding year. The first year he could be kept on distribution and helping the stoneman; the second year he should be given straight matter and small jobwork; the third year he should do as much ad. composition as possible, and be taught how to set an ad. from a salesmanship point of view. By the end of the third year the apprentice should be able to do good work. He should at this stage be urged to take up the I. T. U. Course in printing. In this connection, seeing the great help this would be toward making him a polished craftsman, it would be money well invested if the employer paid half the fee for this course. The instruction received would enable the apprentice to do better work, the employer getting the benefit of this during the last two years of the apprenticeship, and the fact of the employer paying half the fee would encourage the apprentice to aim higher every day. Of course, during the fourth and fifth years the apprentice should be kept on the regular run of work.

Apprentices, on completion of apprenticeship, in order to become members of the International Typographical Union should pass an examination in a regular print-shop of the town or city in which they are located, the work executed in the examination to be passed on by a committee appointed for that purpose.

It will be seen by this that in time there would be very few, if any, "barn-stormers" to rouse the ire of the foreman. Members of the trade would ultimately be better educated, better trained, than they are to-day. The employer would not have to contend with so many incompetents, who seem to creep into the business under the present system, and closer relations would exist between employer and employee.

The plan I have proposed in regard to training for apprentices from year to year could be improved upon,

perhaps, but, nevertheless, the sooner the members of the Master Printers' Associations take the apprenticeship problem to heart and give it the consideration it demands, the better it will be for the craft generally. H. REDMAN.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

DURING 1912 there was imported into the United Kingdom paper of all kinds, including boards, of the value of £6,698,812, as compared with a value of £6,166,282 in the year before ($32,589,725 versus $29,998,962).

THE late John Bass, for many years connected with Waterlow & Sons, Limited, printers, London, left an estate valued at £273,451 ($1,330,339). Did he earn it all at printing and publishing? many of us will ask.

THE recently deceased A. H. Harman, of Haslemere, founder of the Ilford Photographic Plate Company and one of the pioneers of the dry plate at popular prices, left an estate valued at £333,739 ($1,623,640) gross.

THIS year's issue of "*Printer's Pie*" has broken all former records, 175,000 being printed — insufficient to supply all the demand. Its price was one shilling, and the profits from its publication are given over to printers' charities.

WHILE Benjamin Franklin was working as a compositor in London, at the age of nineteen, one of his jobs was the setting up of Wollaston's "Religion of Nature." He disagreed with some of its arguments, which led him to write a "Dissertation on Liberty and Necessity, Pleasure and Pain," which he printed himself. In later years he regretted his precocious essay and suppressed and destroyed most of the one hundred copies of the issue. But few copies escaped this fate; only two copies are known to exist, one of which came up in the Huth sale at Sotherby's (London). About 1850 the well-known bookseller, Henry Stevens, bought this copy for half a crown (60 cents). His son had to pay £1,005 ($4,889) the other day to get it back again in the salesroom.

GERMANY.

"FREUNDE GRAPHISCHER KUNST" (Friends of Graphic Art) is the name of a society just started in Leipsic which will devote itself specially to the furthering of original art work in etching, wood engraving and lithography.

FERDINAND CARL, publisher of the *Deutsche Hopfen- und Brauerzeitung*, at Nuremberg, recently deceased, has willed 10,000 marks ($2,380) to his native town, Roth, to be added to a fund started by his father to establish a refuge there for old women.

THEODOR GOEBEL, the Nestor of typography in Germany, and renowned writer and publisher of articles and books relating to the graphic arts, who is now in his eighty-fourth year, on August 16 celebrated the completion of his seventieth year at printing.

ANDREW CARNEGIE has made over to the official organ of the German Peace Society, *Die Deutsche Eiche*, a fund of 100,000 marks ($23,800), for the special purpose of increasing the distribution of the paper, and particularly to foster more friendly intercourse between Germans and Englishmen.

IT is said of the compositor who set the type (by hand) of the second edition of the favorite author Fritz Reuter's "*Kein Hüsing*," an epic written in the Plattdeutsch dialect, that he composed it without having a single error appear in the proofs. As the work embraced seven octavo forms [no doubt of sixteen pages each] this feat was certainly a most noteworthy one.

THE Gutenberg Museum at Mayence was formally opened with suitable ceremonies, on June 15. The idea of this museum took shape at the time (1900) of the great celebration in that city of the semi-millennial of Gutenberg's birthyear, and through the hard work of a number of enthusiastic men it was developed, until now this shrine of the master is a place of great interest for a craftsman or bookman to inspect.

FRANCE.

A NEW union of Catholic printers has been formed at Paris. There being already a sectarian organization in France, the Union du Livre, it would seem that the new one is the result of dissension among Catholic printers.

AEROPLANE flights across the English channel were made recently by Messrs. Grahame-White and Juilbert, on which occasion they carried copies of the Paris *Le Matin* for presentation to President Poincaré, while the latter was visiting in London.

AT a recent meeting of the Parisian Society of Master Printers it was urged upon those who possess new and improved machinery and methods not to use them to compete with fellow craftsmen by underbidding on work. Quite right. Why put in labor-saving machinery which makes for increased profits, and then give the profits to your customers?

THE Prévoyants de l'Avenir, a French annuity insurance company, which has half a million members and a capital of a hundred million francs, was started thirty years ago by a committee of printers, who probably did not foresee the growth their undertaking has achieved. One of them, their leader, M. Chatelus, who was up to a recent date a worker on the *Petit Parisien*, has now been awarded a yearly pension of 2,000 francs ($386).

HENRI ROCHEFORT, the famous French politician and journalist, died recently at Aix-les-Bains, at the age of eighty-three years. He acquired political fame as the editor of the *Lanterne*, in which he advanced radical views and criticized governmental régimes. He was often imprisoned, being once sent to New Caledonia, from which island he managed to escape. During periods of compulsory exile from his native country M. Rochefort resided for a considerable time in London.

SWITZERLAND.

WITH a vote of 92 against and 20 for, the Swiss national legislature has negatived a project to establish a government printing-office.

THE general assembly of the Association of Swiss Master Printers, which was held in Altdorf, June 7 and 8, was very largely attended. Much attention was bestowed upon the subject of minimum prices for printed matter.

THE Gutenbergstube (Gutenberg Chamber) at Berne, an organization which maintains a library and museum of typography, has just issued an interesting pamphlet, "Die Beziehungen Berns zu den Buchdruckern in Basel, Zürich und Genf, 1476-1536" ("The Relations of Berne with the Printers in Basel, Zürich and Geneva, 1476-1536"), by Dr. Adolf Fluri. It contains a number of reproductions of indulgences, ecclesiastical mandates and other old printed matter.

ITALY.

THE Regio Scuola Tipografica e di Arti Affini (Royal School of Typographic and Affiliated Arts) at Turin, which was established December 21, 1902, is not only flourishing

but is also growing in importance, and now, besides its director, has a faculty of twelve technical instructors (four in hand composing, two in machine composing, four in presswork and two in casting) and four instructors covering Italian, French, designing and stenography. There were 131 pupils in attendance during the season of 1912-13. The school receives yearly contributions of 3,000 lire from the ministry of agriculture and commerce, 3,000 lire from the municipality of Turin, 1,200 lire from the city's chamber of commerce and 1,000 lire from the Credit Bank of Opere Pie di San Paolo, besides smaller sums from a circle of patrons. A small charge is made for tuition, part of which is refunded for faithful and regular attendance.

HOLLAND.

THE government has appropriated 13,200 florins ($5,346) for the benefit of the printers' trade school at Utrecht. At the end of the last term of the winter and spring season there were sixty-five pupils in attendance.

THE master printers are planning a wage scale for all Holland. A commission of twenty has prepared an outline for it and submitted it to the executive committee of the proprietor's organization. As soon as the five district branches have expressed their opinions regarding it, the matter will be discussed with the representatives of the workmen's unions.

NORWAY.

THE *Norsk Intelligenssedler*, at Christiania, the oldest newspaper of Norway, has attained its one hundred and fiftieth year.

THE Norwegian government has paid out 19,400 crowns ($5,200) this year to enable students to investigate trade customs in other countries. Hagbert Henningsen, chemigrapher; Rolf Hjort Johansen, typographer, and Thorsten Hedlung, lithographer, all of Christiania, received each 325 crowns ($87).

SWEDEN.

A BILL to institute a government printing-office, offered in the Swedish Parliament, was recently rejected by a vote of 87 to 83.

A CONSOLIDATION of a large number of the more prominent lithographic concerns of this country is said to have been effected at Stockholm, by the incorporation of the "Sveriges lithographiska Tryckerier" Company, with a capital of from ten to thirty million crowns.

DENMARK.

AT the national election, on May 20 last, L. D. Rasmussen, printer at Odense, was reëlected as member of the Folketing (legislature). A half hour after the receipt of the last vote bulletin (2:30 A.M.) the H. Matzen Engraving Company, at Copenhagen, delivered cuts of the 113 elected members of the Folketing to six dailies of that city, and the following morning it delivered them to seventy provincial papers.

PORTUGAL.

SINCE the proclamation of this country as a republic more attention is bestowed upon the national printing-office, which has heretofore been in a sorry state. Changes have been made in its directive personnel and new machinery and apparatus added, while greater effort is being made to produce artistic work. There is a typefoundry connected with the institution, in which many improvements have also been made.

BELGIUM.

THE Brussels School of Typography this summer celebrated its quarter-century of existence.

RUXTON'S THREE-COLOR PROCESS CHART.

BY C. B. S.

THE academic study of color phenomena and the analysis of color and pigmentation with a view to making its application in the arts with scientific accuracy have a tendency to become confused in the mind of the average reader.

In the lessons of the I. T. U. Course of Supplemental Education the phenomena of light and color are briefly and clearly explained as a preliminary to the analysis of the application of color in pigments, as in printing-inks.

In the lessons analyzing color the terms employed are color, hue, shade and tint. Color expressing what is usually apprehended by the term; hue, expressing what results from the admixture of another color; shade, expressing what results from the admixture of black; and tint, what results from the admixture of white. This serves for the time as an easily grasped formula for a primary study in color analysis.

In the color-chart presented on the pages facing these notes the color analyses have been arranged on the nomenclature of A. H. Munsell, of Boston, whose photometer was used in the standardization of value, a nomenclature followed also by E. C. Andrews in his book on "Color and Its Application to Printing."

The chart is the first successful attempt to express color standardized in its three dimensions of hue, value and chroma.

Mr. Andrews has described these terms in "Color and Its Application to Printing," quoting the Century Dictionary definitions as follows:

Hue: Color; specifically and technically, distinctive quality of color in an object or on a surface; the respect in which red, yellow, green, blue, etc., differ one from another; that in which colors of equal luminosity and chroma may differ.

Value: In painting and the allied arts, relation of one object, part, or atmospheric plane of a picture to the others with reference to light and shade, the idea of hue being abstracted.

Chroma: The degree of departure of a color sensation from that of white or gray; the intensity of distinctive hue; color intensity.

This classification differs somewhat from the classification in the I. T. U. Course instruction papers, but there is nothing to hinder the student following the classification used by Mr. Andrews in carrying out his line of analysis as expressed in the chart.

Preliminary to an explanation of the chart let us say in passing, that few readers will get any satisfaction from this study of color if their reading on the subject is like newspaper reading, for the energy of the mind must be bent to the task and the exact meaning of words used in explanation fixed firmly in the mental vision.

For the purpose of illustration let us take the section of the chart numbered 50. The prism-shaped figure is divided into ten sections, showing ten hues (colors): red-purple, red, yellow-red, yellow, green-yellow, green, blue-green, blue, purple-blue, and purple. Each of these hues (colors) is equidistant from its neighbor, the red no nearer yellow-red than red-purple, etc. Each of these colors is shown in three degrees of chroma (chroma being the term used to express intensity or purity). The colors at the outer edge have the highest chroma and the colors nearest the center have the lowest chroma. Directly in

the center is shown a gray spot. This gray is from black and white. This gray spot is of the same value as the colors, though simultaneous contrast prevents it appearing so.

Above this figure we have described are similar figures showing the same sections in the same colors at values of 70 and 80, and below are shown the same colors at values at 40 and 30.

This standardization gives at a glance a correct sequence of hue (color) in various values, with the complementary colors opposite. The convenience of this arrangement will enable any printer to think out and pick out a color scheme to fit any job of printing, with some certainty of its being O. K.'d on the first proof. For example: All the colors in the figure on and to the left numbered 50 value may be used as decorative colors on white stock, with black for type-matter, because 50 is the middle value and makes an even balance between black and white.

The third and lowest chroma of the ten colors in the figure is shown in that part of the section nearest the center. The lower the chroma the larger the area on which it can be used, for the higher the degree of purity or intensity of a color, the chroma of a color, the more it dominates, and its use must be regulated accordingly.

Adjacent colors are analogous and may be used together, or a color may be used with the opposite or complementary color or color immediately to the right or left of this color.

The chart thus enables the artist printer to put into practice the rules about balancing of values which required much experimenting heretofore, because heretofore the color-charts were standardized on hue only, without attention to value.

For the processworker the application of the chart to various problems will be found of great advantage. For example: If it is desired to obtain a green such as is shown at 50 value. The progressive proofs of the engravings, let us say, correspond in screen to the analysis shown in the same portion of the section immediately to the right of 50 value. Suppose the progressives correspond in the case of the yellow and blue, but in the plates we have red as well, and the result is somewhat muddy. It is readily observed and with certainty that the procedure is to cut out the red. While this is an extreme example, a microscopic examination of the chart teaches much of three-color printing, and good results will be obtained by its use because each 150 colors shown on the left is analyzed on the corresponding portions on the right.

Further than this, the chart has been printed in a light, medium, and dark yellow, and a light, medium, and dark red; also in light, medium, and dark blue. Therefore, if the engraver is using a yellow that is redder, or slightly greener than that shown, he can be supplied with a chart printed in his series of colors. When the yellow becomes greenish the red becomes yellow-red, and when the yellow inclines to yellow-red the red used must approach red-purple, etc., in order to balance.

The results obtained from printing the three series were singularly alike, proving that if a process yellow is a little different from the progressive proofs the variation is easily remedied in the red and blue, and to show how to do this is the aim of Mr. Andrews' teaching.

With regard to the mechanical production of the chart itself a brief explanation will be found interesting.

Two negatives only were made: one line and one halftone. From these two negatives four prints were made, all four being identical with the exception of the necessary difference in the screen angle, the black being made on the same angle as the blue.

This last arrangement was made possible by the fact that the black was not used in any way to assist in making any of the colors, but only to give a neutral, or middle value (50) background, which would most readily show the comparative values of all the given colors.

While etching down each of the 150 little sections in the left-hand column to its required value the corresponding section on the right was etched at the same time. When both columns were correct in every detail, two-thirds of every section in the right-hand column was cut away so that the remaining one-third would show separately and in that way give a true analysis of each corresponding section of the left half of the chart. Several optical illusions occur in this chart:

(1) The five center sections in the left-hand column appear lighter (or higher in value) than the corresponding sections in the column to the right.

(2) They also take on a slightly colored appearance and must be examined with a magnifying glass to convince some that they are made with the black plate only and are exactly the same in value as their corresponding colored sections.

(3) In the making and analysis of the higher value greens the red has been eliminated, these sections in the column to the right appearing "pinkish" although pure white. This is due to simultaneous contrast which causes all small neutral surfaces to take on in a slight degree the hue which is complementary to the predominating color with which they are surrounded or to which they are in close proximity.

Purposely, this chart has not been run on the best grade of paper or with extremely heavy bodied colors.

The printing of the chart is the work of Max Lau Colortype Company, Chicago.

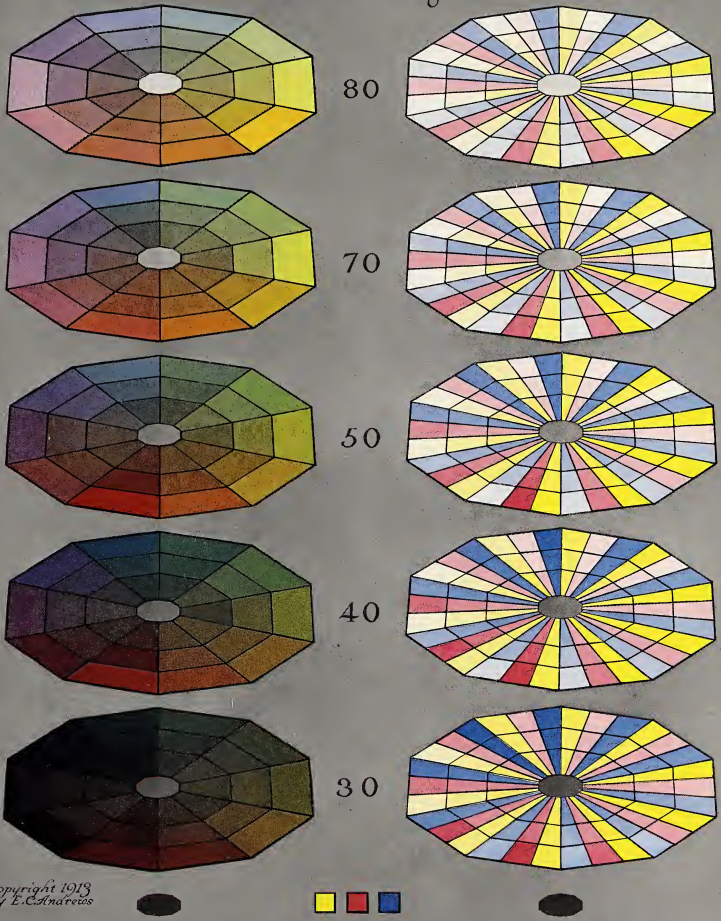
WHAT IS AN ION?

For long, electricity was supposed to be a mysterious fluid, or rather, two mysterious fluids, one of which was called "positive," the other "negative." It has now been shown, thanks to the investigations of Sir J. J. Thomson, of Cambridge, that what was known as a current of "negative" electricity is, in actual fact, a stream of small particles moving with great velocity. These particles of electricity, known as electrons, can combine with matter; metals are such compounds; gases like oxygen and nitrogen have also electrons associated with them. When an atom of oxygen, of iron, or indeed of any substance, has been deprived of an electron, or has had an electron added to it, it becomes an ion. If the electric particle has been removed, it is said to be a positive ion; if the electron has been added, it is called negative. The word "ion" means "going," or "traveling"; such atoms are easily attracted to or repelled by electrified bodies, and they move rapidly toward them, or away from them, as the case may be; if the electrification of the body is negative — that is, if there is an excess of electrons adhering to its surface — it repels particles which have also an excess electron; if, on the contrary, the electrified body is electrified by having had electrons removed (and that is called positive electrification), then it will attract particles having an excess electron.— *Sir William Ramsay, in Harper's.*

IF it wasn't for the grimy-faced printers, even the thoughts of genius would be still-born.— *The Backbone Monthly.*

Ruxton's Three Color Process Chart

Philip Ruxton, Incorporated
New York - Chicago



Copyright 1913
by E. Ginaveos

This Chart shows 150 colors produced from a given yellow, red and blue. The figures in the middle, 80 to 30, represent Value, the lightness or darkness of the color. In each value are shown 10 colors in 3 degrees of Chroma (intensity). The analysis of any color is shown in the corresponding portion of the right hand column.

Written for THE INLAND PRINTER.

THE LITERATURE OF TYPOGRAPHY.

VIII.— WORKS OF REFERENCE.

BY HENRY LEWIS BULLEN.

IN Part VII of this series certain books were recommended which give a broad general view of the history of printing. If the perusal of any of those books persuades any readers to progress further in this study, the next step would be the acquisition of some works of reference.

A work indispensable to this study is "A Dictionary of Printers and Printing, with the Progress of Literature, ancient and modern, Bibliographic Illustrations, etc.," by C. H. Timperley, London, 1839, eight volumes, 1,112 pages, with portraits. A second edition was published in 1842, with the title "Encyclopædia of Literary and Typographical Anecdote, being a Chronological Digest of the most Interesting Facts Illustrative of the History and Literature of Printing from the earliest period to the present time, etc." The second title more accurately describes this work, but with the exception of a supplement of twelve pages the contents of both are alike. Although only procurable from secondhand booksellers, Timperley is not scarce. It may be bought for about $15. It is a chronological noncritical compilation of facts and events and claims gathered from all sources available to Timperley, and carefully indexed. First there is a general history of the manufacture of books prior to the invention of types, which is followed by a consecutive relation of what occurred in each year, commencing with 1440, the year of Coster's death. There are those who claim that Laurence Johnson Coster (to anglicize the name) was the inventor of typography in 1430, about fifteen years before Gutenberg's invention. (Keep an open mind in reading about the respective claims made for Coster and Gutenberg. Much that is false has been written about both. In a later paper these claims will be analyzed.) The next date in Timperley is 1441, and relates to the printing of playing-cards in that year; and so, year by year, the reader may follow the history of the art until the year 1839 in the first edition and 1842 in the second edition. However, chronological reading is not the purpose of the book; neither is chronological reading to be advised. It is a reference-book, and Timperley shines as an indexer. He has his index of places in which printing is known to have been practiced, down to 1828; and an index of names of persons; and his general index. How many who read this page have heard of John Nichols, a distinguished printer and writer? Not to know of John Nichols argues unfamiliarity with the history of printing. Timperley's index gives twelve references to John Nichols, covering in a brief way his whole career, and extending at intervals from page 715 to page 953. Timperley devotes 113 pages of his book to "The Printer's Manual," a very good text-book in its time. In truth, Timperley's Dictionary or Encyclopædia is an invaluable book.

The most interesting thing to me about C. H. Timperley is that he was a journeyman printer and proofreader. Born in 1795, at the age of fifteen he was an enlisted soldier and got his discharge in 1815 because of wounds received in the battle of Waterloo. In 1821 he became an apprentice (though of age) to a printer. He was proud of his occupation and proved his love of it by commencing the study of its literature, which he patiently and successfully systematized. He also compiled a nice little book of "Songs of the Press," and although humble in station he acquired great honor and was rich in the estimation of all lovers of printing. His wealthy employers, good men and true, are long since forgotten; their works were of one day; the work of their proofreader will endure forever.

At about the time Timperley entered upon his great task one of the wealthiest master printers in London, Thomas Curson Hansard, wrote "Typographia, an Historical Sketch of the Origin and Progress of the Art of Printing, with Practical Directions for Conducting Every Department of an Office, etc." about 1,000 pages, London, 1825. The historical pages evince great research and number 331, but Hansard also knew how to make the usually dry-as-dust text-book very interesting. If he describes a press or a process or types he tells us about the inventors, designers and manufacturers, so that the whole work is largely historical, and especially valuable as it gives us an intimate relation from actual experience of the state of printing in England at the period when printing was entering upon closer relations with the commercial world and the good old hand press was being displaced by power presses. Hansard's work is rather scarce, but may be purchased occasionally for about $12. (The prices quoted here by no means indicate the value of the books to the purchasers.)

There is a publication known throughout the British realm as "Hansard's." It is the equivalent of our "Congressional Record"—the official report of parliamentary proceedings. Luke Hansard, having completed his apprenticeship in Norwich, went to work in London as a journeyman printer in a small plant which worked almost exclusively for the House of Commons. He advanced to the foremanship and succeeded his late employer as proprietor in 1774. In the course of his duties he made influential friends, the great Mr. Burke and the powerful William Pitt (both ardent friends of the United States in their struggle for justice prior to the Revolution), and Dr. Johnson, the great dictionary-maker and poet and master of prosody, and the younger William Pitt, destroyer of Napoleon I. Diligence in business made him stand well before men of influence, and when it was decided to print verbatim reports of the parliamentary proceedings the work was given to Luke Hansard, who found it very lucrative. Thomas Curson Hansard, his son, succeeded him. The business still continues under the name of Hansard Publishing Union, Limited, and still prints the debates. The grandson of Luke Hansard, named like his father, Thomas Curson, was also an authoritative writer on printing and its history. His "Treatises on Printing and Typefounding" (242 pages), are incorporated in the seventh edition of the Encyclopædia Britannica, 1841. It never has happened that the study of printing has limited any man's opportunities to rise in the printing business. The records prove that such study usually goes hand in hand with material success.

The first alphabetical Dictionary of Printing was William Savage's "A Dictionary of the Art of Printing," 815 pages, London, 1841. Its scope is limited to practical matters and trade laws and customs, but embraces much interesting matter of great value to the student which may not be found in later works. This book may be bought for about $6. William Savage was the most advanced master printer of his time in London. Other works of his are "Practical Hints on Decorative Printing" and "On the Preparation of Printing Ink, Both Black and Coloured." By decorative printing is meant letterpress color-printing, and Savage shows in his work a large number of beautiful illustrations printed from wood blocks, in a manner not unlike Japanese color-printing, remarkably soft and luminous. The advent of the more economically manipulated

Baxter process and lithography nipped his triumphs in the bud, but all aspiring printers in colors who aim to express them artistically may yet learn much from Savage. The work was published at $25, in 1822. It is very rarely to be found with all the illustrations. When complete it may be bought for about $30; incomplete copies may be had occasionally as cheap as $10.

The first work on printing conformable to the present conception of an encyclopædia is the "American Encyclopædia of Printing," edited by John L. Ringwalt, and published by R. S. Menamin, small quarto, 512 pages, illustrated, Philadelphia, 1871. It was a creditable first attempt toward the still unplanned or uncompleted ideal encyclopædia. I remember as an apprentice the pleasure I experienced in receiving this book as a Christmas present from an employer with a heart which comprehended the affinity between a proprietor and his apprentice. To me, then, it seemed to contain all knowledge relating to printing. I suppose it may have been published at $10 or even more, but for some reason, due probably to its nonsuccess as a publishing venture, and the disposal of unsold copies to the booksellers at closing-out prices, secondhand copies are easily found at about $3 each — a bargain price. John Luther Ringwalt was a practical printer, born in Lancaster, Pennsylvania, in 1828. He was partner in the printing firm of Ringwalt & Brown, Philadelphia. He abandoned printing for journalism and at his death, in 1891, he was editor of the *Railway World*.

The best reference-book relating to printing is the "American Dictionary of Printing and Bookmaking, Containing a History of These Arts, etc.," 592 pages, quarto, illustrated, New York, Howard Lockwood & Co., 1894. Its editor was Wesley Washington Pasko, a practical printer, and for several years secretary of the Typothetæ of the city of New York. Mr. Pasko passed on before the work was completed, to the great detriment of the latter part of the work; nevertheless there is no other work in the English language which can compare in value with this. It was liberally illustrated and well printed by Howard Lockwood, owner of the once noted Lockwood Press of New York, and publisher of *The American Bookmaker*, now, under other management, known as *The American Printer*. The dictionary is very scarce for a reason not creditable to American printers. It was issued in parts to a large enough number of subscribers, but few of them preserved the parts by binding them. When procurable the book may be had for about $10. W. W. Pasko was born in Waterloo, New York, in 1840; learned the printing trade in Utica; and worked as a compositor on the New York *Tribune*. Taking a vacation trip to Charleston, South Carolina, he was arrested as an abolitionist when it became known that he worked for Horace Greeley. He served through the Civil War in the artillery, and returned to a journalistic career. His bent was toward history and he wrote several historical works. He was editor of *The American Bookmaker*, and among his achievements was the invention of a web press for printing stock-market reports at the rate of sixty thousand reports per hour.

These recommended encyclopedic books constitute a good foundation for a printer's library. They complement each other. They are thorough and their authors and editors were conscientious workers. Not every claim or statement in them is necessarily true. Later researches have changed authoritative opinion on much that relates to the early history of printing. Hansard's account (for instance) of the invention of the cylinder press — the first history of that important event — is not altogether accurate, though in the main correct. Information is one thing and opinion another. The beginning student should be slow to form fixed opinions — these will develop themselves in time and naturally.

The value of these books will be increased to the printer who owns them, I think, by the fact that they are the work of practical printers, and that all this work was done at intervals in the printing activities of the authors and editors. Fascinated by the interesting history of their occupations, they determined to systematize their knowledge and make it available for other printers. They were all (with perhaps the exception of Timperley) exceedingly busy men and successful men. They made printing pay in a monetary way, and made it pay in an additional and more highly pleasurable way by gathering stores of sentiment and association and enthusiasm which added to their stature as men not only in their own esteem but in that of the people with whom they associated. It never occurred to them that they had no time to cultivate the finer elements of their occupation. There is no printer who is actually too busy to study the literature of printing unless he has wholly given himself up to the animal philosophy expressed in the cry, "Eat, drink and be merry, for to-morrow we die."

Written for THE INLAND PRINTER.

PUBLISHING TRADES AND THE FREIGHT RATE ADVANCE.

BY E. W. BEEDLE.

BUSINESS MEN connected with the printing and publishing trades may well consider action by their associations similar to that taken by chambers of commerce in St. Louis, Cincinnati, Pittsburgh, Philadelphia, Baltimore and elsewhere on the proposed advance in railway freight rates in eastern territory. The language adopted by the St. Louis Business Men's League is as follows:

> WHEREAS, Certain railroads in what is known as Official Classification Territory have in effect requested from the Interstate Commerce Commission permission to advance their freight rates uniformly 5 per cent, and whereas we believe that the railroads are not now receiving sufficient revenue to enable them to perform under present conditions service adequate to the needs of the commerce of the country; therefore, be it
>
> *Resolved*, That the Business Men's League of St. Louis by its duly authorized officers and Executive Committee and in accordance with the unanimous recommendations of its Traffic Bureau hereby requests the Interstate Commerce Commission to grant to those railroads as promptly as circumstances will permit permission to advance freight rates in the uniform manner set forth in their recent petition, upon presentation by the representatives of the railroads of such facts and figures to the Interstate Commerce Commission as will prove the necessity of such increase in revenue in order to provide adequate service to the shipping public.

Conditions are different from what they were in 1910, when the same roads asked permission to raise rates. Shippers at that time protested mainly on two grounds — first, that the carriers could not show their need of greater revenue and, second, that the proposed schedules would not fall equitably on the several classes of traffic. Industrial executives also complained that the managers had not conferred with them before filing advances. This year all three of these conditions seem to be met.

Under the chairmanship of Daniel Willard, president of the Baltimore & Ohio Railroad, a committee of presidents

and vice-presidents are visiting shipping centers, conferring with boards of trade, making known the facts from the railroad point of view and giving consideration to suggestions or criticisms offered by business men as to the details of the proposed rate changes. Communities have been assured that as little disturbance as possible will be caused in commercial territorial relations, and that the increase is conditional upon obtaining authority for a proportionate advance in rates controlled in certain States, principally Indiana and Illinois, by State authority. Everywhere shippers express satisfaction with the efforts of the railway executives to give consideration to their views.

Advances, instead of affecting only class rates as did those proposed in 1910, will affect all traffic by a flat 5 per cent. Once this is in effect, if granted, the Commission will, of course, continue with the routine work of correcting rate relations, when justly complained of, between commodities, industries and communities.

Increase of income, the Commission said in its decision two years ago, would probably come from increased business without an advance in rates. Since then statistics have become complete for the years 1911 and 1912. Receipts from operation increased 1.4 per cent in 1911 and 2 per cent in 1912, but operating expenses, owing to wage advances and outlays required by the Government, and taxes rose still more sharply, as did fixed charges, embracing interest on bonds and notes at the high figures recently ruling. The item upon which credit is based, net corporate income available for "dividends, adjustments and improvements," was 20 per cent less in 1911 than in 1910 and 15 per cent less in 1912 than two years before.

The hope of the Commission has been disappointed and the fear of the railway managers has been realized.

Effect upon railway credit is seen in a decline of sales of railway securities. In 1909 steam railways issued 62.4 per cent of all corporate listings on the New York Stock Exchange and in 1912 only 19 per cent. In 1912 non-railroad corporations list the largest amount of new securities in ten years, and railroad corporations the smallest.

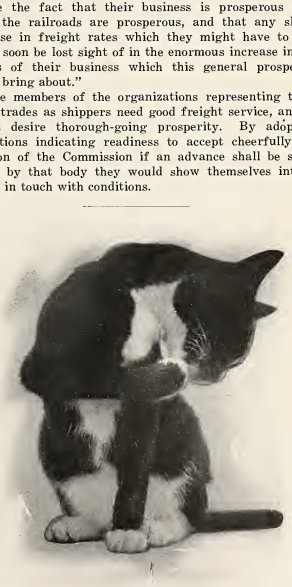
Overcapitalization seems to some an obstacle. The *Saturday Evening Post*, which did not favor an advance in rates in 1910, but in common with the *Chicago Tribune* and other leading journals editorially advocates it this year, published on August 9, an article by Alba B. Johnson, president of the Baldwin Locomotive Works, in which he demonstrates that capitalization per mile of line in the United States is exceeded by that in Germany 81.7 per cent, by that in France 130.9 per cent, by that in the United Kingdom 339.1 per cent and by that in England and Wales 424.1 per cent; while dividend and interest payments to the investing public were 37.3 per cent of receipts in the United Kingdom and only 24.1 per cent in the United States. American roads having the highest capitalization are capitalized lower than the British average for all roads. "May one not unreasonably ask," inquires Mr. Johnson, "whether 'overcapitalization,' according to world standards, has really been so flagrant in the United States as to constitute a national emergency? To meet it, ought the replenishment of equipment and the building of terminals for the accommodation of freight to wait?"

Business men understand that in order to increase plants it is necessary to raise new capital, and that surplus earnings are required as a guarantee that a return can be paid on additional stock or bonds. Business men can not afford to have the railroads of the country fall into a situation where augmentation of rolling stock, road and terminals is retarded. Poor service would be a greater injury to the shippers than they would suffer from any increase in rates which the Commission is likely to sanction. Railroads, too, with their vast purchases and pay-rolls, are an enormous factor in national prosperity. Every interest gains when the roads are vigorously carrying out projects of importance.

Members of the printing and allied trades are among the most progressive and enlightened, as well as broad-minded, of our citizens. Their organizations justly command the public respect and confidence. They understand that the Commission properly expects the public to promise acquiescence should advances be found necessary.

We shall be in good company. John Claflin, probably the leading American dry goods wholesaler, having also investment in retail enterprises from ocean to ocean, advises the merchant to look over his records for years, and "he will find that the years of his prosperity have been the years of railroad progress, and the years when his prosperity has waned have been the years when the railroads were not making extensions and improvements. Such additional railroad charges as would increase the prosperity of the railroads and would make them free buyers of material would start the general wheels in motion and increase the business of our typical merchant." E. C. Simmons, probably the leading American hardware wholesaler, maintaining seven great houses West and East, says: "Thousands of shippers all over the land have come to realize the fact that their business is prosperous only when the railroads are prosperous, and that any slight increase in freight rates which they might have to pay would soon be lost sight of in the enormous increase in the profits of their business which this general prosperity would bring about."

The members of the organizations representing these great trades as shippers need good freight service, and as sellers desire thorough-going prosperity. By adopting resolutions indicating readiness to accept cheerfully the decision of the Commission if an advance shall be sanctioned by that body they would show themselves intelligently in touch with conditions.



A CUBISTICAL CAT.

MACHINE COMPOSITION

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Linotype Operating Not Unhealthy Occupation.

The following query is from a correspondent in Texas: "From time to time I have heard people argue, pro and con, that a linotype machine was a regular incubator for consumption. Will you kindly inform me if such is the case, and would a person be in any danger if they were to run a machine as much as three days each week?"

Answer.— We believe that under normal conditions there is less likelihood of an operator becoming a consumptive than if he remained at the case or on stonework. Where proper precautions are taken there is nothing unhealthy about the operation or handling of a linotype machine, and any one in an ordinarily healthy condition should have no fear in taking up the work.

Damaged Matrices.

A Wisconsin operator writes: "There is one feature of my Model 10 which is causing a great deal of trouble and expense — that is, smashing of matrices in the lock-up. The smash always occurs on the left end of line, usually just one matrix, though sometimes two or three will get caught. It is not caused by tight lines, for I watch that very carefully. The elevator descends to proper distance recommended in "Mechanism of the Linotype." The elevator jaws do not seem to be sprung — a one-point brass rule will just go between body of matrix and jaw. The matrix does not seem to seat right in jaw, but to flip up and ride the duplex rail. The elevator aligns perfectly with the line-transfer track. As nearly as I can follow the fault out, the matrix seats all right until elevator starts to descend, when friction with the long finger causes the lower end to swing back and land in front of rail when lock-up comes."

Answer.— The cause could have been more correctly assigned had you sent us the slug that was cast coincident with the damage done to the matrix. We believe that you will be able to prevent this by setting your assembler finger on all measures one thin space less than the slug length, and furthermore, no line should be sent in which causes the assembler star wheel to vibrate violently or to stop.

Burner.

A Kansas operator writes: "I am running a rebuilt No. 1 machine which has the late-style burner — that is, the one with the two tubes running up under the throat and having a separate valve to turn off and on, regulating the blaze — and have difficulty keeping it alight. At times it will not light at all. I experimented a little as follows: I removed the whole burner, attached the gas to it, lighted it and it burned fine. The blaze shot up out of the throat tubes about six inches. Then I put the burner back in the machine, but it would not light. It appeared to me there was a lack of oxygen, so I separated the pot burner from the throat burner with a piece of tin, and that did the trick. But now I have trouble regulating the gas — that is, I can not keep the even temperature I did before. Could you help me out a little on the subject? I am a student of THE INLAND PRINTER Machine Composition department, commencing to study the linotype when the article, "The Machinist and the Operator," first began, and I am still studying as you can see."

Answer.— You failed to state your method of lighting the burners. We have seen burners that would not readily light from the bottom, but would on applying the match to the chimney-top after turning on the gas. Try this way and if it does not give the results you desire, remove the burner and pass a piece of flexible wire up under the throat, moving it about for the purpose of dislodging soot. Also remove the pot cover and liner and explore the openings and clean them out, for if the space is limited by soot or other obstructions it may prevent proper combustion. If these operations fail, it may be necessary to remove the entire pot and then take out the crucible, for there is a possibility that in packing the jacket under the throat there was insufficient space allowed for the heat to be carried off. The burner should have all cocks wide open, and they should burn when in position under the pot.

Distributor Adjustments.

A Canadian operator writes: "I herewith enclose a matrix which is bent on the top back ear; this has been going on ever since the machine was installed secondhand about six weeks ago. I am sure that the timing of the back distributor screw is out of place because of the fact that, when the machine was erected, the machinist raised the back screw and in attempting to replace it discovered that there was no pin in the front gear to match with the hole in the gear of the back screw, so he guessed, I believe, at about where it did belong and brought down the back screw, with the result that the matrices are being damaged as per sample."

Answer.— The matrix you sent was damaged because it was moved by the screws while it was caught on the upper front rail of the distributor box. There is a mark on its ear that shows this to be the cause. There are several other defects due to other causes to which we will refer: (1) The wear as shown on the lower front ear is due to the operator removing the distributor box without turning the screw full distance inward. This results in bending the front rail toward the back. As a test for this, remove the box and then try a matrix between the two top rails. (2) The lower back ear is sheared, due no doubt to tight lines being sent in. Remedy: Set the assembler finger so that it is at least one thin space less than the

measure set. (3) In regard to setting the back screw so it will run in unison with the front one, send in a single matrix — a capital letter. After it has passed off of the box rails, throw off the belt and turn by hand, slowly. If you note that the back edge of the matrix is too far in advance of the front edge, lift the catch that holds the back screw and draw the screw out just far enough to disengage the gears, then turn the back gear back one tooth and press the gear into mesh again. Now turn the screws forward again and note how the matrix hangs. Repeat operation as above until the matrix is at right angles to the bar. Try it awhile, and when you are satisfied that it is right, mark gears with a dot or "x" and you will have no further trouble matching them. (4) You should reset the matrix lift and you will have no more bent matrices from that cause. Proceed as follows: Loosen adjusting screw, send in a line, and while the lifter is working up and down, turn in slowly on the adjusting screw until the lifter begins to pick up the matrices, then stop turning the screw and tighten the lock-nut.

Metal.

A correspondent asks: (1) "At what temperature does linotype metal melt? (2) How much does linotype metal depreciate or shrink at each melting, assuming that it is kept at 550° F.? (3) How much more is the shrinkage (in per cent) for each twenty-five degrees above 550° F.? (4) *a*. What is dross? *b*. Is it of value to the metal? *c*. Should the 'scum' be skimmed off of metal? (5) Name a cause or causes of matrices jumping out of assembling elevator while being assembled. (6) Is hot metal the only cause of porous slugs?"

Answer.— (1) Linotype metal is composed of lead, tin and antimony. These metals have different fusing and vaporizing points. Lead melts at 300° F.; tin melts at 231° F.; antimony melts at 430° F. It will be seen from these figures that a compound metal such as linotype metal will necessarily have a melting point that differs from these figures. It may be said to fuse at a temperature between 350° and 400° F., varying according to the proportions. (2) Linotype metal is said to depreciate at least one per cent each melting. The manager of the largest linotype plant in Chicago states that his experience shows that the metal depreciates twenty-five per cent in a year from all causes combined. It will not be difficult for you to determine how much it depreciates in one melting. Weigh out 500 pounds, and when melted (do not carry the heat above 550°) skim off the dross and weigh it. Subtract this from the 500 pounds of metal. Or, take it the other way: Weigh the pigs produced and subtract from the original amount placed in the melting-pot. Do not on any account run the heat too high, as it causes unnecessary waste of metal and gas. In a test made from bright metal skimmings from a linotype pot the following were the results: Forty-two ounces of bright skimmings on separating with oil yielded ten ounces of clean metal and thirty-two ounces of oxid dust and granules of metal. (3) Increasing the heat causes increased drossing, but we are unable to give exact figures. (4) *a*. When separated from free metal dross is principally oxid. *b*. Ordinarily dross consists of a mixture of carbon, free metal and oxid, and is of no value in the metal, as it practically remains on the surface or is attached to the sides of the pot. *c*. Metal should be skimmed occasionally. (5) Causes of matrices jumping out while assembling are: *a*. Chute-spring allows too much space or the points thereof are raised too high. *b*. Brake on slide is not working properly or the brake-spring is weak. (6) Hot metal is one of many causes of porous slugs. Note the following additional causes: Low metal; foul plunger; worn plunger; hole on side of well partly closed; cross vents shallow; imperfect lock-up of pot and mold; obstruction to movement of plunger; hot mold.

Slugs Stick in Mold.

An Arkansas operator-machinist writes: "Under separate cover I am mailing you a batch of linotype slugs which show for themselves more than I will be able to write you. As you note, they are sticking on the right-hand end of the mold, and are also rubbing on the inside of the 'recess.' Now, as to adjustments changed: I have tried raising and lowering the slide bearings, changed locking pins and studs in every conceivable manner, tightened friction-clutch on mold-disk turning shaft, put new pin in the small cog-wheel that turns mold, and last, but not least, found that this machine had no mold banking pin on it, so I cut holes and put it on last night. To-day, however, it has been worse than ever, if anything. However, I have changed some of the adjustments again, and as a whole it doesn't seem to drag on the end of line so bad as before. The ejector-blade comes squarely out when I turn it around by hand to watch it, but evidently doesn't come squarely when I am not watching it."

Answer.— The ejector-blade should be examined to see if the holes are a loose fit for the pins. Of course they should not be and a new ejector-blade is in order if such a condition prevails. The spongy condition of the slug tends to permit the blade to sink into the base of the slug and naturally bind it in the mold. Attend to the plunger action and temperature to obviate this condition and it will tend to prevent this trouble. From what you state we judge there has been too much experimenting done. You state that you put in a mold banking pin. If you did this, and did not have the corresponding piece at the upper end of the mold, it would have been of little value. You should also have put in a mold banking block (E 493). The mold slide has one certain position to occupy; the disk bushings and studs likewise. We believe that if you give your plunger attention, getting a new one if needed, and the temperature is right, you will have solid slugs. From what we can observe a solid slug will not stick if the holes in the ejector-blade are an exact fit for the pins. See that the pot-mouth locks evenly against the mold, and frequently clean the vents in the mouthpiece so that the air will be readily exhausted from the mold.

Matrix Transfer Adjustment.

A New York operator writes: "In THE INLAND PRINTER of recent date, under caption of 'Matrix Transfers,' it is stated that in order to test alignment of first and second elevators for height, the slide guide may be removed, etc., when it will be noticed that the alignment is not correct, which is shown by attempting to pass a pi matrix from first to second elevator, which can not be done. The remedy, it states, is to replace slide guide and draw it forward the full distance, which will correct this defect of improper transferring. How about the slide guide on a No. 3 machine? These guides are already drawn forward as far as they can be drawn; or rather as far as the lip will allow them to be drawn forward. I have this trouble on a No. 3, which is about ten years old, and I find the transfer bad — that is, they pass from first to second elevator with a very noticeable slurring noise or friction; and if the remedy lies in the correction of the slide guide, there is no way to do this other than to file away or chip off the back lip or lug that extends the whole width of the guide, which operation will then permit it to be moved

forward, providing the screw-holes are sufficiently elongated. The other day, when this began to be noticeable, the operator, when the elevator stopped at transfer, pulled back the transfer lever and allowed it to slam forward, forcing the transfer and allowing the second elevator to come up and smash the left end of the distributor-box bar. There has been no trouble particularly at this point before, except on one occasion, when the up-stroke adjustment-screw nut became loose. This unnecessary rasping noise of transfer is new to me and seems entirely wrong. There is a comparatively new second-elevator bar and plate which is in good condition, although the left end was roughened slightly, but was smoothed off with a fine file. What might be the cause of this trouble in transferring? One noticeable thing is that whenever there is a stop caused at the point, and the transfer slide is locked up, the matrices seem to slide quite readily from first to second bar by hand, but stop occasionally when transferred automatically."

Answer.— You should read the matter again and you will see that we did not mean that moving the first elevator top guide forward would correct a misadjustment of either first or second elevator. It means only one thing, and that is that when you remove the top guide the first elevator will not cause the matrix to align exactly with the bar of the second elevator. But when it is replaced and pulled forward full distance (where it belongs) it will align the matrix, providing the first elevator has its full up stroke. If the trouble that you are now having did not occur previous to the accident you refer to it is quite possible that the fault lies in a bent link-pin, or a bent link. Remove the link from the elevator and take off the bar plate; then remove the long pin. If this is bent, straighten it. If this does not remedy the trouble, it may be that one side of the link is bent. If it is, a new one will remedy the trouble. Sometimes by increasing the stress of the link spring it will remedy the chattering of the matrices as they shift. Try it. On no account should the top guide be moved any farther forward than it is at present.

A further communication from our correspondent follows:

"I found that the link spring was weak, and strengthened it, which did the trick; at least the chattering was decidedly diminished by this operation. The only trouble now existing is in the second elevator seating at its head with a bang, sometimes as though it was going right on through. No tightening up, or increasing the tension of the starting spring will remedy it, so I stiffened the lever spring by filling up with two washers, not having a new spring on hand. I will try this for a day or two, and note results."

Answer.— You should put in a new starting spring (B 238) and adjust it with the nut when the elevator is at its lowest position. The cushion spring (B 4) ordinarily is not at fault, and doubtless you will have trouble when you meddle with it. You should set the second elevator with the nut on the adjusting bolt (B 3) when the elevator is at its lowest position. This can be done by locking the space-band shifter and starting the machine. When it stops on the safety pawl, loosen the check-nut and turn the adjusting nut so the roller is just free from the cam the least trifle, then tighten the check-nut and try the roller with your finger to see if it is free. Having done this, and also having tightened the adjusting nut against the starting spring, it should cause the second elevator to seat properly both in the upper and lower guide. These guides should be occasionally rubbed with graphite to reduce the friction. If the raising surface of the cam that brings the elevator up is formed in small ridges it may cause the elevator to seat irregularly, and if the speed of the machine is above six and one-half lines a minute, it may also give trouble, unless the starting spring is kept at a firm tension. If you find the cam is worn in ridges take a broad file and, with a circular stroke, make the surface smooth.

Recent Patents on Composing Machinery.

Line-delivery Carriage.— C. C. Burdine, Washington, D. C., assignor to Mergenthaler Linotype Co., New York. Filed October 25, 1911. Issued July 15, 1913. No. 1,067,503.

Magazine Escapement.— J. G. Holbourns, London, England, assignor to Linotype and Machinery, Ltd., London, England. Filed July 13, 1912. Issued July 15, 1913. No. 1,067,519.

Short-line Stop.— H. Pearce and J. E. Billington, Broadheath, England, assignors to Linotype and Machinery, Ltd., London, England. Filed September 26, 1910. Issued July 15, 1913. No. 1,067,543.

Multiple Magazine Distributor.— J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Co., New York. Filed June 3, 1910. Issued July 15, 1913. No. 1,067,552.

Matrix Escapement, Junior Linotype.— J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Co., New York. Filed April 22, 1913. Issued July 15, 1913. No. 1,067,553.

Two-letter Assembler.— H. Degener, Berlin, Germany, assignor to Mergenthaler Linotype Co., New York. Filed July 14, 1910. Issued July 15, 1913. No. 1,067,590.

Multiple Magazine Distributor.— H. Degener, Berlin, Germany, assignor to Mergenthaler Linotype Co., New York. Filed March 11, 1909. Issued July 15, 1913. No. 1,067,591.

Two-letter Matrix Transfer.— H. Degener, Berlin, Germany, assignor to Mergenthaler Linotype Co., New York. Filed August 22, 1910. Issued July 15, 1913. No. 1,067,592.

Knife Wiper.— D. S. Kennedy, Brooklyn, N. Y. Assignor to Mergenthaler Linotype Co., New York city. Filed February 3, 1911. Issued July 8, 1913. No. 1,066,625.

Font Distinguisher.— D. Petri-Palmedo, Hoboken, N. J., assignor to Electric Compositor Co., New York city. Filed January 27, 1909. Issued July 8, 1913. No. 1,066,942.

Type Caster and Setter.— F. Schlmmel, Montrouge, France. Filed January 18, 1909. Issued July 29, 1913. No. 1,068,936.

BRITISH PULP AND PAPER MILL ACTIVITY.

According to Consul A. E. Smith, of Victoria, the pulp and paper industry of British Columbia turned out manufactured products valued at $1,250,000 last year, while the output this year is estimated at $3,250,000. Between $12,000,000 and $15,000,000 is invested in the industry.— *Daily Consular and Trade Reports.*



FIGURE THE COST OF ME.

Written for THE INLAND PRINTER.

PUNCTUATION.

BY F. HORACE TEALL.

PUNCTUATION is the art of indicating by points the grouping of the sentences, clauses, and phrases, and their separation from each other as an aid to clearness of expression. Naturally, for this purpose, a writer should keep this always in mind, and ideally it should be as necessary to have suitable pointing in the writing as the words themselves. Very few writers do this, and some do not know how to do it. Of most effect against good punctuation in manuscripts is probably the need to get the words on paper before the thought is lost.

Likely it was mainly lack of punctuation that led Professor A. S. Hill to write, "Every year Harvard graduates hundreds of men, some of them high scholars, whose manuscripts would disgrace a boy of twelve." An editor once said that he wrote every necessary point, just as carefully as he wrote the words; but he did not do it. His articles nearly always needed some punctuation that did not show in the writing. He probably thought of the commas as he wrote, but he certainly did not get them all on the paper.

Many sentences are so constructed that omission or insertion of a comma may alter their meaning. In some of these cases the author only can decide which is the intended meaning.

What, then, is the proofreader to do?

In one circumstance he should do what ideally he should always be able to do. When an author's manuscript shows systematic attention to punctuation, it should be reproduced without change other than of something plainly unintentional. This is "following copy literally," and must be done when ordered, even when one knows it is wrong.

The author has strongly fixed opinions as to proper use of the punctuation-marks, and has expressed them in a separate book. They would be misplaced here, because other people just as well or better entitled to credence think other ways are much better. All that is essential is that punctuation shall serve as an aid to clearness.

Proofreaders need to know how to make punctuation help toward clearness, of course, and some writers even insist that it is especially the proofreader's duty to punctuate. When the decision is left to the proofreader, of course the author has no right to complain; but if then an author or other person does complain, it is well to be able to cite authorities for the chosen procedure.

Some change in common practice has arisen with progress in understanding, notably much less frequency in the use of commas. Rules in the older books prescribed commas in many places where now they are omitted by nearly everybody. Occasionally an old-fashioned writer insists on having more commas than necessary, because those old rules called for them.

Nearly all grammarians have made rules for punctuation, and in some of these rules they all agree. Among the people who are guided by formulated rules, so far as they depend on or know authorities at all, differences arise in their understanding and application of the rules.

When a proofreader is not constrained to preserve punctuation as in the writing, either by strict orders to follow copy or by his own perception of system in the writing, he should correct it so as to insure clearness. Changing should always be restricted to the limit of actual necessity.

Some very crude notions concerning punctuation are current, although good practice demands only the exercise of the simplest every-day common sense. Not seldom is the objection made to certain pointing that the expression is not injured by its absence. Another way of saying this was the averment, made in a newspaper review, that a style now prevails of writing in language so clear that no punctuation is necessary.

Such averments are never half as reasonable as they seem. They are as sensible only as the saying, uttered recently with the sanction at least of a man highly esteemed as a grammarian, that two negatives do not make an affirmative, because we know the speaker means a negative. Of course this writer did not mean that the use of two negatives for one is correct, but what was gained by making an assertion that is itself incorrect, simply to counteract one that seemed to say too much?

"I didn't do nothing" actually does express, in form, "I did do something," notwithstanding the certainty that it is intended to say "I did nothing."

Exactly similar reasoning is valid in favor of correct punctuation, and especially so in view of the fact that lack of it does sometimes involve obscurity in expression, sometimes even perversion.

Even if only as preventive of obscurity or perversion when that might occur, it is more than advisable that the punctuation needed occasionally for clearness be used in all similar constructions.

There never was a time, and never will be a time, when expression in English is generally so clear as to need no punctuation.

Much use is made of the word punctuation that seems to confine its application to the insertion of points. It is quite important to remember that proper practice pays just as much attention to their omission from places where they are really extraneous.

The mere fact that a clause or a sentence contains many words does not commonly make necessary, and sometimes hardly makes excusable, the insertion of any point within the sentence. Possibility of adequate understanding, and plausibility of ultimate decision, can be secured only by studious analyzation and careful avoidance of specious but inadequate conclusion.

Mr. W. P. Garrison, editor of the *Nation*, was a keen and careful literary critic. He once honored the writer by a long review of his first book, and uttered an unjust criticism induced by superficial reading. He spoke of a rule as being long and badly punctuated. Adequate and just would have been the assertion that the rule was not so clearly worded as it should be, but he should have perceived that insertion of commas was not the needed remedy. The inadequacy of the criticism arose from failure to test sufficiently the sentence as it stood in unbroken sequence.

Some peculiarities of punctuation seem to be local, if that may be ascertained through comparison of printed matter from different localities. A systematic omission of a comma in a certain construction seems to prevail especially in certain Philadelphia periodicals. It is not uncommon elsewhere, but does not seem to be prevalent anywhere else.

Here are a few sentences copied from one of these periodicals. "Whatever my faults of speech may be I do not think I have ever been accused of talking in 'glittering generalities.'" "Thanking him for his gracious permission I composed myself to tarry." "Straightening he stared at the thing." "Early as it was the porter was making up some of the beds." "In other words shall we multiply the dangers?"

Every one of these sentences, and all others like them, would appear with a comma after the first clause from the hands of one who accepted and applied the only relevant rule given in the books. Yet they are all here without it, and the only probable guess why is that it must have been ordered so. Why so ordered this author can't guess.

One of the lessons the proofreader must learn is that of obedience when he knows that he is ordered to do wrong (that is, in matters of literal form), though he may always try to make things right if he does not do so obtrusively.

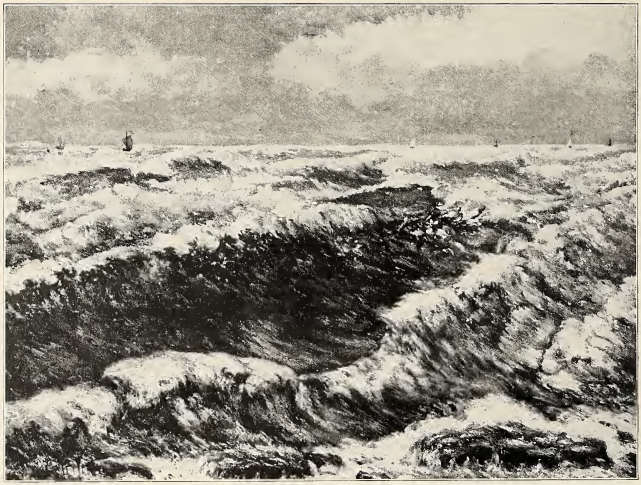
Another anomaly is found in one of the commonest incidents of punctuation. A rule for the use of a comma is this, given by William H. Maxwell: "Three or more words in the same grammatical relation, following one another, must be separated by commas. David was a brave, wise, and pious prince."

For some reason, undiscoverable by the author, it has become very common practice now to omit the comma before the conjunction in such a series. More anomalous than the mere extension of such practice is the fact that many such punctuators demand most insistently the naming of authorities in support of what is asserted in matters of this sort.

Metcalf's "English Grammar" is one of our recent good works. It says: "Words, phrases, or clauses, in the same construction, are separated by commas." William Dwight Whitney gives no rules, but uses the comma always. Known authorities that prescribe it, without qualification, are John Wilson, Goold Brown, Bullions, Quackenbos, and numerous others.

The search for authorities supporting omission of this comma reveals none but the printers and proofreaders who set the styles for printing-offices.

A good direction for proofreading practice is given in "Pens and Types," by Benjamin Drew. "A proofreader should endeavor to have a reason for every omission he allows, and for every insertion he makes. We advise him, then, in the first place to note which method seems required by the golden rule of elucidating the meaning; then consider, further, if the sentence already contains commas, whether inserting more would offend the eye. Let him decide each case on its own merits; leaning, when in doubt, in favor of such grammatical rule as he may have adopted." But of course this does not apply when an author's or editor's punctuation must be preserved.



THE WAVE.

From a painting by Gustave Courbet reproduced in *Deutsche Kunst und Dekoration.*

NOT ACCORDING TO HIS LOGIC.

An Irishman and a Frenchman were disputing over the nationality of a friend of theirs. "I say," said the Frenchman, "that he was born in France, therefore, he is a Frenchman."

"Not at all," said Pat, "begorra, if a cat should have kittens in the oven, would you call them biscuits?"—*Selected.*

It is the printer's devil who has ideas about the doing of the foreman's work that eventually gets to be foreman. —*The Backbone Monthly.*

A BOOK ON
PRINTING
By CHARLES EATON SMITH

CHICAGO : THE EMPIRE PRESS
NINETEEN HUNDRED AND SEVEN

A BOOK ON PRINTING

BY

CHARLES EATON SMITH

CHICAGO
THE EMPIRE PRESS
1907

A BOOK ON
PRINTING
By CHARLES EATON SMITH

CHICAGO: THE
EMPIRE PRESS
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A BOOK ON
PRINTING
By CHARLES EATON SMITH



CHICAGO : THE EMPIRE PRESS
NINETEEN HUNDRED AND SEVEN

Various arrangements of a given piece of copy. By Ellis Coleman, an I. T. U. student.

Christmas Celebration

by the Choir of the

First Baptist Church

of Chicago



Thursday Evening, December 24

Programme

Harken Unto Me . . . . . *Solo and Chorus*
Miss Smith and Choir

Then Shall the Redeemed . . . . . *Quartette*
Miss Smith — Miss Brown
Mr. Jones — Mr. Abbott

Oh! Come Emmanuel . . . . *Solo and Chorus*
Mr. Frank Rich and Choir

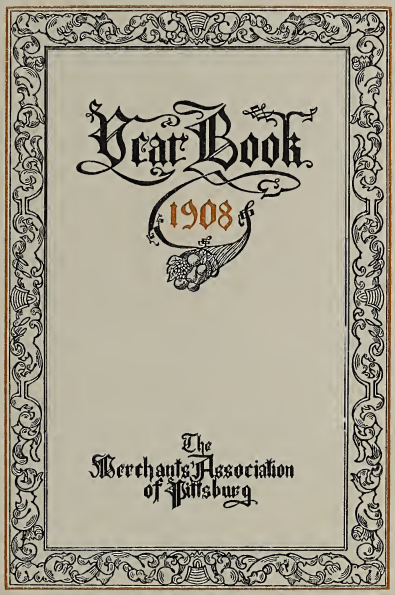
The People That Walked in Darkness . . . *Chorus*

Oh! Light of Life . . . . . *Solo*
Miss Abbott

Arise, Shine for Thy Light is Come . . . *Chorus*

Oh! Divine Redeemer . . . . . *Duet*
Mrs. Brown and Mr. Frank Rich

Program pages by an I. T. U. student.



A cover-page design by John A. McInnis, an I. T. U. student.

THE MERCHANTS' ASSOCIATION OF PITTSBURG



YEAR BOOK
NINETEEN-HUNDRED AND EIGHT

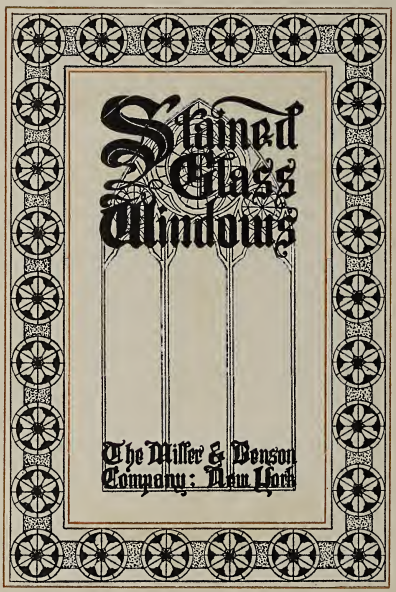
Title-page lettered by John A. McInnis, an I. T. U. student.



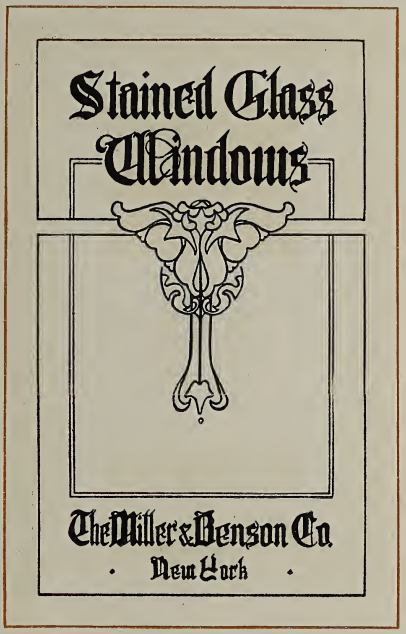
Stained Glass Windows

The
Miller & Benson Co.
New York

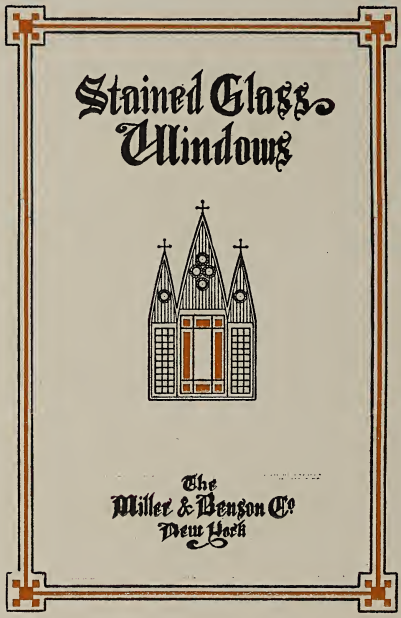
Designed and lettered by A. J. Trudel, an I. T. U. student.



Designed and lettered by G. Green, an I. T. U. student.



Designed and lettered by L. W. Waubaugh, an I. T. U. student.



Designed and lettered by Joseph Rudd, an English student of the I. T. U. Course.

JOB COMPOSITION

BY F. J. TREZISE.

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Some Notes on the Use of Borders.

Most of us will agree that borders are not only permissible but are advisable on a great proportion of our job printing. When the compositor sets a piece of displaywork he is in effect composing a picture. He is grouping certain masses within a definite space, and the laws of composition which govern the painting of a picture also govern the placing of



FIG. 1.—Where type and rules are used together, care should be taken that they harmonize in tone. These examples do not show this desired tone harmony.

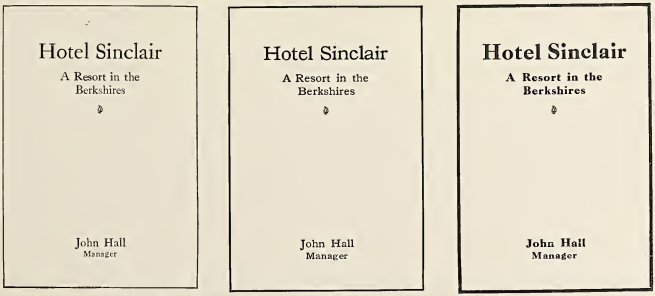


FIG. 2.—In each of these examples a harmony of tone between type and rules is apparent.

these masses in what might be termed a typographical picture. It is to his advantage, then, to have the space within which he is to work clearly defined by a border.

Borders may be divided into two classes — those which are used primarily to define the outlines of the which the rules are not in harmony with the type, while in Fig. No. 2 are shown examples in which the rules and type are of approximately the same tone. The same question of tone harmony also applies to the use of decorative borders, and in Fig. 3 are shown examples of decorative borders which do not har-



Fig. 3.— Where type and borders are used together, care should be taken that they harmonize in tone. These examples do not show this desired tone harmony.



Fig. 4.— In each of these examples a harmony of tone between type and border is apparent.

job, and those which are used principally for their decorative value, although the latter also serve to mark the limits of the page. Those borders which go to make up the former class are usually the plain rules, either single or parallel. In a sense they are decorative, but their principal use is, as before stated, to mark off a certain space. These borders of plain rules may be used harmoniously with any type-face, the only question concerning their use being that of tone harmony. If the type-face used on the page is light in tone the border must be light also, and if the type-face is heavy in tone or color a heavy border is demanded. In Fig. No. 1 are shown examples in monize in tone with the type, while Fig. 4 shows borders and type which work together in a satisfactory manner.

But with the use of the decorative border come other questions besides that of tone harmony. Shape harmony must be considered. So, also, must the suitability of the dominating design in the border.

Let us first consider the question of shape harmony. In Fig. 5 are shown ornamental borders which by the nature of their design are particularly fitted to be used in connection with the roman type-faces. Some of them are distinctly suggestive of the lines found in the round type of architecture. In Fig. 6

are shown examples of borders which, owing to the fact that they are based upon the same fundamental principles of design that underlie the Gothic architecture and the gothic or text type, are exactly suited

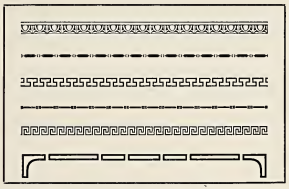


FIG. 5.—The above borders are, by the nature of their design, particularly fitting for use in connection with the roman typefaces.

for use with type-faces of that character. In Figs. 7 and 8 are shown pages set in roman and text type, each being surrounded by a border to harmonize.

The question of color must also enter into the consideration of harmony between type and border. If a job is to be printed in but one color, the rules or border must be of the same tone as the type, but if it is to be printed in two colors the rules or border should be enough heavier than the type to counteract the lighter color or tint in which they are usually printed.

One of the most important points to be considered

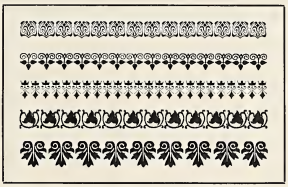


FIG. 6.—These borders may be used pleasingly with gothic or text type, their pointed design harmonizing in shape with the gothic letter forms.

in connection with the use of borders is their force of attraction as compared with the type-matter within them. In the use of decorative borders one is very likely to detract from the text, especially where the border is composed of elements or spots which are of themselves large enough to individually attract the eye. Fig. 9 shows an illustration of the use of a border of this character. When we look at this design,

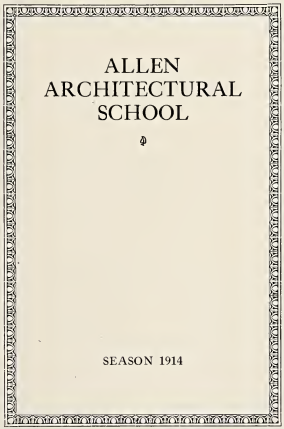


FIG. 7.—This border, suggesting as it does the roman architecture, is particularly appropriate when used in connection with the roman capitals.

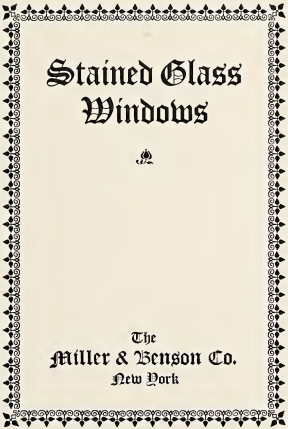


FIG. 8.—This border, with its pointed design, suggests the gothic influence, and harmonizes well with the gothic or text type.

the eye perceives the border as individual spots, each spot exercising a certain amount of attraction, and the unconscious attempt to look at all of them results in a confusion from which one seeks relief in the plainer borders. No matter how decorative the border may be, however, if the various spots of which it is composed are small enough to blend into a design and lose their individuality, it is not objectionable. This is illustrated in Fig. 10. Here the

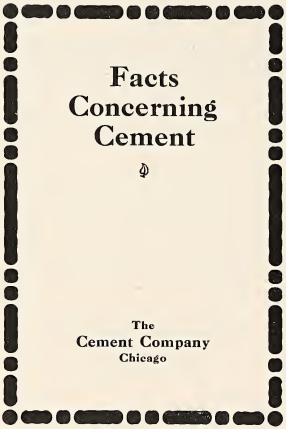


Fig. 9.—The separate spots of this border are too large. They attract the eye individually, and thus detract from the type.

border shows much more detail than that used in Fig. 9, but it does not distract the eye from the type-matter as much as the latter, due to the fact that it is seen as a running band of color rather than a succession of strong spots.

The desire for ornamentation found expression in the border at an early date. The illuminated manuscripts which preceded the printed book were rich in decorative borders. With the invention of printing, it was but natural that the custom of using borders should apply to the type-set page, although at the beginning the borders were added by the artist after the sheets were printed. Later came engraved borders, especially for title-pages, many printers considering that a title without a decorative border was incomplete. This custom, especially in view of the fact that borders engraved on wood were comparatively scarce and easily damaged, led to the adoption of interesting methods to procure the desired decorative effects. In "Title Pages," by Theodore L. De Vinne, we find the following description of one of these methods:

"In borders that had been engraved on wood and mortised in the center for the types of the title, the shrinking of the wood and the wedging in of the type were sure, sooner or later, to cause unsightly cracks in one or more corners that could not be entirely concealed. To avoid the cracking of the blocks at the corners, the French printers of the 'Book of Hours' made their borders out of the combination of four or more detached blocks engraved in the form

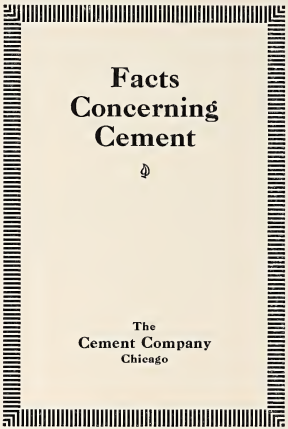


Fig. 10.—Although this border contains more detail than the border shown in Fig. 9, the fact that it is composed of small details enables the eye to see it as a running band of color, rather than a succession of attractive spots.

of strips or bands. When the band was not wide enough, other bits of engraving were added. An impropriety of design in an added bit was regarded as of small importance. A bit too long was cut off; a bit too short was pieced out with petty fragments."

This treatment of the border on the title-page is found in a considerable number of the early printed books.

The same question of a lack of care in regard to details is found in the books of a later period, when the decorative borders were supplanted by light rules, either single or parallel.

With the rules made of inferior material, and no mitering machines to aid in getting perfect joints, the pages were very unsightly. The rules were badly bent, and the corners were open, but little attention was paid to this. To-day, however, with excellent material and the mechanical facilities for properly using it, rule borders should show straight lines and perfect corners.

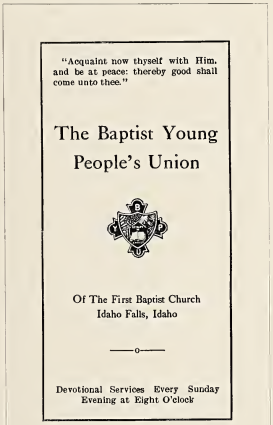
APPRENTICE PRINTERS' TECHNICAL CLUB

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

Of all the composing-room terms and expressions which tend to confuse the apprentice, perhaps none are so exclusive as those which deal with the arrangement of the various groups of type on the page. He hears the journeymen discussing "balance," "whiting out the page," "blank space" and other things which have to do with type-design, but the meaning of which is hard to fix in his mind. This, however, is not a matter which should bring about discouragement, as many of the older ones are frequently troubled by the same problems and perplexities. In fact, some credit the ability to pleasingly arrange a type-design to a sort of sixth sense, and assert that good job-printers are born and not made.

And so we all have our troubles with type arrangement. And yet we find that when carefully analyzed and considered, these troubles turn out to be largely imaginary. They remind one of the expression which has been going the rounds of the motto-cards for some time and which reads as follows: "I am an old man, and have had a heap of trouble in my day — most of which never happened."

We can all look back on a certain amount of this sort of experience, especially in connection with


"Acquaint now thyself with Him, and be at peace: thereby good shall come unto thee."

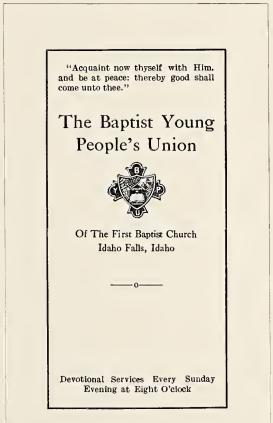
The Baptist Young People's Union

Of The First Baptist Church
Idaho Falls, Idaho

—o—

Devotional Services Every Sunday Evening at Eight O'clock

FIG. 1.— Five groups of type and decoration, equally spaced over the entire page, give a design which is lacking in simplicity and proportion.


"Acquaint now thyself with Him, and be at peace: thereby good shall come unto thee."

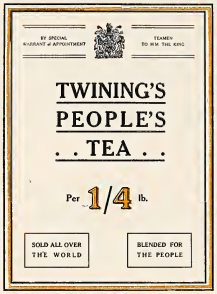
The Baptist Young People's Union

Of The First Baptist Church
Idaho Falls, Idaho

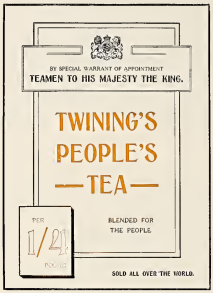
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Devotional Services Every Sunday Evening at Eight O'clock

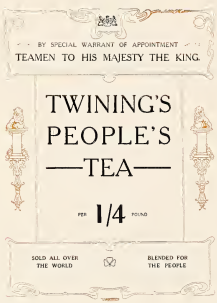
FIG. 2.— Gathering the type and decoration into a smaller number of groups, with corresponding larger areas of white space, gives a more pleasing display.



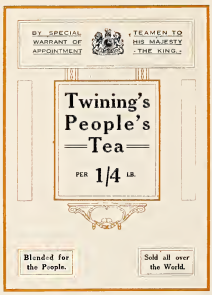
1. First prize.



2. Second prize.



3.



4.

Designs submitted in a competition for apprentice students of the Polytechnic Printing School, London, England. No. 1 was printed in black and yellow-orange, No. 2 was printed in black and red, No. 3 was printed in black and red, and No. 4 was printed in green and purple.

display printing. We can look back to times when we never felt at ease about a piece of work after it was finished — when we were never sure as to whether it was good or otherwise, and this feeling is not one to inspire confidence in our own ability. It leaves us more or less "up in the air."

By a careful analysis of our work, however, we may overcome much of this. Not all of it, for there never could come a time when personality did not enter into display printing — when everything was done according to a fixed rule. But the big principles which govern design in printing can be analyzed and fixed in their proper places.

One of these big principles is simplicity of design. In our displaywork we may have two styles of design — the simple or the complicated. The simple design does not necessarily mean a plain design, devoid of decoration, but it does mean a design of comparatively few parts or groups, and one which may be easily grasped by the eye. The complicated design is quite the reverse — a design composed of so many parts that as a whole it is very likely to be confusing to the eye. In the simple design we have but two or three groups on the page, thus causing it to be easily read. We have one dominant line or group of lines, with the balance of the matter subordinated.

As an illustration of this point we have reproduced in Fig. 1 the title-page of a folder issued by Nelson R. Hall, an apprentice of Idaho Falls, Idaho. In passing we might say that the folder, as a whole, is gotten up in a very pleasing manner and is a creditable piece of work.

But the title-page is not quite in keeping with what we term simplicity of design. There are five groups or spots on the page, all of them of approximately the same strength or force of attraction, and all of them spaced at practically equal distances. There is no distinctively dominating group on the page. In accordance with our ideas of simplicity in type-design let us reduce the number of groups from five to three by combining the second, third and fourth groups. This has been done in Fig. 2. In addition to reducing the number of groups, the combining of the three groups has given us a group which dominates the page and contrasts favorably in size with the other two. It also allows of a variation in the amount of white space between the different groups.

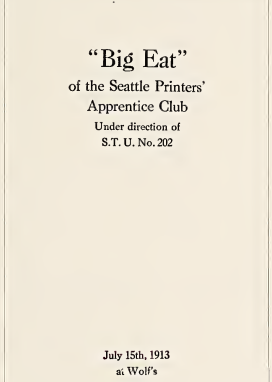
Simplicity of design means the gathering of the lines into few groups rather than spreading them out over the entire page. This gives a strength and forcefulness to the groups in addition to increasing their legibility, and also gives greater areas of white space against which to contrast these groups.

"Big Eat" of Seattle Printers' Apprentice Club.

On July 15, the Seattle Printers' Apprentice Club had its "Big Eat," and judging from reports a gala time was had. An attractively gotten up menu and program testifies to the quality of both the "eats" and the toasts. The following interesting account of the proceedings appeared in the Seattle *Union-Record:*

Yes, sir, "Pi" most everywhere; and believe me, not one grouchy title-page to be seen 'mong the bunch 'round that "distribution bench." The forms were laid up and stripped in good shape as fast as Chef Otto Wolf proved up. Yep! The Seattle Printers' Apprentice Club banquet was sure some big eats. Anyways that was the opine of some thirty-six "type stackers" who laid claim to good digestion.

Thos. L. Jacobs (from the "city of destiny" — new job scale) was there, and made heap big talk re printing 'round Tacoma, telling the assembled time-servers how he'd commenced his career as an imp of inky darkness; how "stick and rule" and good habits (but no booze) had made him what he is today — a master printer who knew how; and that such a future



Title-page of the menu of the "Big Eat" of the Seattle Printers' Apprentice Club.

awaited them all in the sweet bye-and-bye, if they followed his system.

Secretary Ralph McCullough, of 202, handed out a spirited and heart-to-heart talk, and even went so far as to plead guilty to some forty summers and winters. But the writer can't account for the abundance of "hair spaces" in his "upper case."

Then Charles Schlenker's beaming smile was "sorted out" from among the "pi" and Charles waxed eloquently, "punctuating" his speech with "that smile."

Vancouver, British Columbia, was represented by L. E. Dennison, whom the writer remembers as a live wire from the "land of the maple leaf." Homer Bull (not just bull, but "Just Printer") was responsible for a digestive little say, which was well taken by the bunch. Louis Jacobin, of Concrete, Washington, let the boys in on the sure dope to successful newspaperism, and kinder left the bunch figuring the quickest route to secure a country "bladder" in the mountains. Sure, H. C. Ross was there and "H. C." spoke too! Some one said Ross couldn't speak, but some one ain't a member of the Apprentices' club — by heck! Fred J. Kennedy, toastmaster, was there with the goods all right-all right, and his "whiting out" and

"fill-up pars" between the various speaks were well taken — the right man in the right place! On clearing away the general wreckage of "Pi" Cy Hayles' "forme" was brought forth and fanned back to life. Punctuated by gasps (probably caused through overindulgenee of "Second Avenue Chicken") he endeavored to hand out some words of encouragement to the lads;



Interesting arrangement by Henry B. Prince, St. Paul, Minnesota.

telling them of the wonderful strides made during his stay down through Australia and New Zealand, in connection with the apprentice proposition. This saw the "last take off the hook," and the bunch dispersed, satisfied to a man that the Seattle Printers' Apprentice Club was a cinch.

Much of the success of this Seattle Club is due to the efforts of the last-named speaker, Cyler Hayles. Mr. Hayles, a member of the Apprentice Committee of Seattle Typographical Union, was formerly an instructor in the Central Technical College at Sydney, New South Wales, and has had a wide experience in connection with trade education for apprentices.

We show herewith a reproduction of the title-page of the menu and program — a simple design, well spaced, and reflecting credit upon the apprentice who produced it.

Work of English Apprentices.

Our readers will undoubtedly be interested in the accompanying reproductions of designs arranged by apprentice students in the Polytechnic Printing School, London, England. These designs were submitted in a competition open to students under eighteen years of age, the awards being a silver medal for first prize and a bronze medal for second prize. The competition called for designs for a circular in two colors, the size to be 36 by 50 picas. No special colors were specified, the contestant being allowed to follow his own inclinations in the matter. It will be noted that some of the designs possess a characteristic common to much of the English printing — that of a wealth of ornamentation. This is noticeable throughout much of the work which comes from the British Isles, the journeymen and apprentices over there apparently having a fondness for the ornament case as an adjunct to display printing.

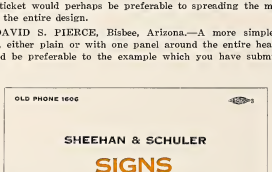
Specimens.

W. L. BREWER, New Orleans, Louisiana.— Of the two circulars, we prefer the one with a border, as the latter seems to hold the type matter together in a more satisfactory manner. Your idea of using the lower-case in preference to the capitals in the lower groups is correct. Even the matter in the bottom group would be a trifle more legible in lower-case. We note that you have letter-spaced the text type on the card, and would call your attention to the fact that the text letter should always be spaced closely between letters, words and lines. This letter form was originally designed to save space and to set close together and give a rich black effect, and when we use a letter designed for this purpose and weaken it by wide spacing we are losing sight of the effect for which it was primarily intended.

HENRY B. PRINCE, St. Paul, Minnesota.— The menu page is a very interesting and pleasing design, and we are showing herewith a reproduction of it. We would call your attention, however, to the fact that from the standpoint of perfect harmony of design and association the border which you have used is at its best in connection with the roman type-faces rather than the gothic or text. You will note that it is of a design frequently found in Roman architecture. This point is still further considered in the Job Composition department.

CARL E. GRUBER, East Liverpool, Ohio.— The ornament which you have used on the letter-head for "The Enterprise Coal Company" does not harmonize in shape with the type-face. Shape harmony implies that the various shapes used in a design shall have something in common — shall be, to a certain extent at least, alike. You will note that this ornament is composed of curves and flowing lines, while the type is absolutely plain and without any suggestion of decoration. An ornament of rectangular shape would be more appropriate. The other specimens are well handled, although a grouping of some of the lines on the ticket would perhaps be preferable to spreading the matter over the entire design.

DAVID S. PIERCE, Bisbee, Arizona.—A more simple design, either plain or with one panel around the entire heading, would be preferable to the example which you have submitted.

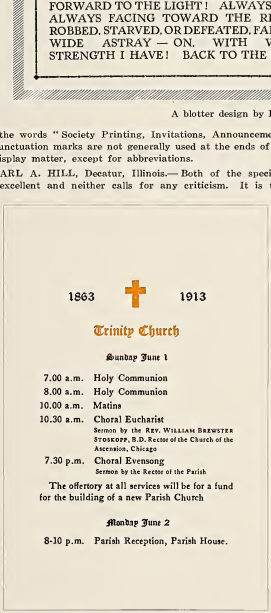


Card by Joseph A. Weis, Springfield, Illinois.

The present arrangement has the appearance of a piece of work in which an attempt has been made to make the copy fit a certain form of design rather than arranging the design to fit the copy. When we construct a panel arrangement and then find ourselves at a loss for matter to properly fill the panels, the results are rarely satisfactory. The ornaments used in the end panels do not harmonize in tone or strength of color with either the type or the ornament underneath the main line, and there

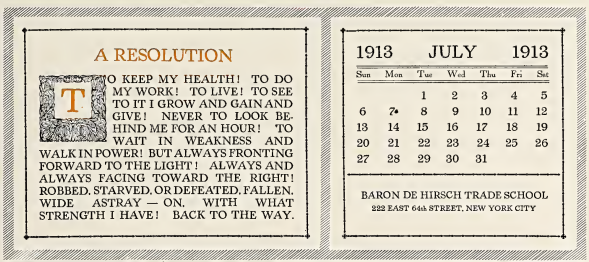
are too many rules underneath the latter. We would prefer to see the underscoring omitted and the rules which form the tops of the panels run clear across the heading. We would also suggest that you omit the comma from the end of the line containing the words "Society Printing, Invitations, Announcements," as punctuation marks are not generally used at the ends of lines in display matter, except for abbreviations.

CARL A. HILL, Decatur, Illinois.— Both of the specimens are excellent and neither calls for any criticism. It is to be regretted that the cover-page of the dance program is not better printed, as we would have liked to reproduce it.



A pleasing program card by Thomas J. O'Brien, Jr., Bridgeport, Connecticut.

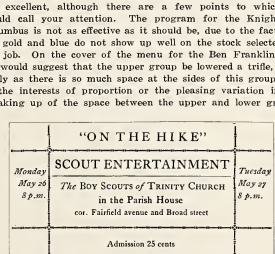
OLIVER J. MOORE, Washington, D. C.—The use of the large initial on the card divides the firm name in a rather unpleasant manner, and we would suggest an arrangement which would not make this division necessary, especially in view of the fact that there is really no object in bringing out this particular letter so forcibly. We would prefer to see the parallel rules omitted from beneath the group of type and one of them placed on either side of the second and third lines of this group, with these lines centered.



A blotter design by Louis David Blum, New York city.

CARL CURTISS, Kalida, Ohio.— The card for the Peoples' Bank Company is nicely handled, both as to design and color. On the other card we note very careless spacing, especially in the group of type following the paragraph mark. Do not put your extra space between a few words at the end of the line, but distribute it evenly throughout.

JOSEPH A. WEIS, Springfield, Illinois.— While it is usually considered inadvisable to place the name of the firm in type smaller than that used to designate the business, you have handled it successfully in the card for Sheehan & Schuler, a reproduction of which we show herewith. Everything considered, we think that this treatment is particularly appropriate and effective in this particular instance. Your other specimens are excellent, although there are a few points to which we would call your attention. The program for the Knights of Columbus is not as effective as it should be, due to the fact that the gold and blue do not show up well on the stock selected for the job. On the cover of the menu for the Ben Franklin Club we would suggest that the upper group be lowered a trifle, especially as there is so much space at the sides of this group, and in the interests of proportion or the pleasing variation in the breaking up of the space between the upper and lower groups, we would suggest that the cut be raised about three picas instead of being left exactly in the center as it now is. On the whole, however, the work is unusually good and we take pleasure in awarding you a "Certificate of Excellence."

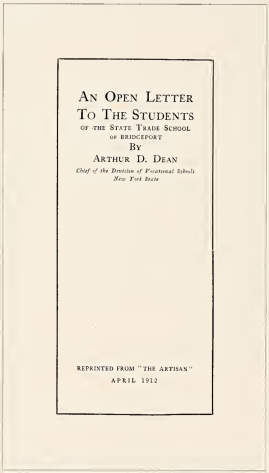


An attractive panel design by John Robinson, Bridgeport, Connecticut.

LOUIS DAVID BLUM, New York city.— Your specimens are all attractive, the set of commercial stationery being especially pleasing, due largely to the fact that you have carefully kept it in one series of type and have used consistent decoration throughout. We show a reproduction of the blotter design, which is an interesting example of space divisions. We note, however, a lack of careful spacing in the solid group of capitals, and would suggest that a little letter-spacing, especially in the

line next to the bottom, would be an improvement. We also note a wrong-font letter in this group. On the whole, however, the specimens are very satisfactory, and we are pleased to award you a "Certificate of Excellence."

HUGH L. PLUNKETT, Bridgeport, Connecticut.— Raising the decoration on the title-page of the high school menu so that it would not be so near the center of the white space between the upper and lower groups would improve the appearance of the page. Dividing spaces equally does not make for proportion



Pleasing title-page by Herman Winkler, Bridgeport, Connecticut.

in our work, and proportion is an essential quality in type-design. Where text letters are used, the lines should not be spread far apart but should be grouped closely together. This applies particularly to the lines at the bottom of the page. Your cards are especially good, although the one for the Standard Scale & Supply Agency shows a rather large proportion of the reading matter in red.

Work of Students of the State Trade Education Shop of Bridgeport, Connecticut.

From James F. Johnson we have received examples of work of students in the printing department of the State Trade Education Shop, at Bridgeport, Connecticut. The work of these young men shows much promise. It is, in general, carefully handled, and neat simple designs, without undue ornamentation, are the rule throughout. In compliance with Mr. Johnson's request, we make brief criticisms of the work.

The specimens by Edward A. Olson are excellent, a church program in red and black being especially effective. This program has been handled in a manner thoroughly approved for ecclesiastical work, and we regret that it does not permit of reproduction.

Neat, careful designs characterize the work of Herman Winkler. Among the most attractive is a title-page, a reproduction of which we show herewith. We note, however, that on this page the two lines at the top are rather widely spaced between words, and would suggest a slight letter-spacing to remedy this.

The group of specimens by John MacTaggart shows some interesting designs, perhaps the most pleasing being a title-page for an outing program. On this page also, a little letter-spacing would have prevented the wide space between words in the line in the upper groups of type.

In the work of Thomas J. O'Brien, Jr., we find an interesting menu design and a program card in two colors with an appropriate decoration. We show herewith a reproduction of the latter. The color used on the decoration of the menu is hardly strong enough, as the design appears to be rather dim and has a blurred effect. The other specimens are good.

The work of Henry A. Thomas offers no opportunity for criticism, except that perhaps a slightly heavier rule would harmonize more pleasingly with the type used on the admission ticket. A title-page for a Masonic folder is nicely designed.

In the specimens by John Robinson we find a ticket on which has been used an interesting panel design, a reproduction of which we show herewith. The other specimens are good except that the initial in the advertisement is not strong enough in color.

Results of the Denver Contest.

The results of the June contest conducted for apprentice members of Denver Typographical Union No. 49 were as follows:

First Place — John Coursey, with The Carson-Harper Company.

Second Place — Rudolph F. Tyarks, with the Great Western Publishing Company.

Third Place—Earl Barcus, with the W. H. Kistler Stationery Company.

The design which was awarded first place is unusually interesting in its color treatment, although the combination does not lend itself readily to reproduction.

W. E. Stevens.

W. E. Stevens, who has conducted this department from its inception and who has been for the past eight years with The Inland Printer Company and Associate Instructor of the International Typographical Union Course in Lettering and Design, and Assistant Instructor of the Inland Printer Technical School, has resigned his work as instructor to enter the commercial field. Mr. Stevens is now connected with the Cahill-Igoe Company, 619 South La Salle street, Chicago, as art superintendent of the plant. Our numerous readers of this department who have been benefited by Mr. Stevens' instructions will be gratified to learn of this enlargement of Mr. Stevens' activities.

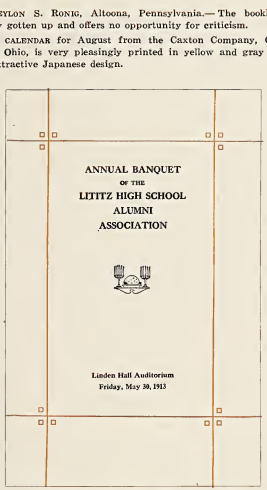
SPECIMENS

BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package. Specimens must be mailed flat. If rolled they will not be criticized.

CEYLON S. RONIG, Altoona, Pennsylvania.— The booklet is nicely gotten up and offers no opportunity for criticism.

A CALENDAR for August from the Caxton Company, Cleveland, Ohio, is very pleasingly printed in yellow and gray from an attractive Japanese design.



Title-page by John Fass, Lititz, Pennsylvania.

JOSEPH JEANGERARD, Wilmette, Illinois.— The specimens are quite satisfactory in arrangement, the calendar for the Printing Studio being very neatly designed.

THE August calendar of Oscar F. Jackson, Lansing, Michigan, is a pleasing conception in various tones of brown ink on brown stock.

A HANDSOME folder in gold and colors announces the occupancy by Ye Colonial Art Shop, Pasadena, California, of its new quarters.

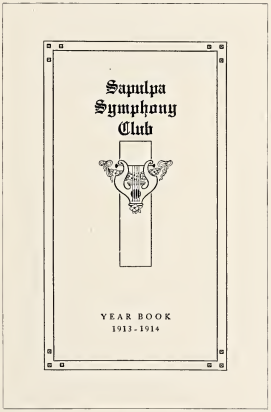
JOHN FASS, Lititz, Pennsylvania.— The menu for the School Alumni Association Banquet is a very pleasing piece of work and the color arrangement is quite satisfactory. We show herewith a reproduction of the cover-design.

A CATALOGUE from the R. L. Stillson Company, New York, is very nicely gotten up with an attractive embossed cover thoroughly in keeping with the subject. The text pages are well printed and the work throughout is of an excellent character.

OWEN E. LYONS, Easton, Pennsylvania.— Your work throughout is exceptionally good and offers no opportunity for criticism. The specimens are all very pleasingly arranged and we show herewith reproductions of some of them.

A BOOKLET from the Davis Press (Inc.), Worcester, Massachusetts, is very interestingly arranged with a cut-out cover showing the building occupied by the plant. The general arrangement is pleasing and the colors are quite satisfactory.

A copy of the program of the Seventh Annual Outing of the Corday & Gross Company, Cleveland, Ohio, is attractively designed and printed in colors. The cover is an interesting piece of printing in green and gold on yellow-green stock.



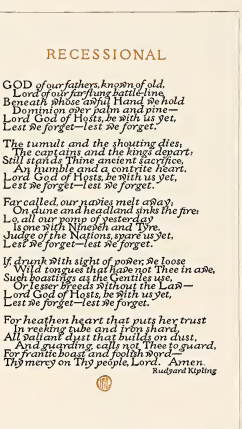
Cover-page by C. W. Harmony, Sapulpa, Oklahoma.

BLOTTERS from the Rice Press, Flint, Michigan, are gotten up in the same excellent manner which has characterized former work from this office. Simplicity of design and the use of typefaces which thoroughly harmonize make this work very effective.

A FOLDER issued by Leighton Bros. Printing Co., Minneapolis, Minnesota, to announce the removal of its plant, is nicely gotten up in colors on brown stock, with a half-tone of the new building printed on white stock and tipped on the first page.

RALPH SHAW, Kansas City, Missouri.— The announcement card is well gotten up, although the light lines in the rule border show broken in spots and do not join well at the corners. Parallel one-point rules would have been preferable.

COMMERCIAL specimens from the Smith-McCarthy Typesetting Company, Chicago, are very attractive in appearance. A characteristic feature is the use of modest gray tones, either in stock or inks.



Attractive hand-lettering by Harry W. Leggett, Ottawa, Ontario.

IN a circular containing interesting appropriate illustrations and characteristic verse, James Austin Murray announces the removal of The Cloister Printing Company, of Chicago, to its new quarters.

The Dundas Banner, Dundas, Ontario.— The blotter arrangements are very satisfactory. We note, on some of them, too much space between words, especially in view of the fact that the type is rather condensed.

FROM the Good Printing Printery, Hornell, New York, we have received a group of blotters printed from an interesting and striking design in two colors. A menu card is also quite attractive although it is printed in blue and orange with a little too much of the bright color.

THE NATION PRESS, New York city.— The booklet entitled "The Boy Is On the Way" is exceptionally well gotten up and brings out most forcibly the advisability of the printing service for which the booklet was designed. The text is well written and the booklet is an interesting piece of advertising literature.

WE show herewith a reproduction of the card of Will Ransom, Chicago. The design is particularly appropriate considering the nature of Mr. Ransom's profession and is exceptionally well worked out. In the original, it is printed in dark brown and yellow-orange on cloth-finished gray stock.

WE show herewith a reproduction of a title-page by Norman Waters, a student of the I. T. U. Course of Instruction in Printing. This page has been worked out as a problem in one of the lessons and illustrates the pleasing results gained by using type and decoration which are thoroughly in accord with the subject.

FROM W. M. Linn & Sons Co., Columbus, Ohio, we have received an interesting advertising booklet entitled "Billiken's Hints on How to Cook." Needless to say, the instructions given are in the nature of a farce although they are very entertainingly written. The booklet is well printed throughout.

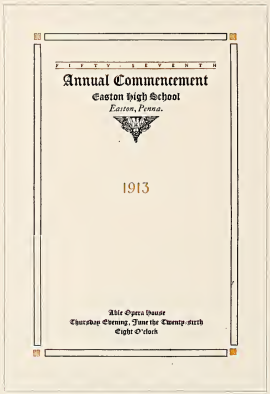
The Sulphur Post, Sulphur, Oklahoma.— The card is interesting in design, although we would suggest that the color which you have used as a background for the name of the paper is a trifle strong and a lighter tint would give a more pleasing appearance and allow the name to stand out more prominently.

AN especially pleasing booklet, printed in colors and with a handsomely embossed cover, gives office and floor plans of the new building of the Foote & Davies Company, Atlanta, Georgia. The building is located in a particularly fitting place and is a model home for an up-to-date printing plant.

P. H. LORENTZ, Buckhannon, West Virginia.—All of the specimens are very satisfactory and we find nothing whatever to criticize in any of them. The masquerade ball program upon which the cover has been tipped is an especially pleasing piece of work.

A RECENT folder from Fred W. Haigh, Toledo, Ohio, has for its display line at the top the words "It Reflects" and close to these words is tipped a small square mirror. This style of advertising has been used by Mr. Haigh for several years, and is very effective.

AMONG recent specimens from Ernest E. Adams, Toronto, Ontario, is an interesting program page, a reproduction of which is shown herewith. While there is an unusual amount of decoration on this page, Mr. Adams has handled it in a very satisfactory manner and with excellent results.



Page by Owen E. Lyons, Easton, Pennsylvania.

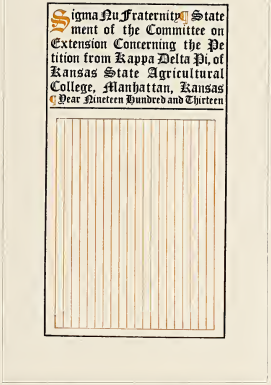
SPECIMENS from George Wetzel, New Orleans, Louisiana, are all carefully arranged and the color selections are excellent. None of the work offers any opportunity for criticism except possibly a recital program on which the heading on the inner page is thrown rather close to the top of the stock.

A BOOKLET recently issued by the Stutes Printing Concern, Spokane, Washington, and entitled "Representative Printing

Represents the Business," is quite elaborate, the inner pages being printed in black, blue and orange. We show herewith a reproduction of one of them.

ALBERT C. MORRIS, Atlanta, Georgia.— The card is excellent in design, but we think that the brown in which the type has been printed is too weak in tone. The use of either a dark brown or a black — preferably the latter as it would contrast more pleasingly with the red — would result in a handsome card.

FROM C. W. Harmony, Sapulpa, Oklahoma, we have received a package of commercial specimens all arranged in the excellent manner which characterizes Mr. Harmony's work. The designs throughout are very neat and attractive, and the stock and presswork are also of a good order. We show herewith a reproduction of a program cover-page.



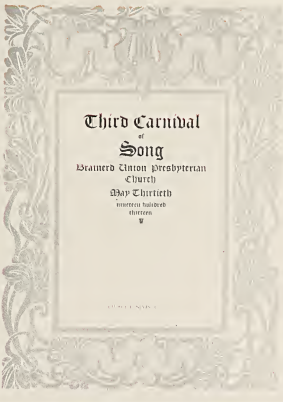
Cover-design by A. J. Younger, Eustis, Florida.
Original in black and gold.

FROM Harry W. Leggett, Ottawa, Ontario, we are in receipt of an interesting piece of hand-lettering, a reproduction of which we show herewith. The original is printed in black and orange on gray stock, which stock is in turn tipped on a piece of heavy gray cover paper. The result is an exceptionally pleasing piece of work.

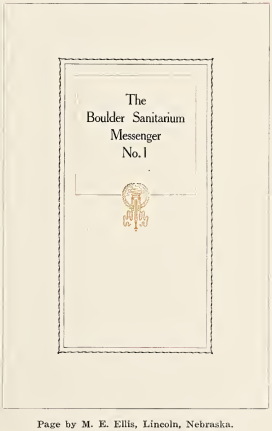
AMONG specimens recently received from Cumming & Sons, Houston, Texas, is a series of "Little Talks on Printing." Each one is gotten up in an effective manner, and the designs, colors and presswork are very satisfactory. We show herewith a reproduction of a double page from one of them. The original was printed with the text matter in brown and the balance in blue.

WE are in receipt of an interesting and attractive booklet entitled "Paper — A Brief Account of How It Is Made," written by Joseph T. Alling and published by The Alling & Cory Company, Pittsburgh. The text is very informing and the booklet is gotten up in a thoroughly creditable manner, both as to design and mechanical execution.

WILL H. GADD, Oklahoma City, Oklahoma.— The specimens are all quite satisfactory and offer little opportunity for criticism. The top line on the four-page circular is too widely spaced between words, especially for condensed type. The color used on the rules in the booklet is just a trifle strong and we would suggest the addition to it of a little yellow.



Page by Owen E. Lyons, Easton, Pennsylvania.
Original in colors.



Page by M. E. Ellis, Lincoln, Nebraska.

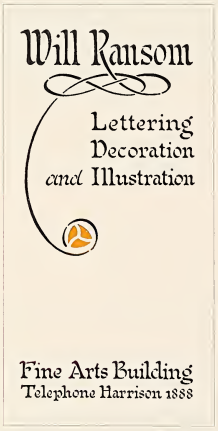
AN attractive card used by Geo. P. Nichols, of Baltimore, a delegate to the convention at Nashville, states that with this convention he will have attended his sixth one as a delegate, and his ninth one as a visitor, making fifteen in all. The card is nicely designed and answers the purpose in a satisfactory manner.

AL. S. CAIN, Provo, Utah.— The effect secured on the cover of the menu for the Hotel Roberts hardly warrants two printings. Either gold bronze or light green would have looked well in combination with the black. The cover-pages for the Utah Pharmaceutical Association are both excellent. We regret that the colors and stock do not lend themselves to successful reproduction.

ALLEN E. SCHOLL, Hartford, Connecticut.— The most noticeable feature in the work is the amount of red which has been used in the various color combinations. The warm colors — red, orange and yellow — should be used sparingly in ordinary printed matter, and we would suggest that in most designs from five to twenty per cent of the warm color is sufficient. Otherwise the work is quite satisfactory.

H. M. PARKER, Haddon Heights, New Jersey.— The advertisement proofs you have submitted are excellent in all their details and we find nothing in them which really calls for criticism. We think that the border used around the advertisement for Meyer & Meyer, composed as it is of alternate light and dark spots, is too much of a force of attraction and tends to distract the eye from the text matter.

ROBERT L. BLEDSOE, Bishop, Texas.— The blotter is, in general, well designed, but we would suggest that you use a different size of type for the feature line. Using a condensed type and then letter-spacing it to make it fill the line is not productive of pleasing results. We would also suggest parallel two-point rules



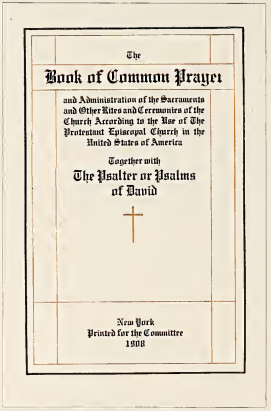
An unusual and striking card by Will Ransom, Chicago.

above and below the lines in red, rather than the heavy and light ones which you have used.

FROM M. E. Ellis, of the Union College Press, Lincoln, Nebraska, we have received a package of interesting commercial designs. The work throughout is well handled and offers little opportunity for criticism except for the fact that too much space has been placed between words in some of the specimens, especially those set in text letters. Among the most interesting is a cover-design, a reproduction of which we show herewith.

AMONG specimens from the Thos. P. Nichols & Son Company, Lynn, Massachusetts, the most attractive is a booklet containing samples of work in black and colors and an interesting article. The cover of the booklet is an especially pleasing piece of printing and embossing in gold and colors. The printer's mark used by this firm is unusually interesting and we show herewith a reproduction of it.

FROM the Benson Printing Company, Nashville, Tennessee, we have received an elaborate booklet produced for the Ward-Belmont School of Music. The cover is very nicely embossed and the inner pages are excellently printed from type and half-tones



Title-page arrangement by Norman Waters, an I. T. U. student.

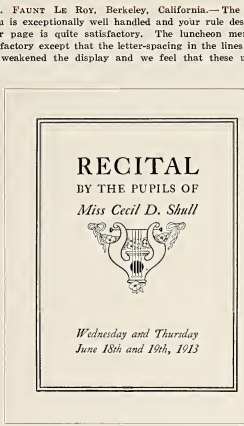
on white paper which has afterward been roughed. Both the typographic arrangement and the presswork are excellent and the result is a booklet which calls for no criticism whatever.



The attractive printers' mark of Thos. P. Nichols & Son Co., Lynn, Massachusetts.

THE ARGUS PRINTING & PUBLISHING COMPANY, LTD., Johannesburg, South Africa.— The booklet is quite attractively gotten up and the illustrations are good, although somewhat spotty in some instances. On the title-page, the line in text letters at the top is too widely spaced and we would sugrest either another series of type, or a larger size of text, in order that this letter-spacing may be done away with. The embossing on the cover is very satisfactory.

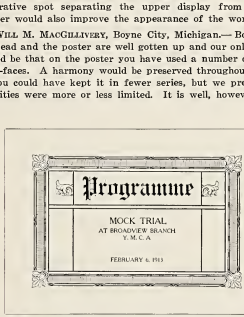
J. FAUNT LE ROY, Berkeley, California.— The Christmas menu is exceptionally well handled and your rule design on the inner page is quite satisfactory. The luncheon menu is very satisfactory except that the letter-spacing in the lines at the top has weakened the display and we feel that these upper lines



An interesting page by R. T. Genuske, Youngstown, Ohio.

should have been set in a slightly larger type. A dash or small decorative spot separating the upper display from the menu proper would also improve the appearance of the work.

WILL M. MACGILLIVERY, Boyne City, Michigan.— Both the letter-head and the poster are well gotten up and our only criticism would be that on the poster you have used a number of type-faces. A harmony would be preserved throughout the work if you could have kept it in fewer series, but we presume your facilities were more or less limited. It is well, however, to bear



Design by Ernest E. Adams, Toronto, Ontario.

in mind that as a usual thing the best work is that in which one series of type is used throughout.

FREEMAN PRINTING COMPANY, Cincinnati, Ohio.— The house organ entitled "Good Printing" is very neat in its appearance and the text matter is quite interesting. We would suggest that you use a little more care in the placing of initial letters, seeing that the space at the sides and bottom is the same, if possible, and also, when the outline of the initial is comparatively square, lining the top of the outline with the upper line which follows the initial.

THEODORE MOORE, Lodi, California.— On your own letter-head the spacing in the upper line is not as pleasing as it should be, due to the fact that you have not taken into account the period following the initial. In spacing between words, the area of the white space must be the consideration, rather than the distances between the bodies of the letters. The other specimens are very satisfactory, although the matter on the Boehmer heading crowds the ruling rather closely.

I. M. HARRIS, Brooklyn, New York.— Your specimens are all excellent and our only criticism is that in some of them, especially the label design for Garson-Meyer & Co., you have used too much space between words. The line containing the words "Newspaper Electros" is an example. A little letter-spacing would have enabled you to avoid the wide space between words. The cover-design for The Pythian Home booklet is very interesting and we show herewith a reproduction of it.

C. W. LUDTKE, JR.— The High School Annual is very attractively gotten up and we find little to criticise in it. Some of the ornaments, noticeably the one on the page containing the "Foreword," are rather too heavy to harmonize in tone with the text. On the dedication page there is too much space at the sides and bottom of the initial letter. The advertisements are well handled, although we would sugrest that in some places a grouping together of the lines would improve the general appearance.



Page from an interesting leaflet by Cumming & Sons, Houston, Texas.

JOHN RODDA, JR., Hancock, Michigan.— We find nothing to criticize in the large poster you have submitted except that in one or two instances we note that there is rather too much space between words and would suggest a slight letter-spacing in order that this may be done away with. There are a considerable number of type-faces in the design, but we presume that this was necessary as it is an exceptionally large piece of work for the ordinary printing-plant.

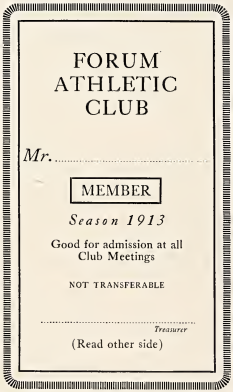
VAN R. RUDY.— Most of the specimens contain too many bright colors and we would suggest that more simple arrangements in one or two colors would be preferable. On several of the designs we note a lack of tone harmony due to the fact that the rules which are used for panels and underscoring are not of the proper weight to harmonize well with the type. Generally speaking, the designs are a little too elaborate both in color and arrangement.

J. J. BEUVAR, Chicago, Illinois.— The commercial printing is all handled in a satisfactory manner, and we note that you

have carefully conformed to the principles of good type-design in the various arrangements. Our only criticism would be that in several cases you have used the lining gothic or block letter in connection with the text and this does not give us the desired shape harmony, especially where these two styles of lettering are used in their larger sizes. The card for the Austin Press is especially pleasing in stock and color arrangement.

A. J. YOUNGER, Eustis, Florida.— All of the specimens are gotten up in a satisfactory manner and indicate a careful handling throughout. Perhaps the most striking is the cover for the Kansas State Agricultural College booklet, although we note that in this design you have had some little trouble in spacing the text letter in order to get an even color throughout the design. The title-page is also very satisfactory, although perhaps the decoration underneath the upper group is just a trifle strong in color. We show herewith a reproduction of the cover-page.

R. T. GENUSKE, Youngstown, Ohio.— The specimens are quite satisfactory, although on one or two of them, notably the bill-

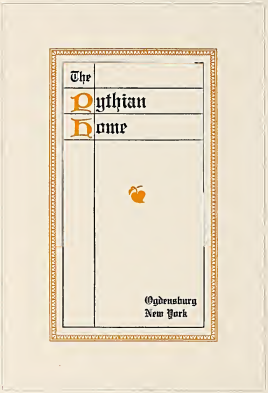


Interesting card by I. M. Harris, Brooklyn, New York.

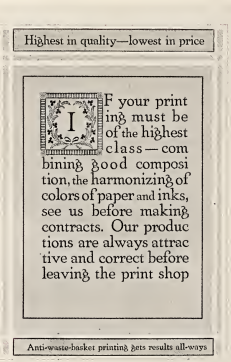
head for Lewis Henne, we find a combination of type-faces which do not harmonize. Although you perhaps intended the light italic to match in a way the writing which would be afterward placed upon the heading, we think it is preferable to have a harmony between the various type-lines. The cover-page of the recital program is interesting, and we show a reproduction of it.

THE GAGE-DOWNS COMPANY, Chicago.— While the addition of the word in red certainly improves the advertising value of the announcement, we would prefer to see the word in the center at the top rather than in the position in which you have placed it. Although it is not always preferable, we find that as a usual thing symmetrical arrangement of the printed page, with all of the groups or lines balanced on a central axis, gives the best appearance. The announcement is nicely printed on appropriate stock.

GEO. W. SESOM, New York city.— A noticeable feature on some of your specimens is the fact that you have used too many different series of type, and we would suggest that the best printing is usually secured by the use of but one series of type in its various sizes. We also note on one of the cards a violation of the principle of tone harmony, due to the fact that you have underscored one of the lines by a rule which is altogether too heavy for the type, and in addition to this you have used a dash on the same card which is too light to harmonize with the lines between which it is placed. When printed matter is to be run all in one color, it is desirable that all of the type, rules and decoration on the job shall be of approximately the same strength



Interesting panel design by I. M. Harris, Brooklyn, New York.



Page from an attractive booklet by the Stutes Printing Concern, Spokane, Washington.

or tone, and that the emphasis necessary for certain words or lines be gained by the use of larger series of type rather than by the use of heavy letters which throw the balance of the matter on the job in the background.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

The Museum of the Book at Brussels.

From Brussels, Belgium, comes the annual album of specimens issued by the society in that city devoted to a study of all methods and material that goes into the making of a book. The society has a fine building and museum under the patronage of King Albert. Here are given lectures, conventions and exhibitions to cultivate what is best in bookmaking. The taste shown in this annual of theirs proves the value of their association. Some of the exhibits



Wood Engraving by a Second-year Student at Municipal School, Paris.

From Le Musée du Livre, of Brussels.

of process engraving are not equal to what we do in this country. A duotone of Van Dyck's painting, "St. Martin Dividing His Cloak with a Beggar," engraved by Jean Malvaux, being exceptionally good. Some of the lithographic exhibits by students in the schools are promising. A wood engraving by a student in his second year gives one an idea of the value of this Belgian association in the encouragement of future engravers.

Employed at Photoengraving.

J. D. Earl, London, writes: "I am engaged on a paper on the Engraving Industry, which I am trying to make as accurate as possible, and one question I must appeal for information to THE INLAND PRINTER is: About how many persons are employed at the photoengraving trade in America?"

Answer.— In the absence of any census figures since 1900, when photoengravers were classed as "photolithographers," this is a difficult question to answer. Mr. Louis Flader reports that there are employed in the commercial photoengraving plants of North America not less than six thousand journeymen and advanced apprentices, working in 490 commercial plants and 111 newspaper plants. These figures do not include the army of artists it requires to supply "copy" for all these photoengravers. There are so many advertising agencies with their own staffs of artists that two thousand might be a modest estimate of the artists working exclusively for photoengraving. Then there are at least two thousand more directly employed as canvassers and in the offices of the photoengraving business, so that ten thousand persons may be said to be employed at photoengraving in North America.

Brief Answers to Correspondents.

F. S. Cowdry, Boston: The colored illustrations you recall in your first schoolbooks were printed from wood engravings with the colors stenciled on. The first attempts to successfully print illustrations in colors were made by McLoughlin Brothers in Brooklyn about 1865. The work was done by a Frenchman who made offsets from the stereotype of the wood engraving, transferred these to zinc, and after stippling and painting in areas etched them into color-plates.

Charles Johnson, Baltimore, can make a solution to transfer newspaper cartoons to bristol board for redrawing by dissolving a cubic inch of naphtha soap in 15 ounces of warm water. Then add 10 drops of kerosene and 1 ounce of boracic crystals. A few drops of oil of wintergreen or carbolic acid can be used as a preservative. Immerse the newspaper print in this solution for a few minutes, then lay it on a blotter to remove surplus solution, turn face down to the bristol board and rub in contact with a burnisher of any kind, when it will be found the newspaper print will offset onto the bristol board.

The Peerless Stamp Company asks for information regarding the Day zinc etching process and is respectfully referred to Mr. Day from whom they purchased the process.

Flat Bed Photogravure Presses.

"Experimentor," Philadelphia, writes: "I am greatly interested in all you have printed about rotary photogravure, but want to know if it would not be practical to use a 'doctor' on a flat photogravure plate?"

Answer.— It can be done and is done, though the difficulty is to get the etched photogravure plate absolutely flat.

E. Fisher described such a machine in an address at Leeds, England, as follows: A machine to take a sheet 25 by 40 requires but 1½ horse-power to run it and ½ horse-power for the blower attachment for drying the surface of the plate. The etched plate is fixed on a metal base with screws on the fore edge, and receives a full complement of ink from a composition roller. The ink, which is in a liquid state, flows from a portable trough through a series of taps to the composition roller. The ink fills up every one of the recesses or cells in the plate. It is then automatically wiped or scraped with a blade of highly polished flexible steel. It then passes under a blowing attachment, which further dries the plate surface, leaving the surface absolutely clean and bright. The cylinder then grips the sheet in a similar manner to that of a litho machine and in its revolution presses the paper on to the plate, which in turn transfers every ink-filled cell to the paper. The sheet is then delivered printed side up, dry, with all the richness and softness which in work so produced has such a charm. The speed is about six hundred revolutions an hour. The wear on the plate is infinitesimal. A run of forty thousand can be taken without showing any sign of wear on the plates. The copper plates can be replaned when the edition is finished and another design etched on the plate.

An Improved Camera.

There was shown at the Indianapolis convention, by the New York Engravers' Supply, a camera containing improvements that should save much time and money. It will be necessary to call attention to but one feature that is worth while, and that is the conjugate focusing scales attached to the camera. These scales are used in connection with a 54-page book of ratio tables containing thirty thousand reductions or enlargements. To use this camera the copies are first gone over and the figures for reduction or enlargement looked up, and the ratio numbers found and marked upon each copy. The photographer, without using a ground glass, moves the camera on its stand until an indicator points to the ratio number on a scale fixed to the stand. This gives the proper reduction or enlargement. Then the plateholder end of the camera is moved until an indicator upon it points to a similar ratio number on the bed of the camera which brings the plate in the holder absolutely in focus. The ground glass and camera cloth is dispensed with, except for questions of area of special cases. When one remembers, for instance, that five pieces of copy with reductions in inches as follows: 1⅞ to 1⅛, 3¾ to 2¼, 4⅜ to 2⅝, 12½ to 7½ and a copy marked ⅖ off have the same reduction and can be photographed together, as shown by the ratio numbers on this camera, its value may be appreciated. It may be said that these five pieces of copy would not likely require the same period of exposure, then those requiring least exposure can be covered with pieces of black velvet until the others have sufficient exposure. When photographing a book, or any copy with appreciable thickness, the scales can be quickly adjusted to provide for this. There is also an attachment for making four successive exposures on a single sensitive plate, but there is only space here to notice the conjugate scales attachment to this camera.



MISS MODESTY.

No "X-ray" skirt for her. From lithograph in colors in Le Musée du Livre, of Brussels.

Negative Films Sticking to Glass.

A most intelligent engraver in Pennsylvania describes his method of working and concludes: "We have had our negative films stick so tight in some cases that nothing we could possibly do would coax them to leave the glass in order to strip and turn them. When this happened before, in isolated cases, we were usually able to trace the trouble to some cause such as dirty or at least imperfectly cleaned glass, but we have soaked this glass for days in both acid and potash solutions, finishing with good scouring with felt and prepared chalk and thorough washing afterward, but nothing we can do seems to help the matter."

Answer.— From your account of your methods, here are some of the reasons why the negative films stick to the glass support:

The negative glass you use having been previously employed for dry-plate negatives, has a substratum on it that is most difficult to remove.

Your albumen solution is too strong. The white of one fresh egg, well beaten up, in 40 ounces of water will be sufficient.

You are using the rubber solution entirely too thick — most photoengravers do — and you get a waterproof film through which even acid can scarcely penetrate. You will be surprised at how thin you can use the rubber solution and retain its efficiency. Or the solvent for your rubber is nearer kerosene than benzin and therefore too oily.

Acetic acid must be substituted for nitric acid to soak the negative in before attempting to strip the film. Acetic acid destroys the albumen substratum that is holding the negative film to the glass support. Nitric acid if strong enough will destroy the albumen in time, but what you want is quick action. You can use the acetic acid any strength from pure to diluted—one ounce of acetic acid to ten ounces of water. You will find that the acetic-acid solution will work much better warm than cold. Allow the negative film



MARABUS.
Reproduced from a half-tone of wood engraving in colors by L. H. Jungniekel, in *Deutsche Kunst und Dekoration.*

to soak for about five minutes in the acetic acid until by trying one corner you find the film loose from the glass, then transfer the glass to a tray of clean water and do the stripping in water.

Causes of Weak Negatives.

Weak negatives and their causes are so well handled by a writer in *Process Work* that the query and reply is reprinted herewith: Lately my bath has been giving weak negatives, and I suspect the silver is not as good as formerly. Is the silver at fault?

Answer.— The trouble may be due to various causes, the bath may be below strength. It should be not less than thirty-two grains to the ounce. If in doubt as to the argentometer reading try the more accurate chemical test with a solution of dried salt and water—thirty-five grains of salt to an ounce of water. Measure with a pipette 100 drops of the silver solution to be tested and drop into it the salt solution, drop by drop, until there is no more precipitate formed. The number of drops of salt solution added to the silver solution will be the number of grains of silver nitrate to the ounce of bath. Sometimes the collodion gives a quick-working film but with little density. The remedy is to add a little iodin dissolved in alcohol until the collodion is about the color of sherry. This will give a slower working plate with greater density.

Another cause is the use of a developer too strong in iron sulphate; this gives soft images, and in hot weather a good deal of surface scum, which always leaves the dots weak and gray after wiping off. The following developer will give good dense negatives if the acid is of good quality:

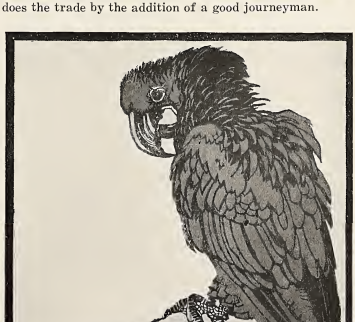
Iron sulphate	1 ounce
Glacial acetic acid	2 ounces
Water	40 ounces

Perhaps the most common cause of weak negatives is careless development, and if an operator allows his developer to wash all the silver off the plate into the sink he will invariably get weak negatives, as it is the silver left on the plate which gives the density to the exposed parts in developing. Just try developing a plate which has been washed after exposure and before developing. Also, after developing, wash the developer off the plate thoroughly, flow with silver solution a few times and redevelop. These two experiments will be instructive.

Apprentices' Efficiency.

Mr. John R. Bevan, of Philadelphia, gives the following excellent advice regarding apprentices in the *Photoengravers' Bulletin:*

The selection of apprentices certainly has an influence on the future efficiency of your plant. A good plan to follow would be to have a boy under your observance for, say, six months before deciding to make him an apprentice to the trade. That should be ample time to determine a boy's fitness for the trade, and if he shows inaptitude, it is better for him, for you and the craft to advise him to seek other fields of labor. But when you have taken a boy as an apprentice, then it is to your interest, as well as your duty, to see that he is properly guided and instructed. Too often he is left to his own resources and the final result is an inefficient workman, and here is another phase of efficiency in the journeyman. If he is efficient in his work, he will take a kindly interest in the apprentice under him and will devote some of his time to assisting him and instructing him; and here I want to say that in my mind it is a grave question whether one of the weak points of the cost system (and all systems have their weak points) will be that the nonthinking superintendents or foremen—mind, I say nonthinking—will have a tendency to hold a workman down to such a strict accounting of his time that he will have little time or inclination to pause to aid or advise an apprentice. Remember that the journeyman trains the apprentice and you ought not to take away his one source of knowledge without providing another. So, in the interest of efficiency, I advise the devotion of a little time and thought to your apprentices, either directly or through your foreman. Remember you profit by an efficient apprentice, so will the apprentice profit by a little attention, and so does the trade by the addition of a good journeyman.



THE BLUE COCKATOO.
Reproduced from a half-tone of wood engraving in colors by L. H. Jungniekel, in *Deutsche Kunst und Dekoration.*

COST AND METHOD

BY BERNARD DANIELS.

What Are You Selling — How Do You Measure It?

The day of our faithful old friend and chum of other times, the hand compositor on plain matter, is rapidly drawing to a close, if it has not already reached its twilight and begun the passage into the night of the things that were.

Machine composition has taken the place of the hand worker, and while we may not agree with all our readers as to which machine is the best or whose method of handling is the nearest correct, we can not help calling their attention to the fact that the coming of the machine has placed composition upon a new and different basis. We have only begun to realize it and are still trying to measure our work by the old rule that was found to be faulty even with the slow handwork, and whose faults are many times magnified by the speedy machines. We are still trying to measure composition by the thousand ems — a basis which was never fair or honest to all — and fail to recognize that the cutting out of distribution, the removing of the troubles of "setting down to the boards" and the running out of sorts, have placed the work on an entirely different basis.

The unions were the first to recognize it when they placed the operators on an hour basis in the newspaper plants.

We do not sell our presswork by the thousand impressions where the enlightenment of the cost system has entered. The impressions are only a part of the work, and the price is a composite of make-ready and running charged by the hour. Then why should we charge the output of a typesetting machine by the thousand ems of product when no two pieces of copy will be just alike and no two jobs — not even the same job time — be produced in the same time or at the same speed?

It stands to reason that the logical method of charging machine composition is by the hour for machine, by the hour for correction, and by the hour for make-up and other handling, and that all these items are really part of the setting of type by machinery; just as a completed page was originally the work of the compositor who set type by hand and received no payment for his corrections or distribution.

This matter should be thoroughly discussed in the trade journals and by the various machine-composition associations until a fair standard is arrived at and generally promulgated throughout the trade.

Then would the proprietor of the plant be paid a fair and honest rate for the lean face as well as the fat face. Then would the various machines be properly classified and priced just as the various sized presses in our pressrooms are now. Then there would exist no inducement for the canny purchasing agent of the publishing house to change the face of the type after he had received a quotation of so much per page or so much per thousand.

Here is food for thought and action at the cost congresses which will be held the coming fall and winter, and here is something for the statisticians of the boards of trade and typothetæ to work on.

The trade needs a fairer method of measurement of the machine composition output. The hour basis is the logical one; why not adopt it and enforce it?

Giving It Away.

There is an old story that is almost worn threadbare, of the man who stood on London Bridge and tried to sell sovereigns at a crown apiece and was only able to dispose of one in a whole day, because of the suspicion of the passers-by that there was something wrong.

The other day we were present at a conference of some printers in a large city who were practically trying to do the same thing. They were endeavoring to organize a coöperative association for mutual benefit, and had progressed so far as to consider the cost to each one, and were naming ridiculously low monthly payments — so low that the association would have had to "die abornin'" because of lack of sustenance — when one broadminded fellow got up and said: "Men, why try to play this game like a lot of schoolboys. If the organization is what your speakers have said it is; if coöperation is the good thing that you have claimed; if the getting together will really produce what we want, we can't pay too much for it. If it is only worth a dollar or two a month apiece, and not a quick buy at that, it is not worth talking about and we are wasting our time here. You could not give it to me unless it is worth all that is claimed, and if it is worth that it is worth as much as any other one thing we shall do to preserve our business. It will be an insurance of our good will and a guarantee of profit, and as such is worth at least as much as any other insurance."

There is the right ring to an organization utterance. If we are trying to give organization and coöperation away we are at once handicapping it with a doubt as to its value; but if we appraise it at its real value and ask those who join us to pay their just share we will find it easier to convince them of the genuineness of the coin. They may want to try it with their teeth and weigh it to see if it is full weight, but they will pay and be satisfied and will stand by their bargain and fight for it if necessary.

You can not increase the value of a thing by offering to give it away.

How Much Shall I Add for Profit?

Each month sees a greater number of printers using a standard cost system, and each month that they use it they are becoming more and more convinced that there is something wrong with the prices of printing in their respective towns, until they finally appeal to some one with a reputation as a cost expert or as a successful business printer

with the question, "How much ought I to add for profit after I have found out the real cost of a job?"

Naturally, when a man finds that a job has cost him $20 to produce and has added $5 for profits, and his customer comes back to him and says that he can buy that same job for much less money, he feels that perhaps he has made a mistake; but when he is shown a bill calling for $19 for the same job he feels sure that there is something rotten in Denmark. And as the usual conditions are he feels that his competitor is all that is wrong, wicked and contemptible, and can not be trusted among decent business men.

Then, cooling off a little, he goes to some one and asks the question as given above, and gets an answer according to that party's particular mental and moral bent, and possibly is no wiser than before he asked for information.

As in all other business, the printer must make a normal net profit to make a success, and the method of determining it has not yet been reduced to rule and regulation; but it is safe to say that he must clear at least fifteen per cent on his gross output to grow at all — that is, the ordinary sized commercial printer — some of the specialists would laugh at such a small return.

Investigation has shown that a printer can do a business of about twice or two-and-a-half times his invested capital each year, and in some exceptional cases well-managed plants will have an output three times their capital, while a great many of the slow ones will fail to reach the two-times mark. This being the case, the rule should be to add twenty-five per cent to the actual cost of the average job to get the selling price, remembering that there will be occasions in making prices, bids or estimates — call them as you wish — before producing the work when the quality called for and extra risks involved will justify a much greater addition, even up to one-half; while on the other hand there is a certain class of low-grade standard work where the fifteen per cent wanted as net profit will be all that can be added, and therefore we add eighteen per cent instead of twenty-five per cent.

"There is an old saying among grocers and others handling sugar that, "If you get back your own on sugar and have the empty barrel for profit you are doing well." This is often copied into other lines in the saying, "There's sugar in every business." Like all old saws this simply crystallizes the facts and stands as a monument to the poor business qualifications and unfair competition in business, as there would be no absolutely unprofitable lines if business were conducted, as it should be, according to the "golden rule."

For instance, every line of printing that is sold to-day at less than a profitable price is so sold because the cupidity of some one in the past was greater than his honor and his allegiance to his fellows in the business; and the reason they continue to be so sold is the same. The wise printer will ignore these lines and refuse to supply them except at a minimum profit of fifteen per cent.

Let your rule be that you will not quote a price that does not provide for at least fifteen per cent net profit, and that in average cases you will ask twenty-five per cent above the estimated or actual cost.

Too much profit! Not a bit, when you consider the character of the business and the risks of changing fashions and fads that your depreciation account will not take care of. Let any middle-aged printer look back to his earlier days and note the changes of style or fashion in printing that have thrown many good-sized plants on their "beam ends" and in some cases swamped them completely.

Now, a final word. If the printer who is confronted with a bill from his competitor at a sum less than cost would consult with that competitor, he would often find that the only reason he got the job was because the competitor refused to repeat his mistakes. Next time call him up and get a line on his experience. It may surprise you and give you more backbone when meeting the customer.

That Puzzling Percentage.

At the risk of telling something every one knows, we are going to call the printers' attention to some puzzling problems of reconciling the per cent added to cost for profit and the seemingly very different amount that shows up as net profit at the semiannual or quarterly balancing and profit-sharing periods.

The exponents of the Standard Cost-finding System and some other lecturers and instructors in the business end of printing will advise you to add twenty-five per cent to your ascertained cost to get the selling price, and many if not most of the published price-lists are based on that calculation; but it seems to be misunderstood by a number of printers and others who come in contact with the customer.

Only recently we overheard one printer tell his salesman to get the list price whenever he could, and to shave it ten per cent when necessary, and in extreme cases he might go fifteen per cent, as they were based on twenty-five per cent profit and that would leave them a fair margin.

Now let us analyze the facts and see just where this poor deluded mortal was heading in his mad career. Let us take a job that is listed for $10 and see just where we get off. It would cost $8 to produce this job and twenty-five per cent of this, $2, added, would make the sum of $10 as shown in the list. You will notice at once that your profit on that $10 is not the twenty-five per cent you supposed it was, but only twenty per cent of the selling price. When that salesman deducts ten per cent he has thrown away or given away *one-half the profit* and the net profit on the sale is only ten per cent. Then when he meets a hard case he is to be allowed to drop fifteen per cent of the gross list price. You, of course, see at once that you only have five per cent left and that the total profit on that $10 sale is only a paltry fifty cents.

This method of adding to the cost to get the selling price is a necessary thing, and every printer should, therefore, acquaint himself with the true ratio between the amount added — that is, the percentage added to cost and the actual percentage of real profit on the gross transaction or sale price. To render this easy we give a little table of these values, so that you can put it right into your memorandum book and always have it at hand. A little study and memorizing of the ones you will use the most will prove a very profitable investment of a little of your time and gray matter.

Net cost.	% added.	Selling price.	Actual % profit on selling price when discount allowed.	Net profit if discount is allowed at				
				2%	5%	10%	15%	20%
$1.00	10	$1.10	9.1	7.2%	4.3%	—1%	—6.5%	—12%
1.00	15	1.15	13	11	8	3	—2½	— 8
1.00	20	1.20	17⅓	15⅔	12½	6⅔	1⅔	— 4
1.00	25	1.25	20	18	15	10	5	00
1.00	33⅓	1.33⅓	25	23	20	15	10	5
1.00	40	1.40	28⅝	26⅞	23⅞	18⅞	13⅞	8⅞
1.00	50	1.50	33⅓	33⅓	28⅝	23⅝	18⅝	13⅝

The printer who is in the habit of carelessly offering two per cent for cash and of telling the bookkeepers and others who will send him work that there is five per cent in it for them, may find a lesson here that will teach him the folly of this method of demoralizing business even when good moral reasons fail to effect his reform.

And the printer who pays his salesmen on the basis of a percentage of the gross sale price will note that when he pays them ten per cent he is actually giving them more than half the profits of the business, because they do not share with him the losses on the jobs that fail to materialize the expected twenty per cent.

Study the above tabular statement carefully and see that you know the difference between adding a profit to the cost of a job and getting it on the selling price. All your annual statements and balances are made on the basis of your sales, while your estimates are made on the basis of your costs. If you add twenty per cent to your cost and allow your salesman ten per cent for selling the goods, you only realize a net profit of 6⅔ per cent. Take as an example a lot of cards that cost you $5 net to produce and you add twenty per cent, or $1, making $6 as the selling price; it would figure out like this:

Cost of goods	$5.00
Add 20 per cent for profit	1.00
Selling price	$6.00
Commission to salesman, 10 per cent	.60
	$5.40
Cost of goods	5.00
Actual profit	$0.40

which is just 6⅔ per cent of the face of the bill of $6. If in addition you are in the habit of allowing a discount of two per cent for cash, you lose another 12 cents, leaving your net profit 28 cents, or 4⅔ per cent of the face of the bill.

We know hundreds of printers who have been fooling themselves for years because they would not master the facts regarding percentage as applied to profits and costs. If you are one, now is the time to right-about face and turn toward the rising sun of prosperity by adding enough to your cost to cover your commissions and discounts.

Standardization of Prices.

The tendency of the modern printers organizations is toward the education of their membership in business ethics, cost finding and efficiency, and to a very small extent the making of standard prices.

About every once in so often we meet the old-style printer who loudly declaims against the making of price-lists, and declares that he knows how to run his business and that he is getting results that justify his low prices, or is surrounded by peculiar market conditions that prevent his getting better prices on some work.

To prove the absurdity of such an argument you only have to travel a little and see that the price under old conditions was uniformly the lowest, and that the printers were uniformly dead broke and waiting the kindly office of the sheriff or the visit of an "angel." Then, as now, the few exceptions stood head and shoulders above the crowd and demanded fair prices and got them.

For several years past it has been the privilege of your scribe to visit many printing-plants in a number of different cities, and a careful study of conditions has shown that the idea of the old times regarding those conditions is of the kind of stuff of which dreams are made, and fades away like the fog before the wind when brought into the light of modern methods, and that one of the worst features of the whole thing is the practice of every man among them trying to make his own market and his own price-list.

Consider any other generally distributed business and you will find an astonishing amount of standardization, from the machine manufacturer with his interchangeable parts to the man who makes toys and novelties for the cheap stores. Try to buy clothes, shoes, hats, furniture, stoves, etc., and you will know just what we mean by a standard price. Everywhere you go you will find the same price for the same quality with possibly a trifling addition for freight in some remote sections.

No, they are not all handled by trusts or combinations. These people have simply learned that they must have a profit to exist and that the best means of getting it is to establish a standard price and maintain it. Yes, they do it. Note how the man who does not is spoken of as "Oh, yes, he has made a little money, but he is no good in the trade; we prefer not to sell him." Or possibly you hear some manufacturer say: "Oh, Brown & Co., we don't sell them; they are cutters, and demoralize the market."

In several sections of the country attempts have been made at making local price-lists, and the result has almost always been a complaint on the part of some one that "it has driven some work out of town that has heretofore been done too cheap," and the first thing you know the price-list is most honored as a starting-point downward instead of upward.

The work of the various organizations has proven — in spite of the cries and resistance of most of the printers — that the cost of printing in all parts of the United States and Canada is practically the same for the same quality of output, and that when there is a true variation it is caused by either better than usual management and equipment or lack of efficiency in these respects; the good management tending to slightly reduce the cost.

So true is this that it would be readily possible to formulate a price-list of printing and method of estimating that would give a standard price for printing throughout the entire country, and do away with the only real claim that its opponents have to be heard; it would prevent the shifting of work from place to place to take advantage of local conditions of disorganization, and make it of interest to the buyer to buy his printing at home unless there was no plant there capable of handling the amount or quality needed.

Think this question over calmly and study it carefully; then discuss it in your local association, or with your local competitors (if you have no association, then form one at once), and when you go to the state and territorial cost congresses talk about the standard price-list, and when you go to the National Association start the ball rolling for *one price-list for all printerdom.*

Don't throw this aside as chimerical; but let it soak into your mental fiber and become a part of you. Let your slogan be, "One price and that a fair one — the same to all for the same goods — one place and every place." It is possible — almost wrote probable — that the near future will see this movement started, and that the next five years will see as great an advance along this line as the last five years have witnessed in the establishment of the cost system in printing-plants. Keep thinking, and you will act.

Co-operation versus Overequipment.

While in attendance at a gathering of printers last winter we overheard one telling another how they had solved the problem of overequipment in his town. His story ran something like this: "You see we have quite a lot of bookwork in our little town, and we just had to put in a sewing machine to handle it; then Harrison he got restless and put in one a size larger than ours; then, next season we heard that the other plant was figuring on getting after that work and was dickering with the machinery man for two sewing machines. That set me to thinking,

and I figured it out that there was barely enough work for the two machines now in the town and that if two more came the whole four would be idle half the time, and we would all lose money. One day I met Harrison on the street and the first thing he said was: 'Say, Bill, do you know that snoozer up the street is going to buy three sewing machines and just cut the life out of that work.' I told him I had heard of two machines, and had been thinking about it.

"Then, it just struck me that this was the psychological moment, and I said, 'Look here, Harry, you and I have been working in this town a long while and never did a thing to help each other; why not turn over a new leaf and go together and see the old man up the street and stop him from bringing those machines into this town.'

"At first he said, no. Then hesitated a little. Finally, his curiosity overcame him, and he said: 'How can you do it?' I replied, 'Come along and see; but you must back me up.' It took a little argument to persuade him; but the upshot of the matter was that the next afternoon found us in our competitor's office, very nervous, and with him looking the most surprised man in four counties.

"We told him that we had heard of his contemplated purchase and felt that it was our duty to call and show him the mistake he was about to make. Of course, he replied, he had the same right to buy sewing machines as we had and the argument waxed a trifle warm, when the brilliant idea struck me to offer to sell him ours, which I did, explaining that there was only work for two, and that if all three of us were after it we would simply cut the profit all out of it and lose out in the end.

"This kind of mollified him, and he said he would think of it; but we had by that time become enthused at our success and meant to settle the matter right then if possible.

"He advanced the argument that there was one more printer in town — a fellow named Smith who was doing good work and forging ahead, and that he would surely get into the game if he knew we were out of it. This seemed a poser at first, but, flushed with our success in bearding the lion in his den, I volunteered to see Smith and secure him in the deal; so we agreed to meet next day and have Smith on hand.

"The next afternoon we all met in my office, because it was nearest—and I'll bet anything it was the first time any other printer was ever in it—and Smith listened carefully to what we had to say and seemed to consider a little, taking so long we began to fear the whole thing was going to fall through. Then he said: 'See here, it seems that the whole matter hinges on the fact that there is only so much work in the town for those machines, and we all want a chance at it. I have been thinking of it, but did not have the capital to buy the sewer; now, how does this strike you; we will all bid the same price on this work and the man who gets the order is to buy the machines from the fellows who lose it.' After some discussion this proposition was dropped and we agreed to all bid alike, and that the man who got the contract should have the privilege of renting the machine or machines from the other fellow at a price agreed on beforehand, or of sending him that part of the work at a price agreed upon. This we did, and for over a year the arrangement worked so well that when one of us thought he wanted another cylinder he consulted the others and did not get it for nearly six months when the growth of business was actually proven.

"From that little gathering sprang a little real coöperative printers' organization that was a moneymaker for all its members, for we soon found that it paid to see why the customer wanted to give up the other fellow and help us along before naming a price."

This true case of coöperation versus overequipment contains a useful lesson for printers in small communities where the business man is trying to play them against each other so that he may benefit by their overequipment, which nearly always leads to cut prices.

The Cost of Wire-Stitching.

An anxious inquirer asks if we can explain how the printers' price-lists quote such a high price for stitching a saddle-wired booklet, when the machine and labor used is the cheapest in the house.

As this is a problem of general interest we will try and answer him through these columns, first saying that our figures will not be exactly those of any one particular plant but will be the average of quite a number of months in several.

The average wire-stitcher costs, complete with motor ready to run, in the neighborhood of $250 to $275, including tables or trough for the work. This gives us the following data of costs:

Interest on $250, at 6 per cent	$ 15.00
Depreciation, at 10 per cent	25.00
Rent of, say, 100 square feet floor space for machine and work, at 15 cents per foot per month	180.00
Power, ¼ horse, at $60.00	15.00
Oil, benzin, rags, etc.	30.00
Repairs (averaged)	10.00
Department costs, light, heat, etc.	20.00
Total machine cost	$295.00
Wages of operator, at 25 cents for 2,400 hours	$ 480.00
Share of superintendence, 10 per cent	48.00
Total cost in department	$ 823.00
Share of general overhead, 50 per cent	411.50
	$1,234.50

As the average plants are doing well when the proportion of productive hours is up to or above eighty per cent we will consider that our machine is getting eighty per cent actual sold hours, which gives 1,920 per year and makes the running cost 64.3 cents per hour, which is a little lower than shown by the average plant with a carefully administered cost system, and would require a selling price of 80 cents per hour.

The next question to be settled is the number of books per hour that can be stitched. Let us figure it out. The usual speed for wire-stitchers is from 125 to 150 revolutions per minute, and more plants run 125 than the higher figure though an occasional machine is speeded to 175 with the usual result of overspeeding — numerous breakdowns.

A careful watch over the operators showed that ordinarily the operator lost a revolution between the two stitches, but that the expert ones could shift the book and make the two while the trip was held down. It also showed that it took the time of three or four stitches to open the book and place it in position, straighten the head and drop the other finished book on its pile. In working from a flat pile it nearly always took the time of four stitches, while with the books inserted in gross one inside the other the shorter time sufficed. At a speed of 125 per minute this gives a theoretical output of 20 to 25 per minute, or from 1,200 to 1,500 books per hour, and the writer has seen 1,400 actually done with three operators on a machine speeded to 140 stitches per minute, one girl opening the book, one stitching, and one closing and piling. This gives extra speed, but not extra profit for it triples the wages.

A machine running so as to give a theoretical 1,200 books will with one operator give from 700 to 900 books

per hour, allowing for the time for removing the finished work and bringing the new, and for the usual kinks in the wire, etc., with which the bindery man is so familiar.

The slow operator will give lower records, even down to 500, and the expert will sometimes reach 900, but we have never seen an extended record of over 900 books per hour, or 7,000 books per day of eight hours, for one operator on saddle work.

Now, let us see what this gives us: Suppose we have an order for 10,000 booklets, 16 pages and cover, with two wires.

First we will have to adjust the machine and possibly change the wire and then we will go ahead as follows:

Setting machine, ¾ hour, at 80 cents	$ 0.20
Stitching 10,000 books, 800 per hour, requires 12½ hours, at 80 cents	10.00
Total price ($1.02 per thousand books, two wires)	$10.20

which is the correct selling price, according to our figures, and is low as we have taken the higher speed of 900 per hour, whereas most printing-offices get only about 700, which would make the time 14½ hours for running and ¼ hour for setting, a total of 14¾ hours at 80 cents, or $11.80 — $1.18 per thousand books.

When there are several sections in a book the speed will be reduced, and as a guide it might be said that each extra section increased the cost about four per cent. Thus, if one signature and cover is worth $1.18 per thousand, four signatures would be worth $1.32.

If any of our readers are keeping a close record on bindery work of various kinds we would be glad to have the data, and will collate it and publish the results if we receive a sufficient number of reports.

THE TYPES AS THEY SLIP.

"It was also resolved to urge on the government the necessity for a Pure Peer Bill." — *Glasgow Herald.*

"Songs sung by the Worcester Glee Club: 'The Winddeep,' 'God Save the Mill,' 'Rocked in the Cradle of the King.'" — *Worcestershire Echo.*

"The Clan steamer Clan Sinclair left here to-day before yesterday evening." — *Statesman.*

"He is reputed to have died of confused kidneys." — *Japan Times.*

"I hear the pattering feet of the nuns as they fly like a flock of frightened birds." — *Daily Mail.*

"It is important that children's underclothes should be thoroughly well aired before they are put away, as the danger of wearing linen that is not absolutely dry is well known, leading to rheumatism and electric light." — *Devon and Exeter Gazette.*

"Another interesting and beautiful hymn from the Greek is 'Hail, Gladstone Light.'" — *British News of Canada.*

"We prepare the above written cloth good and there different colored as fallow: Such as, dark-greece, light-greece, fare-blue, light-pink, dark-brawn." — *Statesman.*



And God said, "Let us make man in our image, after our likeness; and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth."

Photograph by R. R. Sallows, Goderich, Canada.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Printing and Embossing at the Same Operation.

(1569) "Will you please state whether printing and embossing can be done simultaneously?"

Answer.— It is possible on certain classes of work to print and emboss with the same die. The operation is not an easy one and for ordinary work is not considered practical. By using a suitable die and by making special preparations, attractive work may be turned out. Fairly hard rollers and an ink that does not readily spread under pressure should be used. The rollers should be set very accurately so as not to ink the sides of the die, for this would mar the edges of the part that is to be in relief. The making of the counter-die requires especial care.

Printing and Embossing.

(1572) "I notice you state that embossing is easy if embossing board is used. The question I want settled is, can I emboss on a Gordon press? Can the working details be learned from a book so that satisfactory work can be done?"

Answer.— Creditable embossing can be done on nearly every platen press. Of course limitations must be placed on the size of plate used, for embossing places the greatest possible strain on presses. "A Practical Guide to Embossing and Die Stamping" will prove an aid to any printer who desires to learn the details of embossing. For those who have had no opportunity of seeing an embossed job produced we may state that a great deal of embossed work is first printed and then given the relief afterward. We have seen excellent work where the two are combined in one operation, the printing is done at the same time as the embossing. It is needless to remark that the relief part is not the printed part of the design. Ordinary embossing may consist in giving a relief appearance to printing by the use of a die and a counter-die or force. The die is usually metal, although wood and other material may be used. The first step in printing should be carried on with great care to insure accurate register for the embossing which is to follow. To avoid errors, which can not afterward be corrected, the plate should be locked up in the chase a trifle below the center, using metal furniture. The chase must be so locked in the press as to prevent any lateral movement after the form is made ready. The feed guides must be kept from changes of any kind after they are once set correctly. The stock should be seasoned and squared up properly. As each lift of stock is printed the sheets should be spread out, if need be, and covered to prevent changes by absorption of moisture or drying out, as the case may be. This latter precaution is often overlooked and is the cause of imperfect register on long runs, or where the embossing operation is too long delayed after printing. To insure hard drying of the ink and a glossy appearance of the relief part of the design it is advisable to use a special ink or give another impression to the design, using gloss varnish. High-class printed and embossed work is noted for its sharp relief and accurate register; these are the essential characteristics. The seeming difficulties should not deter any printer from trying this class of work. A simple form of printing and embossing should be undertaken first, as the details are simple and easily handled. The handbook referred to before is sold by The Inland Printer Company, price $1.50, postpaid.

Good Work.

(1571) Submits two sections of a catalogue of metal beds. The pages are 7 by 10 inches, each containing two square finished half-tones and descriptive matter in type. The presswork in a general way is excellent. Only a few details have been neglected. The pressman writes: "The enclosed sheets are for criticism. Make-ready two hours; one hour and a half to run off 1,650 sheets on a press. These are sheetwise forms, therefore it took four hours make-ready and three hours running time for the two forms of 3,300 sheets. Did not slip-sheet job."

Comment.— The time consumed in make-ready appears to be less than the ordinary in such work, and from the appearance of the half-tones, nothing has been neglected in their treatment. In the descriptive section a few places appear weak, these could have been remedied with a spot or two of tissue. An excellent black ink is used which shows to advantage in the pages that contain the solid background half-tones. We believe that despite the excellent grade of black ink used the pressman assumes a risk in neglecting to slip-sheet work that contains solid plates printed on enamel stock.

Quoins Working Loose.

(1570) "Would like you to inform me of a remedy for quoins working loose on a press. Also can you tell me what to mix with the ink to make one color take on another which is freshly printed? I am working on a two-color ——— press, where type matter must print on a solid plate and it does not take very well. By putting coal oil in one of the inks it helped some."

Answer.— The quoins will probably hold more securely if a piece of manila tag or thin cardboard is placed on each side of the quoins, and after they are tightened properly a wad of moistened print paper may be pressed into the teeth of the quoins to prevent them unlocking. Some pressmen chalk the edges of the quoins; the chalk induces sufficient friction to prevent the quoins working loose unless there is considerable wood in the form, the shrinking of which naturally causes the quoins to work loose. Some pressmen take the precaution to cover the form over night with a pad of paper to prevent its being affected by the atmosphere. It is a well-known fact that a form standing

over night in a dry, hot room will become somewhat loose, while if a wet spell intervenes and windows are left open the result will be a sprung form.

We would not advise the use of coal oil in wet color-printing. The pressman should be provided with suitable colors such as are specially made for this class of printing. It seems strange at this time that pressmen are not aware of the advancement in inkmaking. If it were not for the persistence of inkmakers, wet-color printing would not be possible. The high-class magazine coverwork in colors that is now done at one operation on rotary presses was made possible by the introduction of wet-color inks. Pressmen who have work of this character should lose no time in getting acquainted with the products of the inkmaker which are intended for this line of work. Read the advertisements and look into the claims made by ink-dealers, and you will see less reason for the use of coal oil, vaseline and other similar materials.



"THE TURKEY TROT."

Photograph by R. R. Sallows, Goderich, Canada.

Overpacking of Cylinder.

(1573) A printer of wide experience in advertising lines writes: "We would like your opinion regarding the make-ready on our two-color rotary press. Practically all of our work is printed on bond paper, and we find that our pressmen will pull an impression on the paper which is to be used for the job, and mark out on back of this. After this is spotted up, they will attach it to tympan, and will remove a sheet of book paper of which the tympan is composed. As the bond paper is very often of a different thickness than the tympan paper used in packing cylinder, it causes trouble when printing on account of having increased the diameter of tympan cylinder. This causes the tympan to tear away from grippers or to crawl toward grippers. We have suggested to the men that instead of making ready on a sheet of paper which is to be used when printing the job, they use book paper exactly the same as used when packing cylinder. We believe that this will keep the diameter and circumference of tympan cylinder as it should be and stop the trouble we are now having."

Answer.— We believe your suggestion to the pressmen that they use thin hard book paper for spot-up sheets to be more correct than to paste up on bond paper for the reason that the sheet withdrawn will correspond with the one pasted on. The use of bond paper in the tympan is not advised. We believe this is an error on the part of the pressmen, and if they will only consider the question they would abandon the practice. We believe that if you use thin S. and S. C. book for a tympan, and paste it to the cylinder under the grippers it will not pull out. This should be covered with about two sheets of hard manila as draw-sheets. The entire tympan and spot-up not to make any more than one manila over the height of the bearers. You should try out a tympan and see just how much the cylinder will take and then mark it down so that in no case the cylinder is overpacked. If the cylinder is overpacked it will invariably result in drawing out from the grippers, and on long runs will destroy the plate on the edges. On a properly packed cylinder with suitable make-ready there should be little or no visible wear on runs of several hundred thousand.

Written for THE INLAND PRINTER.

THE PROPER PACKING OF CYLINDERS.

BY GEO. V. OREMUS.



O one who has given any amount of thought to the matter it appears that there is something radically wrong with the printing industry, at least as far as the press-work end is concerned. The ignorance of their chosen profession displayed by many pressmen is truly shocking. It seems a pity that the value of a technical school remained unrecognized by pressmen for so many years.

Some time ago in one of my articles I endeavored to point out the necessity of a more intimate knowledge of cylinder presses on the part of the pressman, and I again state that the matter can not be too strongly dealt with. The idea of clinging to ancient customs and practices and expecting to keep up with the trend of the greatly improved conditions of the present day is a farce. Why hold down good men, men who are capable of better things, to conditions that existed when our grandfathers were apprenticed to the printing trade? It is painful indeed to see men working away on some difficult form, using wrong methods practiced by those in authority which must be strictly adhered to in spite of the wonderful advancement that has been made in our industry. These conditions can be seen any day in the week, and one does not have to visit the small-town shop to locate them.

Any pressman having at least five years of practical experience can pick up a specimen of printing, no matter how perfect it may appear, and detect a weakness of some kind. It does not require a brainy man to do this, but it does require a good head to produce the results. No pressman can turn out absolutely perfect work; if he could he would not be a pressman but a magician, and I have little hope of seeing one in my time. In order to produce fine printing you must have the proper conditions and material, and your presses must be kept in the best of condition. My good friends, William Kelly and Fred Gage, both pressmen of wide experience, have written some very fine books on the subject — books that are worthy of careful study, coming as they do from two of the foremost pressmen in the country — men who have been up against many of the problems some of us are familiar with, and a great many with which on account of lack of experience we will never have the opportunity to become acquainted. Both of these men have done a great deal through their writings in the trade press to help pressmen over the rough places, and I hold the same opinion as they do on the important question of the proper packing of cylinders.

Your machines must be in good order if you are going to do a good class of work. You can not expect to turn out good work on a press that will not register or where the cylinder rides the form instead of the bearers. Again, it is not always possible to have the best material enter into the form; therefore, the packing must be such as will best meet existing conditions. But do not run away with the idea that you can carry a tympan of from twelve to fifteen sheets on your cylinder and get good results. It can't be done. A tympan of that sort may be all right for a newspaper or cheap poster where but very little attention is given to make-ready, but for good commercial work, from six to nine sheets is sufficient. Some pressmen carry from twelve sheets upward, and also use as many spot-up sheets as tympan sheets. This is because they use such a mushy packing that it looks like a stereo matrix by the time a few hundred impressions are printed. Don't do it. I have seen fine work turned out on only four sheets, though I am not in favor of less than six. Why carry twelve sheets with eleven spot-sheets up when you can get better results with six sheets and only two spot-sheets up?

But to return to the cylinder, as it plays a very important part in the matter — indeed most of the pressman's trouble has its origin in the over or under packed cylinder. To begin with, the bed-bearers should be set to type standard as to height, then the cylinder pulled down to a firm contact; and do not misunderstand me, the contact should be such that under impressional strain on a full form the cylinder will not rise off the bearers and ride over the plates in the form and then drop back into the gutters. You can not do satisfactory work on a press in this condition. For over three years the writer was in charge of a pressroom turning out a good grade of commercial, half-tone and color work, and this matter was carried out to a decision under a most careful and exhaustive test on all kinds of work, and I want to say right here that you can not do justice to yourself nor to your fellow workers if your presses are not adjusted correctly in this respect. There is no reason why you should carry ten sheets on a full form and only five on a form one-fourth the size. The results of extensive experiments have proved that excellent work can be produced with a tympan consisting of six sheets and a good grade of oiled draw-sheet paper of the seventy-pound variety.

Pressmen of the old school will complain that such a tympan is not enough, or that it is too hard, and advance numerous theories to substantiate their claims; but the fact remains that theories never count for much unless they are put into practice; and to those who are skeptical let me say that some work is turned out — and some mighty beautiful printing at that — where a sheet of stencil brass is inserted within three sheets of the type itself, over and above all make-ready, and no harm is done the type, either, as the press is running as its builders intended it should run — mechanically correct.

A pressman having over twenty years' experience told me a few years ago that it was rather hard to break away from the fifteen-sheet tympan idea; in fact he had to be shown, and he was. To-day that man is turning out some of the finest three and four color work it has ever been my privilege to see. He tells me he has yet to spot up a third sheet, and he carries exactly six hangers, and what is more, the shop handles all three-color work on an average run of ten thousand impressions, and uses metal bases.

The same can be said of ordinary half-tone work. It is not necessary to cut out the high lights several times in order to avoid the well-known "cloud" effect, as the delicate screen is not impressed into a mushy tympan. A few spots touched up with ordinary tissue will give wonderful results. The register will be better, and such a thing as a plate working off its base will be out of the question because of the fact that the cylinder is not overpacked nor under-speeded, but is mechanically correct, working in unison with the bed because of proper adjustment. If the cylinder segment should drop into the bed rack with a thud it requires readjustment.

The following, quoted from one of my former articles, "A Few Points on Register," gives the manner of adjusting the cylinder: "Turn the press by hand until the register rack on bed and the segment on cylinder are entirely in gear; then tighten the bolts slightly but not too tight. With the cylinder still on impression run press at usual speed for twelve impressions, stopping press so as not to interfere with the full speed on printing stroke. Tighten up the bolts." This method will allow register rack to

automatically adjust itself to segment on cylinder, and when properly done will be found to be the only true and practical method of adjusting these important parts.

With presses that are in good condition and kept as outlined above, a pressman will be able to do justice to himself and make himself of more value to his employers. He will have a feeling of confidence which will enable him to cope with any difficult job he encounters and acquit himself creditably. What a vast contrast to the shop where old ideas prevail and where the otherwise good men are held back from better things because of theories instead of practical and modern instruction.















PICK-UPS IN CHICAGO PARKS BY A PRINTER-PHOTOGRAPHER.

Photographs by H. Hillman.

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Comma After Introductory Words.

S. D. F., Philadelphia, writes: "Is it not sometimes necessary to use the comma after an introductory word as however, meanwhile, yet, etc.? A firm I have been with insists upon the omission of the comma with most of these words, and even phrases of the sort, while I feel that the comma in many cases seems necessary. For instance, 'However I have been doing this kind of work for a long time,' seems to differ from 'However, I have been doing,' etc."

Answer.— Such use of the comma is imperatively demanded after any and every absolute introductory word or phrase, according to the dictum of every writer who ever was considered authoritative. Fortunately, this is one of the few matters in punctuation about which we can afford to be as dogmatic or oracular as we choose to be, notwithstanding the fact that a great many people omit many of these commas. Omission arises principally from erroneous and ignorant extension, beyond the limits of common sense, of a practice which is reasonable and even preferable when held within certain limits. We see nowadays quite frequently, and hear more frequently, the statement that when in doubt as to the use of a comma it is better to omit it. But this is not sound reasoning, because it leads to no definite conclusion. What is doubtful to one person very often is not so to another, consequently the rule is not a good one for application where one person's work is subject to another's correction. I have wondered more than a little, on seeing sentences printed with no comma after an independent introductory word or phrase, how ever it could be possible for any proofreader to allow it to pass so. Now I offer apology to the proofreaders. They are not always to blame. In at least one large publishing house they do it by command from the editors. Why any editor should ever issue such a command is beyond my ken. It is even beyond comprehension how any one can become an editor who does not know this simplest demand of decent punctuation. As to the difference in meaning noted by our correspondent there is much common misunderstanding. The real difference is one that should be recognized as that between the use of how and ever as two words and the proper use of however as one word. Expressions calling for the separate words are infrequent, but by no means impossible. A somewhat strained use of them is shown above, "how ever it could be," where the meaning is "how it could ever be," and where however would be wrong. In the examples given in the letter the only difference between the forms as written is that the first is absolutely wrong and the second is indisputably right.

The explanation of such false ideas as that of omitting these really essential commas is probably found in such laxity as that shown by our correspondent, who wrote his opening question without an interrogation-point. He probably had no thought of form as he wrote, and forgot that he was writing a direct question. Such thoughtlessness in all likelihood is the basis of the error, which becomes so habitual as to be eventually insisted on as proper practice. It arises from such carelessness as that evinced by a man who wished me to tell him how to become a first-class proofreader, and who addressed me as H. J. Teal, notwithstanding the fact that he had my own writing of my name at hand. Such is not the way of good proofreaders.

Is It a Fad?

Observer, Boston, Massachusetts, writes: "I have heard of good printers at the present day who insist that the 4-to-em space is now the accepted unit in the best bookwork, and they prefer to go below this rather than to go to en-quads or wider. While it may not be (and probably is not) the usage in jobwork, catalogues, pamphlets, and magazines, I do notice an increasing number of well-made books, holiday editions and work of that class, where this style prevails. Are good publishers adopting this scheme to any great extent?"

Answer.— My impression is that no departure from the normal space has become general, and that the thin-spacing noted is merely a fad. Will some good friends enlighten us?

THE CULT OF THE CUBIST

By Sing Sing No. 61312

"ALL the world is very crude; Nature's shocking when she's nude;
Fencing human latitude With ugly bromide plaits!
Into view all things must come, Hide your thoughts beneath the dross;
Put true beauty to the rack, Veil your meaning in a fog,
Make it scream and howl and groan— Who the heck can see the loss?
While they first with riliancy, "I'm a futurist, you know!
Look, behold in me a seer. Truth is naked, that I ween;
"Nature's always to be seen; "Strive that others shall not
Let your words in heedless jumble From your pen in thou-
Clarity's a sorry jynx."
such live straight, sands flow!
Whirl them through the tangled maze,
Over the jumbled grave of sense,
Cubes and squares with lines between,
Colors go from pole to pole,
Nor objects are cones;
Being crude is now
Natural feeling o'er suppress.
Thus moan
the diehards
All such
the thoughts are very queer
A sort of tyrannical Rube-le—
Doing the parlor game.
Creation be damned!
Keep
Who was it
he made may be.

To appreciate the art-work of a cubist one should stand on his head while viewing it. To enter into the spirit of the literary production of a member of the cult, one should be on the floor with one's feet on a table. This poem is a cubistic work of art and a futuristic literary coup, and thus our readers may truly enjoy it we have set it cubistically. —*Editor-in-Chief*

Reproduced from "The Star of Hope," Ossining, New York.

MEETINGS

Pacific Coast Employing Printers' Congress.

Employing printers, publishers and editors of the Pacific coast in large numbers gathered in the Elks' club-room, Alaska building, Seattle, Washington, July 14 to 17, to listen to the talks, take part in the discussions and enjoy the features of entertainment which went to make up the Pacific Coast Employing Printers' Cost Congress. The talks made were all of a high grade, by men having national reputations, and were upon subjects of vital importance to the printing fraternity.

Frank I. Ellick, manager of the Omaha Printing Company, Omaha, Nebraska, kept the audience interested for three hours with his address on the cost system; and from the many questions asked and the way he was surrounded for additional details at the close of his talk it was evident many felt it was time to make the acquaintance of the cost system. Mr. Ellick quoted figures and related instances which proved conclusively that the average printer, operating without a cost system, is losing money on a good part of his work and charging prices too high for other jobs.

Prof. Evan T. Sage, of the University of Washington, read an interesting paper on "The Printers of Pompeii," in which he told of how the ancient Romans made imprints of letters on plastic materials and used ivory letters to teach their children the alphabet. "Our Mutual Obligations" was the subject of a paper by Joseph H. Borden, vice-president of the Spokane Typothetæ. He told of the relations which should exist between employer and employee, and the salesmen and their customers, and of the obligations each had to the other. A. A. Bailey, of Portland, was unable to be present at the convention, but a paper by him was read by H. M. Glenn, of Portland. Its subject was "Apprentice To-day, Competitor To-morrow." Joe M. Anderson, of Sacramento, spoke on "Eliminating Ignorant Competition." J. H. Folz, of Los Angeles, gave an address on "The Relation of the Linotyper to the Printer."

Senator Seneca C. Beach, of Portland, entertained the delegates and the ladies with them with a lecture on "Early Printing" at Eiler's Hall on Tuesday evening. During the afternoon the ladies were taken in autos over the boulevard system and tea was served at the Firloch Club. Many features had been planned for the entertainment of the guests, among which was a trip by special boat to Everett, where the party inspected the mills of the Everett Pulp & Paper Company, after which they were treated to a picnic luncheon in an orchard between Everett and Lowell.

Calumet Ben Franklin Club Outing.

Members of the Calumet Ben Franklin Club and their families, with members of the Cook County Press Club as their guests, to the number of seventy in all, braved the turbulent waters of the Chicago River and the Drainage Canal on Saturday, August 2, and had what proved to be a most delightful trip. Through the courtesy of the Sanitary Drainage Commission the steamer Robert R. was placed at the disposal of the club, and it is safe to say that that roomy and comfortable little vessel never carried a more jolly and congenial party.

At half-past ten the Robert R. was cast loose and started on her journey. The trip down the river and the canal was a delightful one, the weather man having been "seen" beforehand by members of the Press Club. At noon the ladies took official charge of affairs, brewing coffee, opening baskets, and serving a welcome and enjoyable lunch on board the boat. By the time the inner man and the inner woman were satisfied one of the party announced that Lockport was "only over the hill there."

On arriving at the locks the entire party, under direction of Superintendent Porter, spent a most enjoyable and instructive hour learning what a stupendous and interesting feat of engineering lies right at their door — a feat of engineering of so much benefit to Chicago and of which the average Chicagoan knows so little.

The uniform courtesy of Superintendent Porter and every one connected with the plant at Lockport and on the steamer was commented on and greatly appreciated. The return trip was completed at eight o'clock. The outing was in charge of a committee consisting of Messrs. Gallion, Roberts, Philips and Mansfield. Refreshment Committee — Will C. Smith and A. B. Schulz, and, it was said, right nobly did they all perform their duties.

Aurora Ben Franklin Club Outing.

The members of the Ben Franklin Club of Aurora, Illinois, held their annual jollification day August 9, 1913, in Cutters' Grove, about nine miles southwest of Aurora. Twenty-five members and guests of the club participated. Promptly at 12 o'clock noon, Saturday, automobiles left Finch and McCulloch's place where the members had arranged to meet, and were swiftly driven to the beautiful grove on the banks of the famous Fox river. Immediately upon arriving, each member was handed a bundle with instructions to attire himself in the garments furnished. Needless to say, in a short space of time every member was attired in a famous costume.

To describe them would be impossible on account of lack of space for no two were alike, nor were there any two pieces of goods alike on any one costume. Stripes, squares, circles, polka-dots, crescents and every imaginable figure and design one could think of, made up the different parts of each costume. They were in the shape of clowns' suits, old ladies' wrappers, Turkish harem skirts and various other imitations. The impression at first appeared to be ridiculous, but with the thermometer hovering around 97, it was evident that whoever had the foresight to select the light and airy costumes with their bloomer effects, etc., knew what he was doing, for relief from the heavy-weight trousers, coats and shirts was soon felt when the soft, balmy breeze from the Fox river blew through the thin material of the make-up.

E. C. Finch and F. H. McCulloch had charge of the arrangements of the affair, and had prepared a roast chicken and corn dinner with one hundred other ingredients necessary for an occasion like this, all of which were prepared and cooked in the open on the picnic grounds. Baseball and other outdoor games were indulged in for the enjoyment of all and about 6 o'clock in the evening a meal was served in the twilight, after which the members found themselves back in their heavy business costumes sweltering under the heat of a record-breaking day. It was voted one of the greatest outings that the Aurora Ben Franklin Club ever held, and it would be hard to surpass it at any future time.

WHERE coöperation exists, harmony abounds. Where harmony abounds, efficiency is sure to be.

THE MAN AND THE FIELD

This department of service is designed to bring men of capacity in touch with the opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly, those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

Seeks Newspaper in West.

(1663) Experienced editor, Republican, age forty, collegiate education, has real estate in very choice Seattle neighborhood — cash value $10,000 — and some cash, to trade for good newspaper in California, Oregon or Arizona. Evening paper preferred.

Linotype Machinist-Operator Wanted.

(1664) Firm in Iowa is seeking the services of a linotype machinist-operator for a No. 8 machine — job office. One with some experience as a job-printer preferred.

Illustrator and Cartoonist Seeks Opening.

(1665) First-class illustrator and cartoonist would like to come in touch with firms that could use, his services but do not care to employ his full time, or will contract for full time if conditions warrant. Has handled printers' and publishers' work for years, besides a lengthy experience in newspaper work. Also proficient on decorative designing and fashion drawings, both male and female, but prefers specializing on illustrations and cartoons. Has had work published in *Life*. Will express complete sample portfolio to any firm wishing it.

Job Shop for Sale.

(1666) In a city of one hundred thousand, State of Washington, there is a small job shop for sale. Good field. Business established three years. Nice patronage. Part cash, balance, terms.

Seeks Foreman for Composing-room.

(1667) Firm in large Middle West city is seeking the services of a foreman for their composing-room, and most especially need a man with good executive ability. Average number of compositors about thirty, with both linotype and monotype machines. They do high-class booklet, catalogue and job printing.

Linotype Machinist Seeks Position.

(1668) Linotype machinist who feels capable of giving the best service is open for engagement. Prefers small plant where they want good work. No objection to broken-down plant if allowed to fix it up.

Proofreader Would Locate in Smaller Town.

(1669) Young lady of several years' experience in proofreading, revising, compiling, etc. — college graduate — would like to leave Chicago for a smaller place on account of health. Prefers copy editing or compiling on work of a technical, legal or encyclopedic nature but will combine proofreading or allied work with above. Holds high-class references.

All-around Printer Seeks Opening in South.

(1670) A thorough all-around printer of over twenty years' experience would like to secure a position in the South where an ambitious, energetic, up-to-date man is needed, with a possible chance for an interest in business if mutually satisfactory. For ten years employed in country plant as linotype operator, job compositor, stoneman, job and cylinder pressman, foreman and superintendent. Past ten years in New York city as cylinder pressman on the best class of half-tone and colorwork, as well as salesman, estimator and proprietor.

Partner Wanted.

(1671) Well-known business firm in the South would like partner to help on magazine circuit. Would establish four local magazines in four different towns, all to be printed in one place, and need a hustler who knows how to solicit advertisements. No capital required.

Would Purchase Daily Newspaper.

(1672) Newspaper man with good financial standing is seeking the purchase of a good daily in a town of twelve to fifteen thousand population in the North or Northwest. Any one desiring to dispose of his business would find it to his interest to get in touch with this party.

Cylinder Press Feeder Seeks Change of Climate.

(1673) Cylinder press feeder of four years' experience on all kinds of process, half-tone, book and catalogue work would like to secure a position in the western States, on account of climatic conditions. Married. Union.

Web Pressman Seeks Change.

(1674) Web pressman of sixteen years' experience is desirous of securing a suitable position and returning to the United States (at present in Canada) and would like a permanent situation, on evening daily preferred, in either Montana, Idaho or one of the west coast States, but would go anywhere. At present employed, but is American and wishes to return to the States. Married. Strictly sober.

Woman Operator Seeks Change.

(1675) Competent woman operator on both newspaper and job work seeks permanent day work. With present paper two years, former position eight years, but quit on account of all night work. Capable of setting good string and turning out clean proof. Familiar with different machines. Prefers West or Middle West, but would go anywhere. Good references. Union.

Seeks Location for Independent Linotyping Plant.

(1676) Owner of independent linotyping plant desires another location, anywhere in the United States, West preferred. Will be pleased to hear from any one who considers his field suitable for independent linotyping plant. Will install one or two machines in good field — or more if business justifies them. Has made success of present plant, which has been in operation for five years, but desires change of location.

Seeks Executive Position on Newspaper.

(1677) All-around practical newspaper man and printer of eleven years' experience desires position as editor, city editor, manager or foreman of newspaper, or as foreman or manager of a job office. Age thirty-two. University man. Married. Union.

Job Shop for Sale in California.

(1678) In one of the best inland cities of California there is a small but up-to-date job shop for sale on account

of owner retiring from the printing business. $3,000 cash will buy it.

Printer and I. T. U. Graduate Seeks Change.

(1679) Young man of twenty-three, with several years' experience on jobwork, advertisements, etc., and an all-around man on the case combined with being a machinist-operator would like to make a change. Would prefer a position which required working on the machine most of the time or half-time on machine and half-time on floor. Would like to work on Model 5 or 8. I. T. U. graduate. Can furnish best of references from both present and past employers. West preferred. Union.

Finisher Seeks Position.

(1680) Man of twenty years' experience would like a position as finisher. Able to do stamping and binding. Would like to get with some up-to-date firm that would appreciate a good reliable man and first-class worker in all branches. New England preferred.

Seeks Executive Position in Printing or Publishing Field.

(1681) Man of twenty years' experience in practically all branches of the printing trade would like a position in an executive capacity, preferably away from New York city. For the past six years he has owned a plant for handling a good sized weekly trade-paper, two semi-monthly magazines, together with a 1,200-page year-book, but has sold out profitably.

Seeks Executive Position with Opportunity for Investment.

(1682) All-around printer of many years' experience, would like position as manager, superintendent or foreman. German born and educated, with a thorough experience at bindery work, presswork and composition. Forty-five years of age. A-1 executive, good mechanic and an up-to-date systematizer and organizer. Would like to go to Colorado or California, but will go elsewhere. Would make investment after a few months' trial if mutually agreeable. Held responsible positions with largest firms in the East.

Superintendent Seeks Southern Location.

(1683) A thoroughly experienced and capable manager, a practical man, an organizer and systematizer in all departments, and a producer of high-class printing and profits, wishes to negotiate with firm having adequate plant located where plenty of patronage is possible. Would consider a general foremanship.

Position Wanted by Experienced Office Man.

(1684) Young man with eighteen years' experience in large printing and lithographing house in Southern city desires change. Absolutely trustworthy. Can furnish satisfactory references.

Bookbinder Seeks Opportunity for Investment.

(1685) Man of long varied experience, a practical all-around worker, marbler and gilder, a student of bindery economics, seeks charge of bindery and would consider investment.

Opening for High-Class Salesman.

(1686) There is an opening for a high-class salesman with one of the large Southern job shops to handle general printing, blank-books and loose-leaf work. They wish a salesman, not a solicitor — one who can get the better class of trade and hold it, backed up by a plant which is in a position to give quality and service. Will pay such a man salary in accordance with ability.

Seeks Foremanship of Pressroom.

(1687) A man of many years' experience in pressroom is desirous of securing the foremanship of a pressroom. His experience includes some of the best shops in the country, and his references are of the highest order. Any one desiring such services would do well to get in touch with this applicant. Union.

Stoneman Seeks Opening.

(1688) Stoneman of eighteen years' experience would like to connect with some firm needing such services. At present head stoneman for one of the largest firms in Western Canada, but would consider a change if it offered greater opportunities.

Paperruler Wants Position.

(1689) Paperruler with twenty years' experience at the ruling business, sober and steady man, would like to secure a steady position.

Finisher Foreman Seeks Location.

(1690) Finisher foreman, thirteen years' experience on all kinds of flat and curved electros, book, job, magazine and colorwork, would like to locate with some firm appreciating good work. At present employed. Union. Married.

Young Man Would Enter Advertising Field.

(1691) Young man nineteen years of age, possessing practical experience in advertising and editing work, would like to secure a position of such a nature in either New York or New Jersey. Willing to start with some firm at a low salary and be advanced according to his merit. Has written articles for two of the best known electrical magazines in the field. Splendid references.

Would Take Charge of Pressroom.

(1692) Man of eighteen years' experience on the best half-tone and color work, also new four-color presses, and possessing a good knowledge of automatic feeders, would like to hear from any firm needing such competent services to take charge of eight or more cylinder presses.

All-around Country Printer Seeks Location in Ohio or Neighboring States.

(1693) Young all-around country printer, twenty years of age, would like to secure a position with a good firm in Ohio or neighboring States. Would like opportunity to learn linotype by working evenings, if possible. Good on advertisements and jobwork; also make-up on country paper. Does not belong to union but would join if could secure position in a union shop.

Seeks Foremanship of Job Office or Newspaper Plant.

(1694) Man thirty-one years of age, having fifteen years' practical experience in the printing trade in both country and city offices, is seeking the foremanship of a medium-sized job office or newspaper plant. Has practical experience in all branches of the business and has been foreman in almost every shop in which he has been employed since the second year in the trade. Prefers Chicago or vicinity.

Seeks Management of Plant with View to Buying Interest.

(1695) Man having wide experience in the printing business seeks opening as superintendent or manager of a plant with the view of buying an interest. Was founder and manager of plant which grew from a small country office to a large edition plant employing from 125 to 150 people. Can give excellent references.

FIFTY-NINTH ANNUAL CONVENTION OF THE INTERNATIONAL TYPOGRAPHICAL UNION.

BY W. B. PRESCOTT.

HERALDED by an announcement on the first page of the Sunday supplement of a daily paper, its doings chronicled under across-the-page scare heads and cartoons followed by column on column of almost full reports of the proceedings — the fifty-ninth convention of the International Typographical Union can fairly be said to have made a hit at Nashville, Tennessee. There were between five and six hundred in attendance, of whom about two hundred and fifty were delegates. The number of visitors was smaller than at conventions of recent years, which is explained by the fact that many consistent follow-



Portion of Legislative Chamber with Convention in Session.

ers of these gatherings felt that convention week —August 11 to 16 — would be too warm for comfort in the land of Andrew Jackson — and they were right. In justice to the hosts, it should be said that officially, publicly and privately they were continually proclaiming and proving that the weather which greeted the International Typographical Union was the hottest and most disagreeable Nashville had experienced in many years.

After Fifty Years, Meet Again in Legislative Hall.

The delegates assembled in the identical auditorium as the convention of the same organization in 1860, which gave the welcoming speakers an opportunity to become reminiscential. President Lynch caught the spirit of the moment, and in his reply to the speeches of welcome quoted freely from the proceedings of the previous Nashville convention. Prayer was offered by Rev. Dr. Lucas W. Weaver, a printerman, who referred to the Deity as the Perfect Proofreader, asking for leniency and mercy as "Thou dost scan the galley of our deeds." Those who bid the comps welcome were Thomas J. Dougherty, chairman of the entertainment committee; Hon. Albert E. Hill, president of the local board of education, member of the Tennessee Legislature and president of Nashville Typographical Union; Hon. Hillary E. Howse, mayor of Nashville; W. P. Cashel, president of the State Federation of Labor; Eugene Street Shannon and Charles G. C. Gilbert, secretary and assistant secretary, respectively, of the Nashville Board of Trade.

Lynch Wins First Bout.

As is the habit of this organization, it soon got down to business, and within a very few minutes the credentials of about 250 delegates had been passed on and their holders seated. Immediately thereafter President Lynch appointed the officers — such as assistant secretary, etc.— of the convention and proceeded to the announcement of committees. Under the rules it is optional with the convention whether it will allow the president to appoint the committee on appeals or hold an election. As a rule, Mr. Lynch's opponents take advantage of this opening for the purpose of measuring their strength and move to have the committee on appeals appointed from the floor. This year the usual course was pursued, and after some parleying it was discovered that Mr. Lynch was sustained by a vote of 170 to 72.

Nearly a Million and a Quarter in Coffers.

The reports of the officers cover 271 pages and of course are intensely interesting to members of the organization. President Lynch reviewed not only the activities of the Typographical Union but referred briefly to important events in the labor world generally. Naturally the

report of the secretary-treasurer gives one an opportunity to judge of the healthy condition of the association. There was an increase of three thousand members during the



President J. M. Lynch, Waiting for the Applause to Subside.

year; the total membership being 62,601, of which 56,165 had paid all dues at the end of the fiscal year — May 31. During the year the receipts at headquarters were $914,-194.69, and the expenditures $772,789.76. The balance in the international treasury at the close of the year was $796,947.56, to which should be added $401,971.92 in the strong boxes of local unions. Of the expenditures nearly $50,000 went to old-age pensioners and $48,000 for mortuary expenses. The average age of members at the time of death was 49.24 years.

A Glimpse at Official Etiquette.

At the opening of the second day's session it was disclosed that President Lynch had not addressed an invitation to President Berry, of the International Printing Pressmen's and Assistants' Union, to attend the convention, though that courtesy had been extended presidents of the other printing-trade organizations as well as the United Typothetæ, American Newspaper Publishers' Association, Printers' League, and Ben Franklin Club. Mr. Berry indited a letter to the convention directing attention to the omission. President Lynch said that Mr. Berry had printed statements implying that he (Lynch) was paid by or in the employment of the American Newspaper Publishers' Association, and if Mr. Berry were honest in making this statement Mr. Lynch felt he would not care to associate with persons guilty of such a dishonorable act, and so no invitation had been extended him. In his communication Mr. Berry said that he desired to bring before the organization a proposition looking toward a more effective scheme of coalition, so at Mr. Lynch's suggestion Secretary Hays was ordered to wire Mr. Berry saying that if he desired to address the convention he would be heard, and any suggestions made would be given consideration.

Urge Apprentices to Take I. T. U. Course.

Efforts to make conventions biennial rather than annual affairs and to limit the holding of international office to two terms were defeated. A proposal to make knowledge of the I. T. U. Course in Printing a prerequisite of membership provoked considerable discussion. The general trend was against making the Course compulsory at this time and resulted in the adoption of this resolution: "Subordinate unions are instructed to use all means within their power to secure the privilege of governing apprentices; and they are especially enjoined to enter into negotiations with employers to the end that a person's application for apprenticeship, after serving six months in the composing-room, shall be contingent upon a satisfactory report from a committee of the union relative to such person's educational qualifications. It is the sense of the International Typographical Union that local unions encourage all apprentices in the last year of their apprenticeship to complete the course in printing provided by the International Typographical Union, and that, where possible, local unions incorporate in their contracts with employers a section containing the requirement that apprentices take the I. T. U. Course."

Calgary Loses Next Convention.

There was the usual rivalry for the next year's convention, the contenders being Calgary, Alberta, and the local union at Providence, Rhode Island. The boosters of these towns opened headquarters, dispensed good cheer, etc., in the hope of winning the vote. Among the spokesmen for Calgary were Charles S. Hotchkiss, chief publicity man of the province of Alberta, and Acting Mayor Dr. C. M. Costello. The last-mentioned gentleman was, but is no longer, a printer. He struck it rich in Sunny Alberta, secured a medical education here and abroad, but

is said to be too busy counting his income to practice at his profession. He maintains his interest in the Typographical Union as a pleasurable side issue. All the talking and fussing did not get the soft-hatted men the convention, Providence winning by a majority of 15, the vote being 132 to 117. Calgaryites assured the delegates they were good maple leaves and would come back next year stronger than ever. The typographical unions at Washington, D. C., and Charleston, South Carolina, gave notice that they wanted the convention in 1915.

Kellogg and Francis Say "Howdy" for Employers.

In extending the felicitations of the American Newspaper Publishers' Association, H. N. Kellogg took occasion to deny most emphatically that that organization was in favor of the open shop and said where any had been established the fault was not with the publishers, but with unions which had shown an utter disregard of contracts and a contempt for the rights of employers.

Charles Francis, president of the Printers' League, referred to existing conditions relative to organizations of employing printers, and expressed the hope that the time was not far distant when the Typographical Union would enter into an international contract with the league somewhat similar to that which it had with the publishers' association.

Greetings from Other Internationals.

President J. Freel, of the International Stereotypers' and Electrotypers' Union lauded the typographical union for its leadership in the printing trades and reported that the unfortunate Chicago stereotypers strike of 1912 had become a closed issue, the Chicago local of the publishers' association having entered into an agreement with his organization. He also stated that at its last convention the stereotypers' union had taken a step that he believed was going to prove a progressive one, referring to the agreement being negotiated with the International Employing Electrotypers' Association which is in effect similar to that with the publishers' association. Mr. Freel felt that if this arrangement proved successful it would have considerable influence on employing printers in the commercial field.

President Berry, of the International Pressmen's Union, congratulated the Typographical Union on its progress and advocated the establishment of closer relations, so that "where there is a member of our union, that member can not operate a machine with type on it that was set by a nonunion operator."

A. P. Sovey, president of the International Brotherhood of Bookbinders, also bore greetings from his organization.

Secretary Clark Speaks for United Typothetae.

The United Typothetæ of America was represented by S. Evans Clark, who spoke on the subject of "Closer Relations Between the United Typothetæ of America and the International Typographical Union." He said: "Closer relationship demands a sacrifice from both parties. Regardless of how deeply interested a printer may be in his employer's welfare, or vice versa, if no attention is paid by the other party to the transaction, nothing is accomplished. Most employing printers are ready and willing to recognize and reward merit in the employee, to give due credit for excellent work or timely suggestions by the printers in their employ. There are a few who form the minority, who are like the socialist in their narrow belief that there is not, nor can there ever be, any neutral ground upon which employer and employed can meet for an amicable adjustment of their differences. There is still a smaller minority who have absolutely no bowels of mercy or compassion, none of the milk of human



John W. Hays, Secretary-Treasurer.

kindness, where labor is concerned — their hearts are hardened — it's a case of class hatred and intolerance with them." Mr. Clark concluded by asking the members of the union to cultivate a spirit of interest in and appreciation of the work in which they were engaged and admonished the employers to cultivate a spirit of patience and forbearance.

The Celebrated Cases of the Meet.

It was known there were three questions which would come before the convention that were each regarded as more or less celebrated cases. One was a proposal from the Seattle Typographical Union to reorganize the International in such a way as would curb Mr. Lynch's alleged



Hugo Miller, Second Vice-President and Secretary of the German Branch of the I. T. U.

thirst for power. Another was known as the "Pittsburgh case," which arose out of the local union involved refusing to pay $198 to the International which it had expended under the terms of a contract whereby the parent association was to take charge of organizing work at Pittsburgh, the expenses to be prorated according to agreement. The third was referred to as the Syracuse-New York case. President Lynch holds membership in Syracuse Union, and shortly before the last election of officers, New York Union served Syracuse Union with charges and specifications alleging that Mr. Lynch had violated his obligation as a union man. Under the procedure in such cases Syracuse Union held a trial and declared Mr. Lynch innocent. The trial cost considerable money, for which Syracuse Union presented a bill to the New York Union, which refused to pay. On appeal to the Executive Council, it upheld Syracuse Union, and New York brought the matter to the floor of the convention.

The anti-Lynch people were very much interested in the three propositions. However, the net result was they afforded the administration party opportunities to make excellent addresses and secure handsome indorsements.

Seattle Reorganization Plan Defeated.

Secretary Hays handled the reorganization problem, and in what was probably one of the most able addresses ever made before the organization, ridiculed the idea that a directorate of eighteen to twenty would conduct the business more promptly or any better than a smaller council. Supporters of the new plan held that it was more democratic and gave the smaller unions a larger voice in the settlement of affairs, but, according to Mr. Hays, a careful analysis showed a contrary result. He also maintained that the augmented council would mean an enormously increased expense, and closed his address by declaring positively that the change spelled retrogression in all that the word implies, putting the organization backward at least twenty-five years. The Seattle proposal was defeated by a vote of 27 to 204.

Pittsburgh Union Rebuked.

The next of the big cases that came to the attention of the delegates was that of Pittsburgh. The real cause of trouble was the election of a new set of officers who do not seem to be desirous of working in conjunction with the international officers, and who repudiated an agreement entered into by the union under a former set of officers. The international officers figured that nearly two hundred dollars was due their treasury. On Pittsburgh refusing to pay this indebtedness the executive council declined to receive other moneys or to pay benefits. For the first time in the history of the organization, a local union haled the International into court. Pittsburgh Union sought an injunction in the federal court at Indianapolis. Judge Anderson refused to interfere because the appellants had not exhausted their right of appeal under the laws of the union, and he intimated very clearly that the local union owed the International Union the money and should pay it. The matter came before the convention in the shape of a committee report that was favorable to the executive council, and it was arranged that Pittsburgh Union should make a statement, one speaker be heard on behalf of the council, to whom Pittsburgh would be given the opportunity of making a reply, after which a vote would be taken. Delegate Kniblock, the chief spokesman for Pittsburgh, read a long brief, the verbiage of which smacked of the attorney's office, and dealt more particularly with the legal than the practical phases of the question, evidently forgetting that the passion of a convention is to make the organization more effective, rather than to split hairs about the meaning or weight of words. Vice-President Duncan, who received an ovation, took the chair. Mr. Lynch, in a forceful speech of about forty-five minutes' duration, riddled the contentions of the opposition. In their addresses

and in at least one of their written communications the Pittsburghers had threatened to again take the matter into court and if necessary disrupt the organization. While President Lynch maintained that the council had proceeded in a businesslike manner and kept within the laws of the organization, he appealed for support not only on those grounds but on the ground that if Pittsburgh Union wanted to go into court it should be given a chance to do so, saying, "because if any local union can take this international body into court, can overturn its agreements, can overturn its laws, can flout the international officers, can flout the membership, can threaten to disrupt the organization, then the sooner we find out the law the better, for it will enable us to proceed in the proper manner to protect the interests of this organization."

Peter A. Grimes, president of Pittsburgh Union and the leading insurgent, took the floor, but did not enlighten the delegates much on the merits of the case, preferring to exhaust his time on incidental issues and personal matters. Mr. Grimes was evidently laboring under intense feeling as the official reporters found it impossible to make an intelligent shorthand report of his speech owing to the rapidity of his delivery. After he concluded the executive council was upheld by 188 to 54.

Council Upheld in New York Case.

The Syracuse-New York case involved the unions of which President Lynch and Vice-President Duncan, respectively, are members. Mr. Duncan, who is a remarkably well-preserved man in the sixties, took the floor on behalf of his union. So did Mr. Lynch, and after he was through the delegates unanimously indorsed his position. Thus ended this year's central attacks on the Lynch administration, which, if anything, grow weaker with each succeeding convention.

"Hidden" Counters Condemned.

"Secret" or "hidden" line-counting devices attached to linecasting machines came to the attention of the delegates through a resolution forbidding their use. The result of the interesting discussion that ensued can probably be best epitomized by this excerpt from the report of the committee as it was adopted by the convention: "We have and can have no objection to a mechanical recording device that is open to the inspection of the operator as well as to the employer's representative, for then the fidelity and accuracy of the recording device is subject to fair and honest test. We also believe that the employer dissatisfied with the conduct of his composing-room should not seek to remedy the alleged defects by secret mechanical recording devices, but rather by the employment of composing-room executives who are competent and qualified to administer the task assigned them in such a way as will inspire confidence in the employees, with the maximum result in product, and also confidence in the employer, whose immediate interests are entrusted to these composing-room executives. We unreservedly condemn, therefore the blind mechanical recorders, and we also condemn the labor-sweating principle embraced and evidenced in the installation of these mechanical devices."

Albany Typographical Union presented a resolution alleging that distinguishing letters on linotype matrices had been growing gradually fainter until the faces are almost unreadable after being in use a few days. This condition causes eye-strain, producing nervous affections, stomach troubles and kindred ills, so the international officers were instructed to confer with the manufacturers of linecasting devices in the hopes that the fault may be remedied.

Cry of "Gag Law."

President Lynch has a massive head on enormous shoulders, presenting an appearance that is likely to impress any person and terrorize the unsophisticated, which probably accounts for his reputation of resorting to



A Noisy Booster from Calgary, Canada.

gag law. On the second day the previous question was called for and ordered on a motion. The father of the proposition before the house, shouted "Gag law!" which provoked this rejoinder from the chair: "The chair has allowed the widest discussion on this proposition, and every delegate who has asked for the floor has had the

opportunity to discuss it; and when a convention, with four dissenting votes — a convention composed of 250 delegates — says the main question shall now be put, that is not gag law."

The Typographical Journal.

The *Typographical Journal* cost $37,873.65 — a deficit of $3,256.72 — during the past year. The supporters of a proposition to start a first-class technical department were told the executive council had the matter under advisement, and it was instructed to comply with the spirit of the proposition. Secretary-Treasurer Hays stated that he could not produce as nice looking a journal as he desired on account of inability to procure the proper quality of union-made paper. The committee was sure the Secretary should put forth every effort to print the *Journal* on union-labeled paper, but he should be authorized to demand paper of a quality which he desires.

Mr. and Mrs. Deacon Thanked and Given $1,000.

After fifteen years of service Mr. and Mrs. Charles Deacon have retired from the position of superintendent and matron, respectively, of the Union Printers' Home. The delegates took cognizance of the event by ordering the preparation of a suitable testimonial and the presentation of a purse of $1,000 as tokens of esteem and appreciation of services rendered.

Mr. Lynch's suggestions that conventions be held in a stated city, and that the principal officers of local unions be automatically selected as delegates was referred to the next convention. Meantime, the question will be discussed at local union meetings.

So far as the International Union is concerned, it will not hereafter be necessary to set matter when cuts or matrices are used on newspapers. Offices can compensate by allowing men to " lay off " the approximate time.

The Eternal Feminine at the Convention.

Eleven years ago the Woman's International Auxiliary to Typographical Union was organized. Much was expected of it by enthusiasts, and the new institution started on its career with the most pleasing prospects. During its history there have been hysteria, tears — and some work. Last year there were decided differences of opinion which resulted in the secretary-treasurer and some of her friends walking out of the convention, and incidentally taking with them the funds of the organization. This was followed by threats of arrest and other dire reprisals, but it all simmered down to a very sedate lawsuit — at least the auxiliary is now dealing in decrees and orders and other paraphernalia of our judicial system.



The Ladies' Get-Together.

That is how it happened that two auxiliaries held meetings at Nashville. One met in the loggia of the Hermitage — the official hotel — and the other held its meetings at the Hotel Duncan. The Hermitage group got much notice in the papers, while the Duncanites — or is it Duncanesses? — had little to say for publication.

It is not for mere man — especially a timid man — to begin to chronicle the doings of this double-barreled association. The auditing committee of the Hermitage group reported that the books of the secretary-treasurer were examined, found absolutely correct and beautifully kept — this in the face of rumors that the lady who was elected secretary-treasurer at the Hotel Duncan had a good strong grip on the wampum belt. However, the ladies of the Hermitage installed officers who were elected by referendum last May and organized a local auxiliary composed of the wives and other feminine relatives of Nashville

printers. With a few exceptions all of the officers were reëlected and their names and addresses follow: Mrs. Charles McKee, Indianapolis, president; Mrs. R. J. Lowther, St. Louis, secretary-treasurer; Mrs. J. L. Hawkins, Little Rock, Ark., first vice-president, and Mrs. J. T. Smith, Atlanta, second vice-president.

At the Hotel Duncan all was peace and smiles. The delegates professed to be considerably amused at what they were pleased to call the "antics" of the dames at the Hermitage. Several sessions were held and we are assured that much beneficial legislation was passed.

Mrs. Frank W. Long was elected secretary-treasurer and was promised moral and financial support in her pledge to carry the legal fight to the highest court.

These ladies were installed as officers: Mrs. W. P. Gault, Joplin, Mo., president; Mrs. E. Ames, first vice-president, and Mrs. Frank W. Long, secretary-treasurer.

On taking the chair, Mrs. Gault outlined her policy by saying she and her fellow-officers would proceed with organization work and they hoped to increase the membership beyond the two-thousand mark.

The official ladies at the Duncan were presented cut-glass bowls of exquisite design; of those at the Hermitage, Mrs. President McKee and Mrs. Secretary Lowther were given beautiful lavallieres and their fellow officers received beautiful pins.

Notwithstanding the chaos in the ranks of the auxiliary, to a looker-on in Vienna, the ladies seemed to enjoy themselves immensely, attending auto rides and other functions, including a southern barbecue, with the trimmin's.

A "Josh" Society—The Turkeys.

Under the careful tutelage of Norman McPhail, of Boston, Chicago, San Francisco, Cleveland and a few other cities, there has developed in connection with I. T. U. conventions a fun-fostering organization known as the Turkeys. It has mysterious ceremonies to which the chief gobbler introduces any male person who may be even remotely connected with the convention. At Nashville many prominent citizens, including Mayor Howse, were initiated.

On Monday evening the Turkeys gave a street parade, which was distinguished by many carnival features, among which was the arrest and handcuffing to a convenient lamp-post of a prominent eastern union man.

UNITED TYPOTHETAE CONVENTION.

Preparations for the annual convention of the United Typothetæ, which will be held at New Orleans, October 21, 22 and 23, are well advanced, and indications are that this will be one of the best attended and most interesting conventions ever held. Many of the organizations in the larger cities are planning to run special trains, some are going by boat, and many of the smaller cities are making arrangements to unite with the larger ones. Plans for the program are nearing completion, and those who attend are assured that the various numbers will be of the greatest value. The cost congress in connection with the convention will be held on October 22. Printed copies of the program will be ready for distribution in a short time.

Those who desire full particulars regarding this convention can obtain them by addressing their local secretaries, or the national secretary, S. Evans Clark, Transportation building, Chicago.

ONLY actions give to life its strength, as only moderation gives it its charm.— *Richter.*

PIRATING OF COMMERCIAL DESIGNS AND WHY A NEW LAW IS NEEDED TO PROTECT SUCH DESIGNS.

BY E. W. BRADFORD, ESQ.,
President, the Patent Law Association.

IN all lines of industry and trade are found concerns with high reputations for responsibility, fair dealing and excellence in quality of product. Because of such reputation their output is sought and considered standard throughout the trade. They are originators and, therefore, leaders. Their standing in the trade is acquired by long years of honest effort and liberal expenditure of money in exploiting their business. Such concerns are not necessarily the largest in their respective lines — many of the smaller concerns belong in this class.

It is important to such concerns that their product be identified in some manner so as to be readily distinguished from like product of other concerns. For this purpose, as well as for the purpose of improving its appearance and attractiveness, they originate new designs in styles, shapes or ornamentation for their product by which it is readily recognized in the trade by the users.

In many instances the creation of such a design and the advertising and exploitation of the product bearing it are very expensive, often costing many thousands of dollars.

There is another class of concerns in the various lines of industry and trade, with no regard for commercial ethics, who find it more profitable to steal than to create, and seek to appropriate to their own gain and advantage the established reputations of the originating leaders and the benefit of their enterprise and advertising. They do this by copying the identifying designs of the originators and applying them to their own product, usually of inferior quality, and then supply the demand for the original, so far as they can, with their own imitations.

The practice of thus pirating the commercial designs of others is growing, and under our present laws the reputable concerns seem helpless to prevent it. Such pirating and counterfeiting are becoming so common as to be a serious menace to the maintenance of high-class business methods and to the success of concerns conducting their business by such methods. Such practices are becoming not only a menace to the success of reputable business, but also to the progress of various industries, because they are discouraging the production of new and improved designs. One concern can not afford to go to the necessary expense of time, trouble and money to originate and bring out new designs only to have them stolen and appropriated to the benefit of another.

There are many lines of manufacture and trade in which this practice of pirating valuable commercial designs has become common, to the great loss and disadvantage of the originators and to the great gain and advantage of the pirates.

Among the manufacturers who are generally feeling such piratical competition may be mentioned the silversmiths; lace-weavers; type-designers; piano, carpet, wall-paper and print-cloth manufacturers. These are but a few of the various lines affected and which need the protection of some new legislation designed to prevent such piracy.

The present design patent laws, as interpreted and applied, are inadequate for the purpose for various reasons. A prerequisite to the grant of a patent is a disclosure of some invention in the subject-matter sought to be patented. Many designs, while presenting differences in shape and

ornamental effect, are held by the Patent Office and courts to disclose nothing more than the exercise of common artistic taste or genius and not to rise to the dignity of invention and, therefore, to be not patentable. Such differences, however, serve to identify the product of the manufacturer and distinguish his product and individualize it in the trade. The product, because it bears such a design, has attached to it the reputation of the concern originating and advertising it. The pirate seeking to take advantage of the reputation of the originating concern, and to benefit by its reputation as well as its advertising and selling facilities, counterfeits the design in a cheaper quality of product and puts it on the market in competition with the high-class product of the originator, thereby enabling the dishonest dealer to substitute the imitation for the genuine and not only seriously injure the trade of the original concern in that particular product but also destroy the value of the design for any of the purposes of its originator. Such a situation is without remedy under our design statute, and only in rare cases can the common law be successfully invoked.

It is obvious, therefore, that in order to correct this evil and to secure to honest and reputable concerns the benefits of their own genius and enterprise, more liberal laws for the protection of design property should be enacted. Moreover, the present law is not framed to meet many of the conditions and situations obtaining in various industries needing such protection.

In the lace industry, as well as in some others, hundreds of new designs are put on the market each season. Styles are changing from spring to fall and fall to spring each year. But few patterns have any great permanent value. It is of the utmost importance, however, that each manufacturer have the right to protect his patterns for the limited period necessary to protect his trade in the sale of his goods. Such designs are so numerous that the fees provided by the present design statute are prohibitive. The delays incident to securing a patent under Patent Office procedure would also make any effort to secure protection under this statute useless, for before a patent could be obtained the value of the design, in many instances, would be gone.

In many lines this same condition prevails. In others, as in the case of silversmiths, typefounders, piano manufacturers, longer periods of protection are desired and higher fees can be afforded.

It is believed that a law capable of administration along the lines of the present copyright law would best meet the situation; a law providing for the registration of such designs and the issuing of a certificate of registration promptly and, as a matter of course, when the conditions are complied with.

The present copyright law is not adequate for the purpose, however, inasmuch as it does not provide for the protection of such subject-matter. The purpose of the copyright act is to afford protection for original literary and artistic work—literary composition of all kinds, paintings, photographs, sculpture, statuary, etc.

While the production of commercial designs, such as are used in the various industries above referred to, is undoubtedly artistic work, the use of the design is purely for commercial purposes and the copyright law is not intended for the protection of such trade designs.

Such designs in use and effect are more in the nature of trade-marks. They serve not only to give to the product an ornamental and artistic appearance, appealing to the esthetic tastes of the trade, but they serve to identify the goods as the product of the particular concern putting them on the market. The goods or the product, whatever it may be, bearing the design, becomes known to the trade as the product of the concern which first put it out under the design in question. The design connects the product with the concern producing it and stamps it with the trade reputation and credit of such concern.

But the trade-mark law as administered only recognizes words and symbols, and such identifying marks, to be registrable as trade-marks. The commercial designs in question are not considered to come within the scope of the protection afforded by the trade-mark law.

The design patent statute being inadequate to afford protection for a large class of commercial designs and no provisions being made in the copyright or the trade-mark laws for the protection of such designs, the originators and users thereof are left at the mercy of commercial pirates and parasites who appropriate to themselves not only the designs but, so far as possible, the reputation and trade of the concerns originating them.

The situation calls for serious consideration and the enactment of a law which will be just and fair and provide for the protection of all the various classes of commercial designs, so that each manufacturer and dealer may derive just rewards and benefits from his own enterprise and endeavor, and maintain the trade prestige of his concern and the prestige of its output.

The need of a law to meet such a trade situation has been recognized in a number of foreign countries, and notably in Great Britain, where a law providing for the registration of designs, simple in its application and efficient in its operation, has been in practice for a number of years. It gives protection against unauthorized copying, recognizing that such copying tends to destroy the business of the originator and also his prestige.

Our foreign competitors are thus protected in their own markets in the enjoyment of their original commercial designs, but are free to copy our designs and ship goods of their make bearing our original designs into our markets, because we have no adequate protection. Our manufacturers, under the new tariff, will be even more completely at the mercy of this character of piracy.

This question is one which demands the attention of the Patent Committees of Congress in an effort to remedy this great trade evil and to further the cause of honesty and fair dealing in commercial and industrial pursuits.

HISTORIANS.

"Quebec is taking its place as a summer resort for American tourists," Charles M. Schwab said the other day.

"Some of our tourists show in Quebec remarkable ignorance of history, but, then, the natives in a tourist's presence show a remarkable ignorance of history, too.

"I overheard one June morning a dialogue between a native and a tourist before the Wolfe monument.

"'What's this here?' the tourist said.

"'That,' said the native, 'is where a great hero fell.'

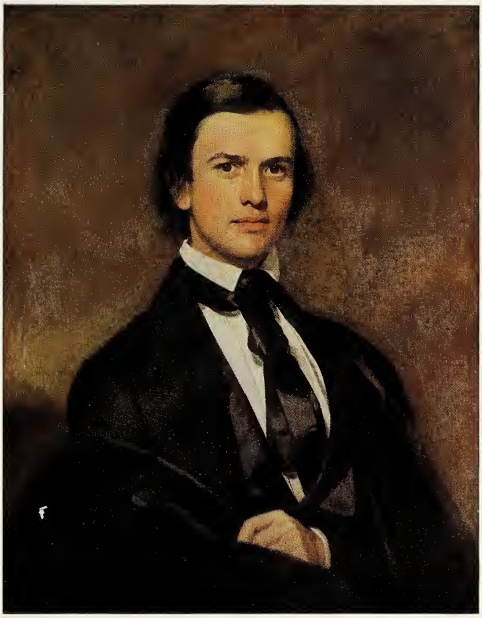
"'Fell, eh?' said the tourist. 'Did it hurt him?'

"'Hurt him?' said the native, with a disgusted look. 'Why, it killed him!'"

COMFORTING.

Dauber—"Podgers, the art critic, has roasted my picture unmercifully."

Friend—"Don't mind that fellow. He's no ideas of his own; he only repeats like a parrot what others say."—*Boston Transcript.*



Painted by Alexander Smith

A Gentleman of 1840

FOUR COLOR PLATES BY
ECLIPSE ELECTROTYPE & ENGRAVING CO.
CLEVELAND

PRINTED BY
THE COLONIAL PRINTING CO.
CLEVELAND

PRINTED ON
100 POUND BUCKEYE TRIPLE COATED
MADE BY
THE CENTRAL OHIO PAPER CO.
COLUMBUS

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Ad.-setting Contest No. 36.

When copy for this department of THE INLAND PRINTER was being prepared, entries for Ad.-setting Contest No. 36 had started to come in, and the indications were that it would be one of the most popular contests, in point of numbers at least, so far conducted. The ad. is a small one, but it is a difficult problem to display it attractively. However the combined efforts of two hundred or more compositors ought to result in producing a style of display which will be acceptable, and which can be used in the future for all similar copy. The copy for the ad. will be found in THE INLAND PRINTER for August, together with the rules for the contest. Each compositor entering the contest will receive a complete set of all the ads. submitted, providing the number of entries does not exceed two hundred. In other words, there will be two hundred of these sets, and they will be given to the first two hundred compositors who enter. THE INLAND PRINTER is able to reproduce only a limited number of the ads. so that the advantage of participating and securing a complete set is apparent. The contest does not close until September 25, so there is still ample time to enter.

Good First Pages.

Several copies of the Cottage Grove (Ore.) *Sentinel* were received from the publishers, showing different first-page arrangements, all of which were very creditable. Two of the pages are reproduced, showing two distinctly different plans, although there are only a few different styles of heads used. In the issue of July 3 two panels are used at the top of the page and two double-column heads near the bottom, while in that of July 10 this is reversed. The box heads in the first of these pages make a pleasing diversion. Another good first page is that of the Frederick (Md.) *Post*. For a fixed style of arrangement there is probably nothing better than this alternating of large and small display heads, although the effect might be improved if a more distinctive letter was used for the first part of the smaller heads, affording a better contrast. There is not sufficient room for the "ears" unless the letter-spacing can be removed from the title.



Showing two different arrangements of *The Cottage Grove Sentinel*'s first page.

Right Idea Regarding Advertising Rates.

H. L. Rann, publisher of the Manchester (Iowa) *Press*, has the right idea regarding advertising rates, as indicated by the following letter:

Mr. O. F. Byxbee, Chicago, Ill.:

DEAR MR. BYXBEE,—I wonder if I can prevail upon you to suggest a rate card for the *Press*. The paper is eight pages, eight columns to the page, with two pages ready-print. The columns are twenty-four inches long and the circulation is actually 2,300. My present rate is 10 cents, which I realize is too low, and October 1st I am going to a higher figure. My idea is to figure out a rate card and publish it in every issue, as I believe it will settle the matter of rates without argument or haggling. My own opinion is that the minimum should be 15 cents, but you may think a lower rate should prevail on large contracts.


The Frederick Post

Published Every Morning in the Week Except Sunday

Another good first-page arrangement.

I would greatly appreciate a suggestion from you along this line. I read your department with great interest and profit, and it has spurred me to take a step which I realize will not be any too easy of successful accomplishment. I have a modern office, in a new brick building, with a new Model 8 linotype, and am determined to secure more money from my advertising, which runs from twenty-five to forty columns a week.

Thanking you in advance for your courtesy, I am,

Very truly,

H. L. RANN.

While a minimum of 15 cents an inch is a higher rate than most publishers secure for a circulation of 2,300, it is not a cent more than it should be, and the card below is carefully graded, starting with 75 cents for the first inch down to approximately 15 cents an inch for a contract of one column each issue for a year:

	1 Wk.	2 Wks.	3 Wks.	1 Mo.	3 Mos.	6 Mos.	1 Year.
1 inch	$ .75	$ 1.35	$ 1.95	$ 2.55	$ 6.70	$11.50	$ 19.50
2 inches	1.35	2.55	3.65	4.60	11.50	19.50	32.00
3 "	1.95	3.65	5.10	6.30	15.50	26.00	43.00
4 "	2.55	4.60	6.30	7.85	19.50	32.00	53.00
5 "	3.15	5.50	7.45	9.35	22.75	38.00	62.00
6 "	3.65	6.30	8.60	10.75	26.00	43.00	71.00
8 "	4.60	7.85	10.75	13.50	32.00	53.00	88.00
10 "	5.55	9.35	12.75	16.00	38.00	63.00	105.00
12 "	6.30	10.75	14.75	18.50	43.00	71.00	110.00
24 "	10.75	18.50	25.00	31.00	71.00	110.00	190.00

While considering advertising rates the following quotation from a letter from Elbert Bede, one of the publishers of the Cottage Grove (Ore.) *Sentinel*, the first page of whose paper is reproduced elsewhere, will be of interest:

We have been much interested in your discussions regarding advertising rates and sliding scales. While we believe the sliding scale to be the only fair method, we find it impracticable under conditions that prevail here. You will note by looking over the papers sent you that, while we have considerable advertising, the business is not of the kind that can be enlarged by a sliding scale. We can't get the advertising bug started. The merchants figure on using about a certain amount of space, and a difference in rates would not affect the amount of space used. We have had absolute evidence of this fact.

Last summer we found that we were not making the paper pay, but, instead of cutting down the expense of production, we raised the advertising rate from 12½ to 20 cents. The ads. are practically the same now as they were then.

We find the cost of producing an inch of advertising to be about 15 cents. We used the "rule-of-thumb" method, which we have since seen used in a trade publication. We took the total cost of producing the paper for six months, deducted from that the subscription earnings, and divided the remainder by the number of inches carried.

Our 20-cent rate is on contracts only. The transient rate is 25 cents. For advertising surrounded by reading matter we get 35 cents, and for readers from 6 to 10 cents a line, eight-point.

We find that a sliding scale would make us endless bookkeeping, with only a loss of revenue to show for it.

This letter ought to be an inspiration to Mr. Rann in his proposed campaign to increase rates. The *Sentinel* raised its rates 75 per cent and is carrying practically the same amount of business as before the raise, while Mr. Rann's proposed increase is only fifty per cent. Advertising rates in the western States average higher than elsewhere, but there is *no* reason why they should not be increased all over the country, and *every* reason why they should. Publishers of country weeklies work hard for a comparatively small revenue, and in addition to this have practically no return on their investments. Advertising in their papers is worth more, and the only reason it is not costing more is because the publishers lack the "nerve" to demand higher prices.

Ads., Creditable and Otherwise.

Among the many ads. sent for criticism is the usual package from I. A. Grabmeyer, of the Bay City (Mich.) *Times*, and one specimen of his work is reproduced (No. 1) as it shows a difficult piece of copy well handled. The two display lines and the photograph tell the whole story at a glance, and the details will be read without further inducement by any one interested. Charles J. Herzberg sends



No. 1.—A good handling of a difficult piece of copy. By I. A. Grabmeyer, *Times*, Bay City, Michigan.

several copies of the *Jeffersonian*, Chicago, containing specimens of his work, all of which are creditable. Occasionally there is a disposition to attempt to display too much. T. J. Jude, of the Racine (Wis.) *Journal*, sets some

excellent ads., and I wish there was room to reproduce several full pages which he sent me. No. 2 is a sample of his work, showing a well-balanced and correctly displayed



No. 2.—A well-balanced and correctly displayed ad. By T. Jude, *Journal*, Racine, Wisconsin.

ad. There is a tendency in some of Mr. Jude's ads. to underscore more than is necessary — many times the display would stand out better if left by itself. O. A. Thomp-



No. 3.—Showing what can be done with one series of type and the liberal use of white space.

son, of the Ottawa (Kan.) *Herald*, sends several very good ads., showing that he has the correct idea of good display. The one of the Davenport Dry Goods Company, while unique in arrangement, lacked strong lines. Edwin H. Stuart, superintendent of the Justice Printing & Publishing Company, Pittsburgh, Pennsylvania, sends three pages of ads. from a program, one of which is shown (No. 3). It is unfortunate that the shoe cut had to run as it is, but the page demonstrates what can be done with one series of type and the liberal use of white space. W. H. Jacobs, of the Visalia (Cal.) *Times*, sent three specimens of his work, showing some difficult pieces of crowded copy displayed very nicely. Another compositor who handled a difficult problem well, is H. Mahraun, of the Muscatine (Iowa) *Journal*. No. 4 is a specimen of his work, and it is pleasing to note that "The July Clearance Sale" and its date are brought out nicely notwithstanding the exceedingly large number of items it was necessary to crowd into the page. The "on" at the top could have been omitted, and the space on either side of the principal display line should have been equal. Guy I. Elder, an apprentice on the *Knox County Republican-News*, Mount Vernon, Ohio, sends a full-page ad. which shows good ideas. It would have been



No. 4.—Ad. by H. Mahraun, *Journal*, Muscatine, Iowa.

better if the body type in the panels had been smaller and the headings run in type of different style or size from that used for the remainder of the display. Roy Shields, of the Victoria (B. C.) *Times*, another apprentice, whose work received favorable comment a few months ago, sends more specimens of his work which are equally good. It is hoped that these apprentices, and others interested in good ad. display, will enter Ad.-setting Contest No. 36, as they are sure to receive many valuable ideas and suggestions.

Special Editions.

One of the most creditable special issues received for many months is that of the Tulsa (Okla.) *Democrat*, consisting of three sixteen-page sections and another section of four pages, printed on heavy enameled stock. In addition to nicely arranged, finely illustrated articles descriptive of the advantages of Tulsa as a place of residence and business, there was a great showing of display advertising and business readers. Another very creditable number was the "Prosperity Edition" of the Conroe (Tex.) *Courier*. An interesting feature of this issue was the reproduction

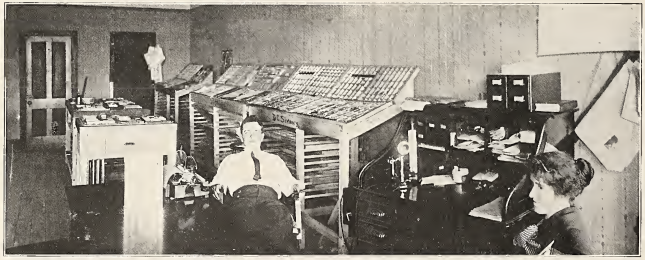
on the first page of the signatures of over one hundred business men of Conroe, presenting this special number "to all the world."

Supplements for Country Weeklies.

Manufacturers of nationally advertised goods are paying more and more attention to the country weeklies, realizing that in this way they get in closer touch with the consumer and coöperate with dealers in disposing of their products. This disposition on the part of manufacturers has resulted in the organization of several companies who publish syndicate supplements for country weeklies, these supplements carrying advertising which, in the opinion of E. Lowry's Sons, publishers of the Gibson (Ill.) *Courier*, at least, might otherwise appear in the columns of the weekly press. E. Lowry's Sons consider these supplements so at no cost for the circulation of their own publications, and secure their circulation at second-class rates, not even paying the postage. While the supplement publisher may argue that his plan adds to the value of the country paper and is an aid in increasing circulation, there is evidently food for considerable thought from the other side of the question.

Wants to Improve His Paper.

D. C. Simons, publisher of the Worth (Mo.) *Tribune*, sends several copies of his paper for criticism and a photograph of a portion of his office, which is shown herewith. He writes: "I want the paper criticized pointedly, so that I may remedy the evils you mention — aside from the ads. on the first page." Evidently Mr. Simons intends to keep the ads. on the first page, but they are not very obtrusive.



PORTION OF THE *TRIBUNE* OFFICE, WORTH, MISSOURI.

serious a menace that they recently sent at their own expense the following letter to two hundred representative country weeklies in Illinois:

Fellow Publisher:

We are moved to say a word regarding advertising in the country press, and to pay the postage to pass that word to our neighbors who publish papers in the great corn belt of Illinois.

The manufacturer is just beginning to turn his attention to the columns of the weekly press. He is beginning to get behind his retailer in the small town, to help him sell widely advertised goods. The harvest to the weekly newspaper of character and business methods is only just beginning to open up.

It is the time of all times to hold to an adequate rate for advertising and to avoid all the indirect attempts to get free advertising or half-paid advertising on the part of outsiders. For this reason we have delivered ourselves of the little homily on free supplements, which you will find enclosed. The entrance of these free supplements will mean a direct loss to the country press, not only to the publisher who circulates them, but to all other publishers.

If manufacturers can find an opening through these supplements they are likely to remain out of the legitimate advertising columns of the paper. While we seriously question the value of free supplements, and while we believe this supplement scheme may be short-lived, yet we believe it will be a detriment so long as it is encouraged. Let us be careful how we contract away our greatest stock in trade, our advertising commodity. We invite you to coöperate with us in resisting such outside encroachments. Respectfully yours,

E. Lowry's Sons.

With this letter was enclosed a circular going into the matter in more detail and pointing out that the publishers of the supplements not only secure advertising which rightfully belongs in the country papers, retaining all the revenue, but require the country publishers to pay for the use of the supplements, gain the use of their subscription lists

It is not a good plan to run two display heads side by side in the middle of a six-column page. It would be better to put a double-column display or box head over the third and fourth columns, or a double-column head might be run over the first two columns. Your paper is well printed and newsy, and aside from the occasional dividing of short articles at the bottoms of columns, which is never advisable, there is nothing about the make-up to criticize.

REPRESENTATIVE WILLIS UP ORTHOGRAPHIC TREE.

According to a recent press dispatch from Washington, D. C., Representative Willis, of Ohio, who carried off the palm at a National Press Club spelling bee, was stumped when his brother, who had heard of his orthographic prowess, sent him a business card on which was engraved the name: James J. Pappatheodorokoummountourgeotopoulos. In a letter accompanying the card Representative Willis' brother demanded that he justify his reputation by either spelling or pronouncing the name.

WORKS BOTH WAYS.

Elder — "If you believe that everything that takes place is foreordained, why did you wallop the man you caught stealing your wood?"

Deacon — "Because I couldn't help it. I felt that it was foreordained that I should wallop him." — *Boston Transcript.*

Written for THE INLAND PRINTER.

THE VALUE OF HUMOR IN THE NEWS.

BY ALBERT G. BRENTON.

FOR the past few months I have had an opportunity at first hand to observe the value of humor in the news. I have paid particular attention to the effect of "frothy" stories upon newspaper readers and taken pains to find out in roundabout ways their opinions of this kind of writing as compared with other contents of the paper. I believe the investigation was sufficiently thorough to be worth recording for the benefit of those to whom the value of "light stuff" has never appealed.

It has been my good fortune in this period to have written practically every line of news that an ordinary paper handles, including police sensations, society events, a few sporting contests, deaths of some prominent persons, one or two scandals, some court decisions of more than state-wide interest, two conventions of national importance, besides feature articles, human interest stories and office routine. Whenever possible I have directed conversation to find out what of the paper's contents for the day readers remembered most distinctly.

In far the greater number of instances it has been some routine story that was "played up" for its humorous features. The result of the investigation prompts the belief that too little attention is paid to this kind of story.

To say that material is lacking in your town for humorous stuff for your paper is an easy way to evade the issue. Human nature is pretty much the same. If people in one place do amusing things the chances are that people you know do them. Find out.

One publisher said his subscribers resented his attempts to be funny. Unfortunately, sometimes, readers are "hit" by items which they are sensitive enough to regard as personal slurs. The result, if not trouble with the offended one, is cancellation of his subscription. These experiences, however, usually grow out of the writer's inability to handle the situation. After a few of them he will be rightly convinced that he is not a humorist. But on the other hand most men indulge in simple, unoffensive "wheezes" in their conversation. Why then shudder at the thought of putting them in print? Even though it be trite I feel like repeating that "a little nonsense now and then is relished by the best of men." The difficulty is not so much in the inability to write the funny story, I believe, as it is for the average newspaper publisher to convince himself that his type and ink and paper is not too sacred to be employed in an occasional jest.

One hears the remark that such material should be confined to humorous papers like *Judge* and *Puck*, that it is out of place in a newspaper. On the same theory poultry hints, crop news and reports of irrigation projects should be left to the agricultural papers; church news to the Sunday-school journals; medical discoveries to the medical records and so on. The fallacy of the theory is evident. Newspapers need humor, readers like it, and a good story well told is long and pleasantly remembered. Why may we not be as pleasant when we write as when we talk? If you think it won't go, try it for a month. Leave out names if there is any doubt that the situation can be handled diplomatically. Confine the humorous attempt to inanimate things to begin with, if necessary. Practice makes perfect.

The first question will be, "What is funny?" There's only one test. Your own sense of humor should be the guide. If it is funny to you it likely will tickle some one else. Only don't laugh and forget it — *write it!*

To begin with, there's the weather. It has survived innumerable assaults. Some man in your community will "stand for" a fight between King Black Snake and King Blue Racer on a bare hill with all the lesser dignitaries of the reptile world coiled about in a circle watching the deadly combat. Then there are constantly recurring calendar dates good for the facetious story — May 1, moving day; the longest day of the year; Friday the thirteenth, when you must look over your shoulder if a black cat crosses your path. Boys do funny things and have harrowing experiences. Fights turn out funny when you can make both combatants victors. Incidents that are *nearly* sad or serious usually have an amusing angle. Angle causes one to think of fishing, a subject full of material for humorous stories.

But better still, comparatively unimportant routine items will provide the material. For example, here was the tip:

> NOTICE — Liquor dealers, attention: There will be a meeting of retail liquor dealers at Grand Hotel, Friday, July 11, at 8 P.M. sharp. Business of great importance to all engaged in the business will come up. All will find it to their interests to be present. All are invited.
> Respectfully, THE COMMITTEE.

It came from the columns of paid notices the day before. As straight news, probably it would have been disposed of in this way and used to fill a short column of want ads.:

> Twenty-four prominent saloonkeepers met at the Grand Hotel yesterday afternoon and discussed means of combatting a proposed increase of 10 cents a dozen on the price of "soda water" products used in their business. They considered organizing a company among themselves to manufacture soda products. Another meeting will be held next Wednesday.

Fortunately, it was rescued from that fate and developed into this, which occupied the bottom outside corner of page 1:

> WHO WILL GIVE SUCOR?
>
> Farewell Highball and Rickey, for They Do Say That Fizzling Soda Is Going Up and There May Be Nothing Left but Whisky Straight.
>
> Horrors! (Capital H and exclamation point.) Doggone! Right in the middle of the summer, when we gotta hike around in the blazing sun till our tongue hangs out and our throat simply palpitates with thirst, we get a hunch from the barkeep that something dredful's gonna happen, maybe, because the price has gone up 10 cents a dozen on all soda water products, which includes ginger ale, orange cider and "sich," not to mention the fifty-seven varieties of cheerful highballs, gin rickeys and golden fizzes.
>
> All this right on top of what the ice manufacturer did! And the coal man proposes!
>
> It's allowable that this last blow is too much. The saloon men think so, and the poor old consumer is with them. About two dozen of the saloon men met yesterday afternoon at the Grand Hotel to propose a plan of relieving the situation. The discussion simmered down to three points.
>
> Either the thirsty populace has got to stand for less fizz and more spirits, the soda manufacturers have got to back up or the saloonkeepers are going to think seriously about chipping in and starting a sort of community plant for the manufacture of the soda water products to supply their own needs. The saloon men say that about twenty per cent of their gross business is in soda products and that the increase of 10 cents a dozen in bottled soda goods means decreasing their profits considerably. They are going to have a second meeting on the matter, perhaps Wednesday of next week, when more saloon men will be invited and the manufacturing proposition considered.

The story caused comment and made smiles grow where before there was only a grouch. No one objected to it.

WELL, HE DESERVED CREDIT.

Guest — "Make the toast and coffee right here on the table, Sam. These electrical devices are great, aren't they?"

Sam — "Yas, indeedy, de boss was sayin' dat you was havin' all yo' meals charged." —*Austin Post.*

WILL C. EASTERLING, ALPINE, TEXAS.

BY E. L. A.

WILL C. EASTERLING runs the *Alpine Guide*, of Alpine, Texas, and keeps his soul serene in the toil of newspaper-making by writing verse that rises at times into the realms of poetry. Attracted by one of his effusions which appeared in THE INLAND PRINTER last March, and is again reproduced as an appendage to these notes, the writer managed to get in touch with Will C. and wrung these facts out of him:

"I was born," said Mr. Easterling, "in Mobile, Alabama, August 28, 1865, and as you see there are numerous silver threads among the tow. I came to western Texas in 1887 as a telegraph operator on the Southern Pacific Railroad and was stationed at the mouth of Devil's River. In 1890 I bought the Del Rio (Tex.) *Record* of W. B. Stevens.



Will C. Easterling.

Have been a member of the Texas Press Association twenty-two years. Being a country newspaper man by choice, I became a printer from necessity. Therefore I shall never make anything better than a very indifferent printer. I am as slow as niggertoe molasses in December. I could write if it didn't take all my time and energy to fight the wolf. If I have a 'forte' in newspaper work it is as a paragrapher. I have done a great deal of hackwork, but very little of a kind that will live. I lack concentration in preparation and persistency in marketing. None of my prose work has ever taken more than four trips, and I have many old manuscripts sleeping peacefully with nice little rejection slips. I have written oodles of verse, but very little poetry. The most considerable thing I ever did in verse was a political satire in the form of a play, published in the Del Rio *Daily News* while I was editor of that paper. The most successful short poem I ever wrote was dreamed in full one winter's morning at four o'clock. I at once arose, to the no small amazement of my wife, and scribbled the words on a flyleaf of 'Pilgrim's Progress.'

"I have owned and edited daily and weekly papers in Mississippi, Louisiana, Texas and New Mexico. In my own paper I use 'Kuzn Bill' as a nom de what-you-call-it. That's about all."

I have put down this autobiography just as I received it. It gives a good picture of Will, though his photograph is attached, and I had to go far afield for that, as it will be noted Brother Easterling does not take himself too seriously, or life either for that matter.

Having thus described the source of supply, I append some of the product of Mr. Easterling's muse, including the verse which as I have already stated appeared in these pages in March last:

A GREETING TO A FRIEND.

The season is propitious and my spirits are in tune
To send a cheery greeting to a friend.
I may not delay the message, for the twilight's coming soon,
And our sands of life are running tow'rd the end.

There are golden crumbs of comfort in affection's retrospect,
Harking back to scenes and loves of yesteryear,
And I find you in the picture, as, of course, you would expect,
That is thrown upon the canvas, soft and clear.

In Life's morning we are thoughtless, apt to tread the flowers low,
But it brings a warm and tender afternoon;
And the evening brings remembrance of the joys we used to know,
And December's rich in memories of June.

When we fare in mental pictures back to paths that we have known,
There are many thorns and tares along the way,
We may not escape contrition for the seeds that we have sown —
But the flowers how they've sweetened all the days!

Oh, the fragrant lanes and meadows and the hearts so brave and true!
(And we linger while the evening shadows come.)
These are mem'ry's benediction when I think of Life — and you —
And I know we are drawing nearer Home.

IN GOD'S ACRE.

'Tis sweet to dream the poet's dream!
He'd be where sunlit glories gleam,
Where, in and out among the trees,
The birds collect their nesting sheaves.

Far from the city's roar and wires
He'd bask where tranquil heart-desires
Bring murm'ring music from above,
Where all is light and life and love.

Let others sigh for worlds of walls,
Cooped up by business stocks and stalls;
The poet longs for quiet nooks,
For woodlands green and singing brooks.

AN ELEGY.

I tried my pen in villanelle
And sent it to Santone Express.
Of course I could not surely guess,
But think they sent it straight to — well,
You know what rhymes with villanelle.

Poor rhyming child! I here confess
I feared that editorial knave
Would send you to an unknown grave.
I'll try no more the outside press,
But print my own durned rhyming mess.

OWED TO A MEXICAN BURRO.

Eftsoon he sings his matin song, his comrades pass the lay along,
'til far o'er mountain, hill and dale the echoes catch the mighty wail —
'til every rocky crag and crack Wagnerian music thunders back. Sing on, sing on, thou gentle bird; let thy sweet notes be louder heard. Sing on, O singer, strong and true; thou can't not bust they big bazoo — and soon, through all the boundless West it shall be said: "They've murdered rest!"

OBITUARY



In Memoriam.

To the memory of

George L. Alexander

Manager for the American Type Founders Co., San Francisco, Cal. Killed in an automobile accident at San Mateo, August 19, 1913.

Charles H. Gallion.

Charles H. Gallion, editor and proprietor of the *Calumet Index*, passed away on Saturday evening, August 9, 1913, after an illness of only ten days. Mr. Gallion was long and favorably known in printing and newspaper circles, having been the first secretary of the Ben Franklin Club of Chicago. He was a highly respected member of the Calumet Ben Franklin Club, and president of the Cook County Press Club. The funeral was held from his late residence, 11924 Yale avenue, West Pullman, Illinois, on Tuesday, August 12.

Daniel Miller.

Daniel Miller, for many years prominent in the business, literary, civic and religious life of Reading, Pennsylvania, died on Wednesday morning, July 30, 1913, at the Jefferson Medical Hospital, Philadelphia. Mr. Miller was born in Lebanon County on September 19, 1843. He was brought up on a farm and attended the county common schools until his sixteenth year, when he entered a German printing-office at Lebanon and learned the printing business. To this he devoted fifty years of his life. Upon the completion of his apprenticeship he was made foreman of the office and continued in that position six years.

On January 1, 1869, Mr. Miller removed, with his family, to Reading and established a printing business, which he conducted forty years, until a few years ago, when he retired. On the above date he established the *Republikaner von Berks*, a German Republican weekly, which was considered a hazardous undertaking in the banner Democratic county of the State. The enterprise, however, was successful, and Mr. Miller was editor and publisher of the paper during thirty years. One of the features which helped to popularize the papers was a weekly column in the Pennsylvania German dialect.

Mr. Miller commenced his business on a small scale. When the first number of his paper was issued, his investment amounted to $250. He canvassed the whole county on foot for subscribers to his paper. He did this in daytime, and at night he attended to his work in the office. He was always fond of typesetting and for years he had the habit of setting the type of his editorial columns without manuscript.

During about thirty years Mr. Miller also published the *Hausfreund*, edited by the late Dr. B. Bausman. In April, 1888, Mr. Miller started the Reformed Church *Record*. He published a considerable number of books on his own account, more than were ever issued from any other press in Reading with one exception.

Five volumes are from his own pen. Two of the volumes are in Pennsylvania German. The last volume published contains a description of the author's European tour in 1910.

IVES' DAYLIGHT PRODUCER.

In all arts and industries, and particularly in the printing arts where the maintenance of color and the matching of colors are of importance, daylight is an absolute necessity for proper observation of the work in process. Where much of the work is done at night, daylight has been simulated with varying degrees of success. The most remarkable and most satisfactory invention to give at all times a light equal in quality to the much desired "north light" has been produced by the versatile genius of Dr. Herbert E. Ives.

The Peoples Gas Light & Coke Company in introducing this invention says:

"For many years the efforts of several of the world's prominent scientists have been directed toward the simulation of average daylight for the matching of colors and tints, realizing that the production of such a light would undoubtedly mean the saving of many dollars. Devices

have been invented which produced light quite similar to day rays, but it seems to have remained for Dr. Herbert E. Ives to virtually solve the problem. In this new daylight simulator the Doctor seems to have solved the problem of continuous average daylight, a matter that means the great advantage of uniformity and the greater advantage of being dependable, because always ready for immediate use. Dealers in fabrics, paints, wall-papers, cigars, ornamental glass, dyes, inks, textiles; printers, jewelers, lithographers, scientists, etc., will find this absolutely indispensable in their business. Doctor Ives' invention makes it possible for any one engaged in a business or profession where there is need to compare colors and tints, as for instance really represents a clever invention. Average daylight being a combination of a vast number of colors in various proportions, the chief obstacle to an artificial reproduction thereof in the past has not been the production of these colors, but rather in securing a light which would contain all of them in the identical proportions as they exist in daylight. The latter, of course, varies, and noon daylight varies from that of the afternoon, the difference being chiefly in the increased red in the latter, or as a northern light differs from a southern one.

"Professional color-matchers prefer a north light, and this is the one reproduced in the Ives' daylight producer. Although the apparatus has been in use for some time,



IVES' DAYLIGHT PRODUCER.

The cabinet surmounted with a shade in the illustration is Ives' daylight producer, in which a Welshbach "Ivelight" projects light through colored glass so arranged that a perfect reproduction of average daylight is produced in the lower part of the cabinet.

in a dry goods store, to do so with ease and accuracy at any time and in any place and at a negligible expense. The Ives' daylight producer is a very simple affair, being merely a mahogany cabinet, 18 inches deep, 30 inches wide and 28 inches high, surmounted with a domelike reflector. All inner surfaces are white. The front and sides are open for the insertion of the articles to be compared. Inside the upper part of the cabinet are two double plates of glass, the coloring of which is scientifically worked out, and is the chief factor of the whole appliance. Above the plates, and within the aluminum dome, is a Welsbach 'Ivelite' gas mantle light, the mantle being of such composition that when its rays are projected through the colored glass a perfect reproduction of average daylight is produced in the lower part of the cabinet.

"Although, as stated in the foregoing, the Ives' daylight producer is simple in appearance and operation, it it was withheld from the market until exhaustive tests, extending over a long period of time, and carried on under varying conditions, have established its absolute accuracy and serviceability."

With characteristic enterprise the Chicago branch of Philip Ruxton, Incorporated, secured the first Ives' daylight producer manufactured, and the illustration herewith was made from a photograph of the device in the offices of that concern. Directly on the right of the daylight producer is shown a small machine lying on the desk which the company has found of great value in comparing wet proofs with an engraver's proof. This little machine contains a small fan and also generates heat whereby in about three minutes' time the heat blown from the opening will dry a small quantity of ink without affecting the color as is generally the case when proofs are placed in an oven to dry.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Employees of Evening Post Job-Office in Annual Outing.

A copy of "Prints," the program for the seventy-third annual picnic of the employees of the New York *Evening Post* job-printing office, has been received. It is a beautiful exhibit of engraving and printing. This job-printing shop is a century old, and the fact that its employees have for seventy-three years gathered in social affairs is of itself worth recording.

Hart & Zugelder Increase Pittsburgh Branch.

The firm of Hart & Zugelder, manufacturer of printers' rollers, Rochester, New York, has announced that owing to its greatly increased business it has become necessary to double the floor-space of its Pittsburgh branch, which is located at Penn avenue and Barbeau street, and is now one of the largest concerns of its kind in that part of the country. Considering the fact that this concern has been established only a little over two years it has shown a remarkable growth, which is due mostly to the high quality of its goods and fair dealing.

The New Era Press.

The Regina Company has recently employed W. M. Van Cise as selling agent for its New Era presses. Mr. Van Cise has had an ideal training for his new field of activities. After obtaining both the arts and mechanical engineering degrees from Columbia University he spent between nine and ten years with a large printing-house in New York city. In time he became an officer of the company, and had an excellent opportunity to secure a thorough knowledge of the printing business. Thus he is in an enviable position to help the printer to solve special problems and adapt the New Era press to economical production of difficult work. These rapid multicolor and multiprocess printing machines have recently been greatly improved, and are much more efficient even than heretofore. They have been built heavier, with the working parts greatly strengthened so as to print a solid color, and many refinements added throughout the whole range of clever devices which make them such labor and space saving machines, as they produce all the operations in one passage through the press.

Lorne L. Frank Accepts Position as Linotype Salesman in Australia.

From the date of its inception the one object of THE INLAND PRINTER has been to be of service to its readers and to the trade in general. While not posing as a philanthropic institution by any means, it does, however, pride itself on the fact that it has accomplished its purpose, and it is a source of great satisfaction to look over the many letters received expressing appreciation of services rendered. One of the departments of our magazine through which we have been able to render assistance is that known under the head of "The Man and the Field." The finding of the proper man to fill a certain opening, or the finding of the proper opening for a certain man is not an easy task, but has been accomplished a number of times through this department, the services of which have always been given gratis.

A recent accomplishment of this department, and one of which we feel we have a right to be proud, is the placing of Lorne L. Frank in touch with The Parsons Trading Company, which was seeking a linotype salesman for its office in Australia.

Mr. Frank is a former student of the Machine Composition Branch of the Inland Printer Technical School, and is one who has done great credit to his *alma mater*. Regarding his Course at the school Mr. Frank writes: "Careful comparison of my present condition with that previous to taking the Course, considering living costs and probable increased pay, etc., and striking an approximate estimate for gross cost of Course, I believe my investment yields me at least two hundred per cent annually."

While the Parsons Company was not fully persuaded of Mr. Frank's ability after the first correspondence, a second letter giving his standing while at the school and his record since leaving was sufficient to secure for him a personal interview which proved convincing and closed the deal. Mr. Frank is now on his way to his new field. THE INLAND PRINTER wishes him success, and knows that through his strong personality, his sterling character and ability he will command it wherever he may go.

New Headquarters for Manning, Maxwell & Moore.

Manning, Maxwell & Moore, Incorporated, of New York city, together with its subsidiary companies, will move its general offices on or about October 1, from 85-89 Liberty street to the new Lewisohn building, 113-119 West Fortieth street, near Broadway and running through to 114-118 West Forty-first street. This change is being made to meet the demand for a more convenient and central location, as well as larger space to handle material increases in its various lines, which cover electric traveling cranes, machine tools, engineering specialties, railway, machinists', engineers', factory and contractors' supplies. A large portion of this product is manufactured by its constituent companies — the Shaw Electric Crane Company, the Ashcroft Manufacturing Company, the Consolidated Safety Valve Company, the Hayden & Derby Manufacturing Company and the Hancock Inspirator Company. The company will occupy the twentieth and twenty-first floors of the above building, which will give it twenty-eight thousand square feet of space. This space will be exclusively for offices and is almost double that at present occupied for offices on Liberty street.

Veeder Manufacturing Company's New Line of Counters.

The Veeder Manufacturing Company, of Hartford, Connecticut, has recently brought out a new line of counters of which there are two styles, termed, respectively, "setback" and "locked wheel" counters. The illustration shows the four-wheel "setback" counter suitable for use in counting separate lots of work on punch-presses, printing-presses, looms, stamping-machines, etc. When the lot is finished the counter can be turned forward until all of the figures are at zero by one turn of the knob provided for this purpose at the left end of the counter. The resetting shaft picks up the number wheels from any position and carries them forward to zero without the possibility of interference of some of the parts in certain positions of the number wheels.

In the design of these new Veeder counters special attention has been given to making an instrument which will operate with the greatest ease; each wheel turns upon a comparatively small shaft, and the pinions which transfer the motion from one wheel to the other also turn upon small shafts. The wheels and pinions are so arranged that



Veeder Four-wheel "Setback" Counter.

there is no fractional contact at their peripheries, except where the pinions engage the wheels, so that they turn with the utmost freedom.

The "locked wheel" counter is similar to the "setback" counter except that the transfer pinions are solid and the number wheels are not provided with cams and pawls for setting them to zero. The number wheels are locked in all positions and can not be moved, except through the mechanism provided for driving the right-hand ring. This type of counter is specially useful where the work is paid for by the piece, as it may be connected up to the machine in such a way that the figures can not be moved except by running the machine.

The driving-shaft in all of these counters as customarily furnished runs on plain bearings, but where they are desired for continuous running they may be supplied with ball bearings. The figures on the counters are one-quarter inch high and can be easily read at a distance of ten feet. Each unit is one-half inch wide.

A. Naumann to Handle Eastern Business of Williams-Lloyd Company.

Arrangements have recently been completed whereby A. Naumann, president of the New York Machinery Company, and one of the best-known machinery men in the East, will take care of the business of the Williams-Lloyd Company, of Chicago, in the New York territory. Mr. Naumann was employed for years as superintendent in the plant of the F. Wesel Company, and, having a natural aptitude for machinery and engineering work, acquired a thorough knowledge of both. In 1911 he decided to make a start for himself and opened a small office in New York city. In a short time these quarters were outgrown, and it became necessary for him to secure considerable additional space in the same building. Mr. Naumann has made a specialty of printers', engravers', electrotypers' and stereotypers' machinery, and those having need of anything in these lines or seeking advice have the assurance of excellent judgment of what is best for their requirements by consulting him.

U. T. A. Bulletin in New Form.

Our esteemed contemporary, *Bulletin of the United Typothetæ of America*, celebrated its entry into its seventh volume by donning a new form. The catalogue or pamphlet shape has been superseded by a booklet form — 9 by 4 inches, which is a convenient size for the pocket. The editorial policy is to stimulate the merchandising spirit among printers, though the issue before us naturally exhorts all and sundry to get ready to attend the Typothetæ's convention at New Orleans next October.

The Publishers' Press Company—A New Service Concern.

Printers and publishers will be interested in learning of the new "ready-print" service concern recently established in the northwestern Ohio field. The Publishers' Press Company is the name of the new organization, which is incorporated with a capital stock of $10,000, and its headquarters are at Toledo, Ohio. The incorporators are R. C. Spohn, B. B. Bell, J. F. Swalley, L. D. Woods and F. R. Swalley. The new company has taken over the business of the Ohio Advertising Company, which has been furnishing "ready-print" service in a modest way for rural newspapers in northwestern Ohio for the past year or more, and expects to branch out largely in the "ready-print" business, and is establishing a complete plant in Toledo for turning out the printing. A branch office will be established immediately in Detroit and later in other cities. The officers of the company have some novel ideas which are being worked out in an original and snappy "ready-print" service, and they also have a coöperative plan through which the publisher becomes a profit-sharer in the undertaking.

The Ad.-Sell Book.

The Ad.-Sell League, which has its headquarters at South Bend, Indiana, and covers the territory of northern Indiana and southern Michigan, is to be congratulated on the handsome specimen of work it has produced in the shape of its "Ad.-Sell Book." As is stated in the president's "Greeting," the book is published for distribution among those identified with the organization, although it is possible that a hundred or more may go to some of the league's friends on the outside. It is not a money-making effort, as the league has an ample treasury, but is simply a means of showing faces for closer relationship and as a sort of reference when the present becomes the past. It is part of the league's educational plans of placing at fingertips data that may help in further development along advertising and selling lines.

Besides containing half-tone portraits of the officers and members, there are a number of articles which contain valuable information for those engaged in the advertising and selling field, among which are: "Literature and Advertising," by Elbert Hubbard; "Trade Marks and How Not to Have One," by Hon. Edward S. Rogers; "The Social Service of Advertising," by Dr. Walter Dill Scott; "The Human Appeal in Copy," by Wilbur D. Nesbit; "Efficiency in Advertising," by Herbert N. Casson; "Retail Advertising," by Julius Schneider; "Personality in Copy," by R. R. Shuman; "From the Artist to the Plate Maker," by R. L. Huehne; "Knowing How to Save a Plate," by W. D. Baker, and many others of equal importance and value.

The book is 9¼ by 11¼ inches, and is handsomely bound in heavy board covers with gray suede leather back. It is a great credit to the league, and to the Sutcliffe Printing Company, of South Bend, by which company the designing and printing was done.

Mounting and Registering of Printing Plates.

Under the above title the Challenge Machinery Company, of Grand Haven, Michigan, has issued a handsome booklet which gives considerable information regarding the mounting and registering of plates, and also sets forth the advantages of using the Challenge expansion plate-mounting system. It also describes the Simplex block system for book and magazine work, the Challenge cast iron post-card blocks and electrotype blocks and other devices for saving labor and time as well as assuring more accurate register when using electrotypes. Those interested in increasing the efficiency of their equipment should write the company and secure a copy of this booklet.

New Specimen-book of Universal Typemaking Machine Faces.

The Universal Typemaking Machine Company, 321-323 North Sheldon street, Chicago, Illinois, has announced that its new specimen-book, which will contain specimens of many new and popular type-faces, will be ready for distribution September 1. The company maintains matrix libraries in New York and Chicago that contain over a thousand different fonts of popular faces, which may be rented or taken out on the exchange plan. A copy of the new specimen-book will be sent to printers and publishers interested in typecasting machines upon application to the company at the address given above.

Eighth Annual Convention of the Federation of Trade Press Associations.

President H. M. Swetland, of the Federation of Trade Press Associations in the United States, announces that the program has been completed for the eighth annual convention at the Hotel Astor, New York, September 18 to 20. Acceptances are in hand from over sixty speakers of national reputation in the manufacturing, selling, advertising and publishing fields. There will be fifty ten-minute addresses at the editorial, circulation, advertising and publishing symposiums on vital questions affecting all those who have dealings with the business press of America. Other features of the convention will be an exhibit of successful class, technical and trade-journal advertising campaigns, a big business meeting at which will be told the inside stories of the big trade-paper publishing successes, and an inspirational mass-meeting with addresses by representative business and professional men on subjects of live interest to editors, publishers and advertisers. All the regular sessions of the convention will be open, but tickets must be secured for the inspirational mass-meeting. These may be obtained from any member of the federation or from W. H. Ukers, chairman of the committee on arrangements, 79 Wall street, New York.

Notable Exhibit of Hamilton Company's Steel Equipment.

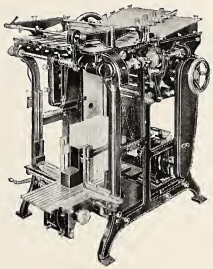
The Hamilton Manufacturing Company, of Two Rivers, Wisconsin, will make the first public showing of its new all-steel composing-room equipment at the Toledo exposition, to be held September 1 to 6, inclusive. In connection with this exhibit, which will be found in sections 34, 35 and 36, there will be an attractive display of wood type, borders and other printing-office accessories manufactured by the company, and a number of large pictures will show the various stages in the development of the company's plant, beginning with the first little factory erected in 1881 up to the immense plant of the present day. An expert will be in charge of this exhibit, and will be ready at all times to give visiting printers full information regarding the various products of the company.

This concern has back of it thirty-two years of experience building furniture for printers, and in all that time the effort has been upon eliminating the useless and impractical. Step by step the quality of the furniture has been improved until it would seem that the acme of perfection had been reached. Beauty of design, carrying strength, absence of vibration, and economical arrangement of working materials are distinctive features of the Hamilton equipments. The mammoth new plant for the manufacture of steel furniture is now completed and in full running order, and there have already been a number of notable installations of Hamilton steel equipments.

The Hamilton Company will distribute a handsome booklet at the Toledo exposition which will show some of the late productions in steel construction. Copies of this booklet may also be secured by writing direct to the company at Two Rivers, Wisconsin, or Rahway, New Jersey, or by making application through the regular supply houses.

The American Folder.

The American Folder, which will be exhibited in booth 48 at the Toledo exposition, should prove of great interest to those having work for a folding-machine. This folder

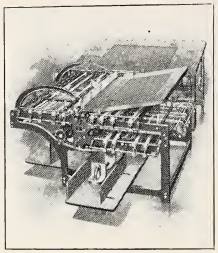


The American Folder.

makes twelve distinct styles of folds, automatically packs the folded sheet, and runs at unusually high speed. It will handle any grade of paper from onion-skin to cover-stock, has a remarkable range of sizes, and will make both parallel and right-angle folds without removable attachments. The paper is mechanically controlled throughout the folding and packing, producing the highest degree of accuracy, and is quickly changed from one style of fold to another. This machine is compact, occupying a floor-space including the operator of only 3 by 4 feet, is handsomely finished, and is mechanically perfected to a high degree of durability and simplicity. The American Folding Machine Company, Warren, Ohio, will be pleased to send descriptive booklets giving complete details regarding these machines, or they may be obtained on application to any of the sales offices mentioned in the company's advertisement which appears in this issue.

The Anderson Line of Folding-Machines.

The Anderson Folder Company, of Lafayette, Indiana, announces the completion of its factory, which places the company in position to realize a double output. R. W. Anderson, the president and general manager, for a number of years was connected with the Maish Manufacturing



Anderson Folding-Machine.

Company, of Warsaw, Indiana, where Mr. Anderson had his machines built; but business increased rapidly, suggesting the removal from Warsaw to Lafayette where the company purchased the large plant occupied by the Lafayette Safe and Lock Company. The Anderson line consists of nineteen different sizes and styles of folding-machines, which include two job folding-machines having a range of work 8½ by 11 inches to 35 by 48 inches; in the newspaper and magazine folding-machine line they are able to fold anything from four pages to eighty pages, and any size sheet from 16 by 22 inches to 40 by 54 inches. The Anderson Folder Company is well known in the newspaper field, and is by no means a new or experimental project, and those interested should write to the general offices at Lafayette, Indiana, for catalogue and full particulars. The new company, as a result of the larger facilities at Lafayette, has elected the following officers and has incorporated with a paid-up capital of $600,000: President and general manager, R. W. Anderson; vice-president, George E. Jenks; secretary, Frank S. Crockett; treasurer, C. C. Longfellow.

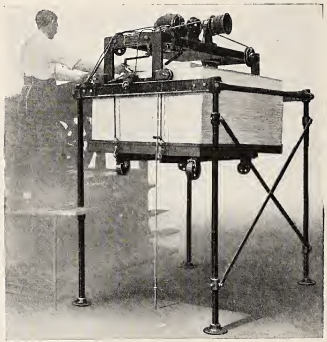
Springfield to Be the Home of The Paper House of New England.

On Lyman street, Springfield, Massachusetts, just opposite the railroad station, a building is being cleverly remodeled into a colonial structure; it is The Paper House of New England. This is the name of a company which has been incorporated under Massachusetts laws, with a capital of $80,000, for the purpose of distributing printing papers throughout New England. A very interesting fact in connection with this new enterprise is that the company purposes to deal only in advertised products — and the host of these trade-marked papers makes a very impressive showing.

The directors are Daniel Lewerth, J. Albert Briggs, and E. P. Archibald. Daniel Lewerth, president of the corporation, enjoys the reputation of being the most aggressive paper man in New York city. His association with The Paper House assures this institution a dominant position in the paper industry as it applies to New England. The active management of The Paper House will be under the efficient leadership of J. Albert Briggs, treasurer and general manager. Mr. Briggs is perhaps as thoroughly expert in the knowledge of printing as one man can be — a lifelong prominent printer, and founder of the Southgate Press, Boston, equips him with such a clear understanding of the paper requirements of the advertiser and printer that his active direction of the company's business will be welcomed as a service factor by the customers of The Paper House. E. P. Archibald is the special sales representative, and as such will coöperate with buyers of paper by offering an advertising man's knowledge of how paper can be made an influential factor in publicity work. As advertising manager he will push the sales of the trade-marked brands of printing-papers which The Paper House is to carry.

The Rouse Paper Lift.

The illustration herewith shows a device that will be welcomed by pressmen, who know too well the back-breaking task of lifting stock from the truck to the feed-board of the press. As will be noticed, the machine consists of a motor-driven elevating device consisting of drums which wind up steel cables. The lower ends of the four cables are hooked onto the ends of two bars which are passed through under the truck. This requires but a moment, and as soon as it is accomplished the switch is turned and the load slowly rises. Just under the drums at the top of the frame a steel trip-finger reaches down, and as soon as the top sheet of the ascending lift pushes against it the motor is automatically shut off and the whole truck-load of stock is locked suspended. The lift is halted at a level where the top of the pile is about five inches above the rear of the feed-board, making it easy for the pressfeeder to pull his lift over onto the press. When the feeder has



Type A, Four-Post Rouse Paper Lift.

taken his lift off the pile he turns the switch again and then forgets it, knowing that when the machine has raised the stock to the proper height it will automatically stop. The machine is massively built, yet requires only enough aisle room back of the press to run the ordinary stock trucks. It is claimed that it will lift three tons at the rate

of a foot a minute, and lighter loads more rapidly. The beauty of this sort of labor-saving device is that the men whose labor is saved welcome it because it displaces no one and eliminates a form of drudgery that increases with the steady increase in press sizes. H. B. Rouse & Co., 2214 Ward street, Chicago, will be pleased to forward literature giving detailed information regarding this machine to any one interested.

Important Changes in Latham Machinery Company.

On August 1, B. H. Wallace was placed in charge of the New York office of the Latham Machinery Company, as eastern manager, with offices at 124 White street, New York city. This change was made necessary in order to release Harry O. Latham, former New York manager, that he might return to the general offices in Chicago, at 306 South Canal street, to become general sales manager. Harry O. Latham has grown up in the business under the clever guidance of his father, and his rapid growth and knowledge of the business have earned for him the new created position. Mr. Latham will, of course, have charge of the sales department at New York city, having charge of the entire territory. The Latham Machinery Company now has offices in New York city, as well as in Boston, at 130 Pearl street.

OSWALD TO PROMOTE WELFARE OF N. E. A.

John Clyde Oswald, the newly elected president of the National Editorial Association, will do everything possible to have that organization take the place it ought to have. Instead of adopting the usual eleventh-hour method, the new president has decided to start work without delay, or, as he puts it, he "will be on the job for the whole of the year," laying plans which he hopes his successors will carry to fruition.

Mr. Oswald has just returned from an extended trip over the Pacific slope and Alaska, following the Colorado Springs convention.

An expression by him in the *American Printer,* of New York, of which he is the editor, shows in what direction his endeavor will be exerted. He says:

It is doubtful if there is another industry or profession of the same importance as that represented by the National Editorial Association that has not a stronger national organization. In the neighborhood of twenty-five thousand publications in the United States are eligible to membership, in consideration of which fact the number actually enrolled is lamentably small. One reason for this state of affairs is to be found in the fact that although advertising is as the breath of life to the newspaper fraternity, that panacea for business ills has never been applied to the affairs of its national body; instead of being the best known national association it is among the least known, which, in view of the ready means of publicity possessed by its members, is most remarkable. It will be the endeavor of the incoming administration to correct this condition. The time and place of next year's convention will be determined upon at an early date; a program of the greatest possible strength will be prepared also far in advance of the date of the convention, and every means taken to keep the facts constantly in the minds of those who are expected to be in attendance. A criticism of previous conventions has been that business has been subordinated to entertainment and sightseeing; next year's gathering will be characterized by plenty of entertainment, but equal if not more emphasis will be put upon the business and educational features, and it is hoped by those in charge that they will be able to offer a program so important and potential that no newspaperman will feel that he can afford to stay away.

WIND SHIFTED.

"This man has made a speech contradicting what he said some time ago," said the paste-and-scissors editor.

"All right," said the headline artist. "We'll print it under the caption, 'Atmospheric Change.'"—*Washington Star.*

THE INLAND PRINTER

A. H. McQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. 51. SEPTEMBER, 1913. No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, $3.00; six months, $1.50, payable always in advance. Sample copies, 30 Cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings, per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Nürnbergerstrasse 18, Leipsic, Germany.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.
ERNST MORGENSTERN, Dennewitzstr. 19, Berlin W 57, Germany.

Riessner's Combination Gold Printing Ink

for all kinds of paper. A pound sent, express paid, on approval. Send on your paper and I will print Gold Ink on it to show you.

Specimens and prices on request

T. RIESSNER 57 Gold Street, New York

AGENTS WANTED. A Good Side Line for Salesman.

WANT ADVERTISEMENTS

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies free to classified advertisers.**

BOOKS.

SIMPLEX TYPE COMPUTER, by J. L. Kelman. Tells instantly the number of picas or ems there are in any width, and the number of lines per inch in length of any type, from 5½ to 12 point. Gives accurately and quickly the number of ems contained in any size of composition, either by picas or square inches, in all the different sizes of body type, and the nearest approximate weight of metal per 1,000 ems, if set by linotype or monotype machine. Price, $1.50. THE INLAND PRINTER COMPANY, Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proofs, make-up of books, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6¾ by 10 inches, cloth, $1.50. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING — A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trezise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, $2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ESTIMATE INK CORRECTLY — Send for "Printer's Ink Scale" (chromatic); shows quantity of ink required for jobs, full instructions. Price, 25 cents. W. E. RADTKE, 121 Oklahoma av., Milwaukee, Wis.

BUSINESS OPPORTUNITIES.

FOR SALE — Neat, well-selected commercial job-office in city of 12,000 on Florida east coast, catering to office and society stationery, executing high-grade work; nicely located; cheap rent; electric power; fine chance for compositor and pressman to form partnership; no debts; everything clear; other interests demand attention. K 444.

FOR SALE — Whole or half interest in old-established printing and office supply business in central Missouri; practically entire new equipment and stock; fast-growing business; incorporated, $30,000; reason for selling — ill-health, compelling change of climate or management; a big bargain. K 256.

GERMAN INCORPORATED COMPANY takes agency or manufacture of American patented or other machines and apparatus for the European market. DEUTSCHE MASCHINEN & PAPIER INDUSTRIE WERKE, 93-95 Luetzener Strasse, Leipsic, Germany.

FOR SALE — Interest of retiring partner in established small printery in Indianapolis; require a printer capable of mechanical management, or man able to estimate and get business at a profit; $1,000, terms on part. T. A. SPERRY, Lawrence, Ind.

FOR SALE — Fully equipped job office in Mahoning Valley, Ohio; established 23 years; 2 platen presses, stapler, cutter, etc., and full assortment of type; will inventory about $5,000; will sell for less; $2,000 cash, balance on time. K 455.

PARTNER WANTED — Practical printer to buy interest of retiring partner in an established modern job-printing business doing $25,000 to $30,000 annually; don't answer if you can not back up representations. H 401.

$5,000 — Printing-plant doing high-grade work in Wisconsin, county seat weekly in connection; office building; cheap electric power; pony cylinder, jobbers; complete plant; money talks. K 456.

FOR SALE — Small but well-equipped job-printing plant located in northern Ohio, with the reputation of doing fine work; $1,000 cash will take it; this is extreme low price. H 391.

WANTED — Printer or pressman partner for Montana job printery; well established and growing business; requires $2,000 to $3,000. G 375.

JOB-PRINTING PLANT for sale, consisting of pony cylinder and 2 platens, type, etc., and good will; $5,000. WILLIAM WALLACE, 127 20th av., San Francisco, Cal.

RARE OPPORTUNITY — Modern job-printing office, first-class condition, established trade in city of 35,000; $2,000 cash, balance easy payments. K 420.

$3,000 PRINTING PLANT in Grand Rapids, Mich., for sale at big sacrifice; cash or monthly payments. E. R. SHAW, Box 235, Delaware, Ohio.

JOB SHOP — One-man office, well equipped, almost new; good-paying business; $1,500 cash. IVEY PRINTERY, San Luis Obispo, Cal.

COPY.

EXCLUSIVE PRINTERS' ADVERTISING SERVICE; five years' demonstrated success; sample free. FRANK ARMSTRONG ADV. CO., Des Moines, Iowa.

EMBOSSING COMPOUND.

A ONE-DOLLAR BILL will bring to you full directions for making an excellent embossing compound for hot or cold embossing; dies made with this compound are almost indestructible; ingredients are simple, cheap and easily handled. CONRAD LUTZ & SONS, Burlington, Iowa.

ENGRAVING METHODS.

ANYBODY CAN MAKE GOOD CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required. Price of process, $1; circular and specimens for stamp. THOS. M. DAY, Box I, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Before buying elsewhere a second-hand or rebuilt Smyth machine, send us the serial number on name-plate and we will give you its history and age; we are now, and have been for over twenty-four years, the sole selling agents in North America for the Smyth Manufacturing Company, of Hartford, Conn., the only manufacturers of Smyth book-sewing machines, casemaking, casing-in, cloth-cutting, gluing and book-trimming machines. There is no connection whatever between the Smyth Manufacturing Company, of Hartford, and any other concern in this country trading under a somewhat similar name. Prospective customers are cautioned accordingly. All rebuilt Smyth machines offered by us have all worn parts replaced by interchangeable and correct parts furnished us by the manufacturers, and correspondence with those interested is invited. E. C. FULLER COMPANY, 28 Reade st., New York, and Fisher bldg., Chicago, Ill.

REBUILT with absolute guarantee: Pony Whitlock, 2-rev., 27 by 31; Cottrell, 2-rev., 33 by 46; Campbell pony, 2-rev., 23 by 30, front fly eilinder trip; Whitlock, 2-rev., 39 by 52, 4-roller, front fly; Hoe stop, 29 by 42; drum cylinders and job presses, all sizes; paper cutters, 22-inch to 48-inch; wire-stitching, perforating, slitting, scoring, bronzing, punching machines; send for illustrated list. RICHARD PRESTON, 167E Oliver, Boston.

HIGH-GRADE MACHINERY FOR SALE — 1 single-color Miehle printing-press, bed 46 by 65 inches; 1 double-color Miehle printing-press, bed 52 by 65 inches; 1 Staude automatic carton gluer; 1 20 by 30 No. 5 John Thomson C. & S. press; all of the above machinery is less than three years old and practically as good as new. K 446.

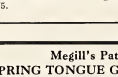
ATTENTION, PRINTERS! — PRINTING-PLANT FOR SALE — Five jobbers, good order; one 28 by 42 Babcock Optimus cylinder, perfect order; one cylinder press, fitted for scoring; paper-cutter, proof press, type, cases, etc.; all to be sold at a bargain. SCHOEPFEL PAPER BOX CO., 124 W. 2d st., Cincinnati, Ohio.

FOR SALE — One 12 by 16 Kidder press, with the following attachments: One multiple feed and cut, one punch, one rewinder, one numbering machine, one 2½ horse-power General Electric motor, one Cutler-Hammer speed controller; will sell cheap. MARSHALL-JACKSON COMPANY, 26 S. Clark st., Chicago.

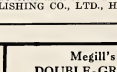
FOR SALE — One unused Kidder printing-press; takes paper from web; prints in one, two or three colors up to 30 by 40 inches, and cuts or slits; impressions, 1,500 per hour; any reasonable cash offer considered. INMAN MANUFACTURING COMPANY, INC., Amsterdam, N. Y.

FOR SALE — Style 1-A Hickok single-clamp ruling machine, with improved receiving box; 38 inches between rails, 32-inch cloth; first reasonable offer takes machine; condition first-class. MARSH PRINTING CO., New Philadelphia, Ohio.

LINOTYPE, CANADIAN MODEL No. 3, with extra magazine, two molds, four fonts of two-letter matrices and extra sorts; good condition. IMPERIAL PUBLISHING CO., LTD., Halifax, N. S., Canada.

Megill's Patent
SPRING TONGUE GAUGE PINS
$1.20 per doz. with extra tongues

QUICK ON

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only $4.80.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES
$1.25 set of 3 with extra tongues

VISE GRIP

FOR SALE — Krause embossing press; inking and heating attachments; printing surface, 7 by 8¾; speed, 900 to 1,200. Write MILWAUKEE GUMMED LABEL & SEAL CO., Milwaukee, Wis.

LINOTYPES FOR SALE — 3 Canadian machines; 2 Model 1; 1 Model 3; good condition, all fully equipped with matrices, liners and blades. McALPINE PUB. CO., Halifax, N. S., Canada.

LINO-TYPEWRITER — The typewriter "built like a linotype"; price reasonable; easy terms; agents wanted. BUCKNER LINO-TYPEWRITER COMPANY (est. 1908), Berkeley, Cal.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 634 Federal st., Chicago.

FOR SALE — Embosser, 12½ by 18½ inches, Thomson Eccentric, new, guaranteed in perfect condition; will sell to cash buyer for $500. FRANK NOSSEL, 38 Park Row, New York.

LINOTYPES — 2 Model No. 2, excellent condition; each equipped with motor, two sets of matrices, liners and blades. WRIGHT & POTTER PRINTING CO., Boston, Mass.

LINOTYPE MODEL 3; excellent condition, with one extra magazine, two sets of matrices, liners and ejector blades. EDDY-PRESS CORPORATION, Cumberland, Md.

LINOTYPES — 3 Model No. 1; each equipped with one magazine, font of matrices, mold, liners and blades. HARPER & BROTHERS, Franklin square, New York, N. Y.

FOR SALE — Two Model 3 Canadian linotypes, with very complete assortment matrices; plant in excellent condition. BARNES & CO., St. John, N. B., Canada.

FOR SALE — On account of death, old-established printing-plant in San Francisco; splendid opportunity. S. W. CHARLES, University av., Palo Alto, Cal.

LINOTYPE — Model 2, complete with motor, magazine, matrices, liners and blades. SPRINGFIELD PRINTING & BINDING CO., Springfield, Mass.

FOR SALE — A two-color Huber press, in good condition; sheet size, 33 by 51; not a modern press but will do the work, and a bargain. G 376.

LINOTYPE — Model 5, with 5 magazines, 7 sets matrices; good supply of sorts, liners and blades. H. W. KINGSTON CO., St. Paul, Minn.

FOR SALE AT A BARGAIN — Ruling machine and complete bindery outfit; used only one week, good as new; need the money. K 423.

FOR SALE — One 00 and one No. 3 Miehle press, Dexter folder, etc.; independent press plant. FRANK PIERCE, Seattle, Wash.

FOR SALE — One Canadian linotype, No. M-3204, in good condition. SYDNEY POST PUBLISHING CO., Sydney, N. S.

LINOTYPE FOR SALE — Canadian, Model 1. J. J. HARPELL, Board of Trade Bldg., Montreal, Quebec.

LINOTYPE — Model 5, with one set of matrices. L'ACTION SOCIALE, Quebec, Que., Canada.

LINOTYPE — Model No. 1, with one set of 2-letter matrices. G 343.

LINOTYPE — Model No. 1. RICHMOND PRESS, Richmond, Va.

HELP WANTED.

Compositors.

WANTED — Layout man and head job compositor or typographical foreman, if such a position is preferred — one who is a skilled specialist in the making of booklets, brochures, catalogues and other high-grade advertising literature; type expert with creative ideas in the execution of modern, tasty typography; prefer a man with intimate technical knowledge of printing design and illustration as applied to all forms of high-grade publicity material, combining originality of idea with capability of execution; good, permanent connection for reliable, sensible man of ability; state fully past experience, connections, etc., and salary expected. K 412.

Electrotypers.

WANTED — A first-class electrotyper to purchase stock in a well-established photoengraving plant in a rapidly growing city on the Pacific coast; we desire to add an electrotype plant, will guarantee good interest on the investment and good wages; none but the best need apply. K 427.

Machinists and Operators.

WANTED — A first-class linotype machinist, familiar with Models Nos. 1, 3 and 4. K 447.

Miscellaneous.

HELP WANTED — First-class salesmen, compositors, and finishers and forwarders are needed at the Employment Department, which is conducted at headquarters. We have many calls for employees from all parts of the country and can assist in placing good men or those who wish to better themselves or change locations. No charge for service thus rendered. Write to-day for application blank. EMPLOYMENT DEPARTMENT, UNITED TYPOTHETÆ OF AMERICA, 608 South Dearborn st., Chicago, Ill.

Pressmen.

WANTED — A high-class pressman capable of handling, at the highest point of efficiency, large pressroom manufacturing loose-leaf and stationery; splendid opportunity for progressive man; good wages, confidential. K 314.

Salesmen.

SALESMAN WANTED — We have a device which every printer needs and will buy; applicant must be experienced cylinder pressman; salary or commission; good hustler can make $100 per week; good territory still open; write immediately for particulars. Address MERKLEY MFG. CO., Box 7-8, Syracuse, N. Y.

CITY SALESMAN — An experienced young man to sell the products of a typefoundry and supply house; city trade; give present or last employer; how many years' experience; habits, age, salary, when open for engagement. Address "TYPE," Postoffice Box 542, Pittsburgh, Pa.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish of line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, $5.

LINOTYPE COMPOSITION.

MACHINIST-OPERATORS will install linotype in any office guaranteeing 500,000 ems per week; publication work preferred; best work and prompt delivery guaranteed. K 450.

MISCELLANEOUS.

PREVENT OFFSET, SMUT OR PICKING OF PAPER — It CAN be done; it HAS been done; YOU can do it; let me tell you how; write to-day for FREE circular and be convinced. EX-PRESSMAN, 6442 Bishop st., Chicago, Ill.

STONEMAN — Must be able to O. K. all forms and competent on all kinds of fine colorwork; steady employment to the man who qualifies; nonunion. DESAULNIERS & CO., Moline, Ill.

SITUATIONS WANTED.

Artists.

WANTED — Copy, advertising matter, etc., to illustrate, by a first-class illustrator and cartoonist; also proficient on decorative designing; am also open for a contract proposition; send for sample proofs and terms. R. J. BIEGER, 2016 Allen av., St. Louis, Mo.

FOUR-COLOR litho.-process artist, thoroughly familiar with offset colorwork, capable of taking charge, wants position with large, reliable concern; best of references. K 422.

WANTED — Advertising matter, etc., to illustrate, cartooning, designing and lettering; will gladly send samples or demonstrate ability. WINFRED W. WHALEY, Lamberton, N. C.

SITUATION WANTED by first-class all-around artist of executive ability, capable of managing art department; fourteen years' experience. K 373.

Bookbinders.

BINDERY FOREMAN, with good executive ability, familiar with blank-book, loose-leaf, edition, commercial, jobwork and machinery, wants position. K 165.

Compositors.

SITUATION WANTED by job and ad. man; union; consider no less than $20; West or Northwest preferred. BOX 12, Parsons, Kan.

Foremen.

DESK FOREMAN of composing-room, or superintendent, by strictly experienced, up-to-date man, capable of handling finest grade of work; thoroughly understands commercial, catalogue, booklets, souvenirs, loose-leaf devices, tariffs, etc.; strictly temperate, married, best references; prefer South, but any proposition will be considered. K 419.

PRINTER — Young man, 28, as working foreman, who thoroughly understands everything in printing, wants position in job or private shop; well experienced in office, composition, stock, presses; reliable. K 167.

PRESSROOM FOREMAN — Twenty-six years' experience, desires to make change; city or country; book, half-tone, color or rotary work; also handling help a specialty; references. Apply SCHOTT, 4332 Park av., New York city.

Machinists and Operators.

LINOTYPE MACHINIST-OPERATOR — Permanent; familiar with all models; sober, reliable; good references; married; speed, 5,000. K 434.

Managers.

A PRACTICAL NEWSPAPER MAN of 22 years' experience in country weekly and small city daily work wants position as manager of such. ED. F. NEWTON, Monticello, Ind., Box 631.

Managers and Superintendents.

SITUATION WANTED — SUPERINTENDENT OR MANAGER, by a man with 18 years' experience, thorough knowledge of the very best quality printing, 10 years as foreman and superintendent of pressrooms, know cost, and familiar with all branches of the business; want to connect with a large, first-class house, none but the very best; will furnish reference as one of the leading men in the printing industry. K 146.

Miscellaneous.

I HAVE WORKED four years in first-class job-printing offices and have had some experience in every department, specializing on display composition; can do good presswork; have always studied good advertising display and know something of advertising; am interested in anything along this line; want a good position with some good firm; can also make rubber stamps; high-school education; energetic. K 220.

EXPERT ADVERTISING MAN desires to connect with good printing-house; years of experience in planning and writing catalogues, booklets and other advertising literature; good copy writer and estimator, and have first-class knowledge of mechanical details; not a cheap man, but will accept reasonable salary if prospects are good. K 452.

Photographers

SITUATION WANTED by a commercial photographer to take full charge of a commercial studio; can do everything in the line of commercial photographing; have 20 years' experience. K 442.

Pressmen.

SITUATION WANTED — Steady position with reliable firm where good work is appreciated, by a first-class cylinder pressman; competent on the best half-tone work; large and small shop experience; young married man, strictly sober, and ambitious; union; references. K 445.

PRESSROOM FOREMAN, 17 years' experience, seeks position in Colorado on account of wife's health; thoroughly familiar with the finest half-tone and three-color work. Address M. S. CEMER, 738 Lincoln av., East Liverpool, Ohio.

POSITION WANTED by competent cylinder pressman; union; must locate in Illinois, Missouri, Kansas or Lake States on account of wife's health; sober, industrious and efficient. K 438.

CYLINDER AND JOB PRESSMAN, color and half-tone, desires position in Middle States; can take charge; union. GEO. SANZENBACHER, 6416 Ellis av., Chicago.

CYLINDER AND PLATEN PRESSMAN would like to locate in town of eight or ten thousand; union. K 441.

Proofreaders.

ONE OF THE BEST PROOFREADERS in South now open for engagement; 12 years' experience; union; will go anywhere. K 428.

PROOFREADER wants position in southern New England or eastern New York; thorough experience, good references. G 353.

PROOFREADER — Nonunion; good work; $20; job office preferred. K 112.

Salesmen.

SITUATION WANTED — By A-1 experienced city and traveling machinery and specialty salesman with factory and office experience; 30 years old; personally acquainted with newspaper and magazine publishers west of Pittsburgh; best references. K 439.

Stonemen.

STONEMAN, now employed, desires to make change; practical man with 30 years' experience in the business; can O. K. forms and take charge if necessary. K 443.

Superintendents.

WANTED — Position as superintendent or estimator for printing and binding plant, by man thoroughly familiar with all lines of the business; long experience in such capacities; familiar with standard cost system; now employed, but desire to make change. K 448.

SUPERINTENDENT — A high-grade man, now employed as superintendent of one of the better printing-plants in the Central West, desires to make a change; 39 years old, thoroughly practical, good executive and an accurate estimator. K 440.

WANTED TO PURCHASE.

A MIDDLE-AGED MAN of good character, expert in all branches of bookbinding and being an equally good executive, desires to acquire ownership of an established bindery, showing on its books sales of at least $2,000 per annum. Address HARRY SIMMS, 41 Lenox st., Hartford, Conn.

WANTED — Duplicates of four-color half-tones suitable for mailing-cards, announcements or calendars; send copy of picture and price for set of plates. NATIONAL ART COMPANY, 33 West Richmond st., Toronto, Can.

WANTED — Over-runs or jobs of four-color prints, cut up or in sheet form; send samples, quantity on hand, with prices to clear. NATIONAL ART COMPANY, 33 West Richmond st., Toronto, Can.

WANTED — A calendering machine in good condition; give full particulars in first letter. F. E. MASON & CO., Batavia, N. Y.

WANTED TO PURCHASE — Hand wax-shaving machine, secondhand; state size. B. WAGNER, Clifton, Newport, Ky.

BUSINESS DIRECTORY.

Advertising Blotters.

BLOTTER ADVERTISING is a paying proposition if you put out something attractive, and possessing originality and snap; we furnish a unique three-color cut service and copy for blotters which will bring you business; price, $2 per month; send for samples; a signature cut free with a six months' order. WM. J. PLATT & CO., Bridgeport, Conn. tf

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color-plates, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio. 8-14

Casemaking and Embossing.

SHEPARD, THE H. O., CO., 632 Sherman st., Chicago. Write for estimates. 1-14

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, Chicago. Electric-welded steel chases for job and cylinder presses. 7-14

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE COMPANY, THE, main office, 101-111 Fairmount av., Jersey City; 116 Nassau st., New York; 610 Federal st., Chicago; 3 Pemberton Row, London, E. C., England. Satin-finish plates. 6-14

NATIONAL STEEL & COPPER PLATE COMPANY, 452 South Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 East Second st., Cincinnati, Ohio. 10-13

Electrotypers' and Stereotypers' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st. 11-13

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-14

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Company, Boston-New York. 2-14

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for $1, postpaid. THE INLAND PRINTER COMPANY, Chicago. tf

Guaranteed Flat Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed flat gummed papers in the sheet and in the roll. Chicago office, 452 Monadnock bldg. 2-14

Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed noncurling gummed papers in sheets and rolls. 6-14

Hot Die Embossing.

STEARNS, HOWARD & CAMPBELL, 557 W. Monroe st., Chicago. Catalogue covers, labels, show-cards, etc.; engravers and die sinkers. 11-13

Mechanical Engineers.

DEPENDABLE MACHINERY designed to meet your individual requirements. DONALD W. COY, Mechanical Engineer, 527 Manhattan bldg., Chicago. Telephone Harrison 1569. tf

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing-presses and allied machines a specialty. 3-14

Numbering Machines for Printing-presses.

WETTER NUMBERING MACHINE CO., 335 Classon av., Brooklyn, N. Y. Special machines for rotary presses of any make. Prices that talk. 1-14

Paper Cutters.

OSWEGO MACHINE WORKS, Oswego, New York. The Oswego, and Browne & Carver and Ontario — Cutters exclusively. 4-14

Photoengravers.

BLOMGREN BROTHERS & CO., 612 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-13

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-14

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NATIONAL STEEL & COPPER PLATE COMPANY, 542 S. Dearborn st., Chicago, Ill.; 220 Taaffe pl., Brooklyn, N. Y.; 1101 Locust st., St. Louis, Mo.; 212 E. Second st., Cincinnati, Ohio. 10-13

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 3-13

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-14

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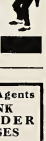
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All About PAPER

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Paper

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WRITE FOR SAMPLES
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Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.



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Pencil and Pen Carbons

for any *Carbon Copy* work.

Also all Supplies for Printing Form Letters.

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MANUFACTURERS FOR THE TRADE ONLY

A SULLIVAN PRESS

will increase the income from your waste paper, by packing it in neat, tight bales for storage or shipment. *Circular 64-F*



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A HANDBOOK FOR USERS OF PRINTING

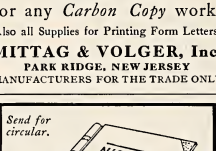
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Ever feel the lack of technical printing knowledge? **"Concerning Type"** tells all about type, how it is divided into text and display faces, explains the point system, shows eighteen kinds of type—each in seven sizes; contains valuable information about engravings, composition, proofreading, paper, presswork, binding, estimating, a complete dictionary of printing terms, and a hundred other things you should know—but probably don't. Endorsed by every one who knows a good thing when he sees it.

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This knife has been subjected to a careful test for quality of temper. It will be found to hold a keen edge and to be of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. In all respects it is of superior manufacture. The blade runs the entire length of the handle and is of uniform temper throughout. As the knife wears, cut away the covering as required.

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NEW DESIGNS
Useful for
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They insure certainty of results. You will find, too, that pressroom costs will not foot up so high on such jobs. In "The Paper Buyer's Guide" you will find the stock best suited to any booklet work.

Notice particularly the results Cameo Paper gives; how its soft, velvety surface practically transforms halftones into beautiful photographs; how modern types and old-style faces print equally well.

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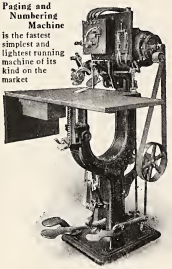
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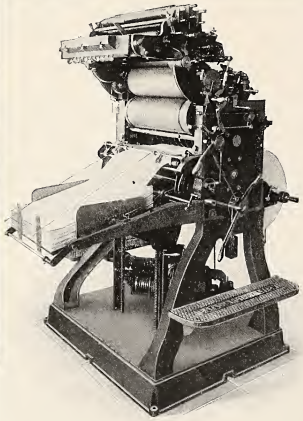
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When we say "THE BIGELOW" will print from 6,000 to 10,000 impressions per hour, we tell the truth and are prepared to *back it up*

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"They Stick Like a Brother"

What Better Evidence Do You Want?

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The Star Composing Stick



is the one popular stick — nothing lacking, and its use plainly spells "increased efficiency."

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is a beauty, and is made to fill the requirements of coast territory; will not rust or corrode. Star sticks are made in all popular sizes, both in Nickel-plated Steel and German Silver.

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The Star Tool Mfg. Company

"Tools of Quality for Particular Printers"

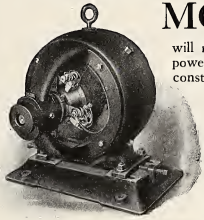
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Toronto Type Foundry Co., Ltd., Sole Agents for Canada.

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For the very reason that each motor is built for a *specific requirement*, meeting the demands of the printer, publisher, engraver and electrotyper, means *satisfaction*. The installation of a

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When you are ready, let us submit estimate, also mail you our illustrated catalog, plans of selling, prices, etc.

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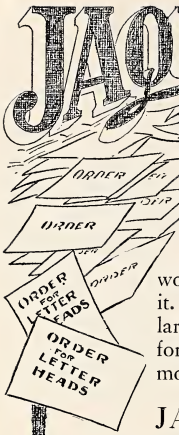


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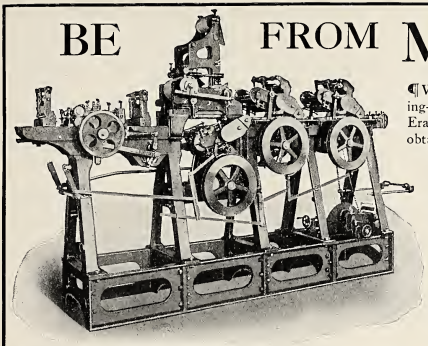
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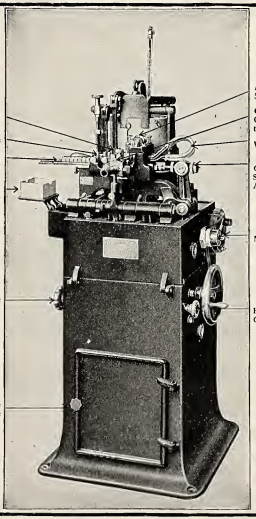
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Over sixty speakers of national reputation in the manufacturing, selling, advertising and publishing fields have accepted invitations to participate in this EIGHTH ANNUAL CONVENTION of the FEDERATION OF TRADE PRESS ASSOCIATIONS IN THE UNITED STATES.

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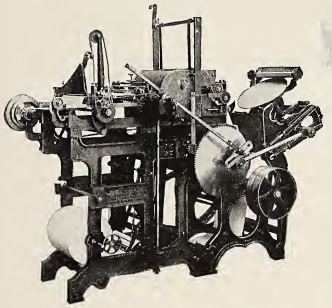


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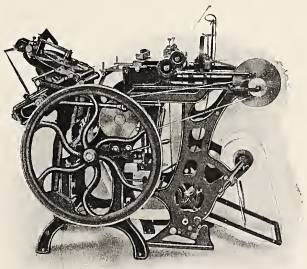
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Toledo Web Press Mfg. Co.

TOLEDO, OHIO

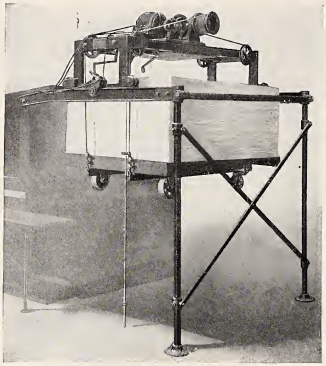
WANNER MACHINERY CO.,
703 S. Dearborn St., Chicago, Selling Agents for Chicago Territory.

When in Chicago call and see both machines in operation.



THE AUTOMATIC ATTACHMENT

THE FRANKLIN COMPANY



of Chicago, have just begun installing an equipment of

ROUSE PAPER LIFTS

in their mammoth new plant on Dearborn street.

They were going to wait till January, but got half-million runs on 4-color half-tone — big heavy sheets — and made us work night and day to get the lifts installed at once.

The first job those lifts handle will pay their whole cost twice over.

How many lifts are there on 500,000 sheets, both sides in four colors — sheets weighing 180 lbs. to the ream?

Say only 3 minutes are saved per lift.

Say only 1,000 impressions a day are gained.

Say only 1 sheet is saved for each lift that would otherwise have been spoiled in lifting.

Can't you see that Mr. Moeng and Mr. Grant knew a thing or two about figuring?

The Manz Engraving Company have already installed fifteen ROUSE PAPER LIFTS and will order more.

The Excelsior Printing Company, Chicago, are operating ten ROUSE LIFTS, largely on commercial and publication work.

The American Colortype Company, Chicago and New York, have twenty-nine lifts in operation.

There are a lot more — some of them so modest they don't like to see their names in print — but

Every printer who ever installs a Rouse Paper Lift on one press can't rest till he has this great money-saver, time-saver, stock-saver on every press that can take a sheet 38x50 or larger.

You will never feel the cost, because your increased net earnings will more than pay the bill as you go along.

Send for our handsome book, called "Rouse-Handling versus Man-Handling"

H. B. ROUSE & CO., 2212 Ward Street, Chicago, Ill.

Don't Estimate *Extra Time* on Your Next Bond Paper Job



Loose leaf catalog on crisp, handsome, strong Tokyo Bond. Weight 58 lbs.

FIGURE on using the new fast printing Tokyo Bond and you don't have to add extra time for troublesome delays or interruptions.

You can load the feeder with 1,000 or 15,000 full sized sheets, start the press and run through without a stop. Why?

Because Tokyo Bond is ***absolutely dead flat.*** It hasn't those microscopic puffs and waves, which, though invisible to the eye, are found by the *press* and transformed into *big* waves, wrinkles, kinks, edge creases, V-shaped ripples, etc. Those are the things which have made bond paper jobs a source of endless annoyance to printers—until the discovery of Tokyo Bond.

Tokyo Bond's secret lies in the fact that it is ***"built" dead flat***—from Fourdrinier to finishing rolls. It is not "ironed" or rolled to ***look*** and *seem* flat.

Overwhelming proof of Tokyo Bond's dead flatness is shown by this fact: On the high speed, finely adjusted Offset Press, Tokyo will even print ***halftone color work***—print it with a richness not excelled by coated paper. Isn't that a positive guarantee of its success on ordinary presses?

THIS REMARKABLE BOOK CONTAINS PROOF

Write for a copy of "The Discovery of Tokyo Bond," the first book ever printed in colored halftones on crisp, loft-dried bond paper. Shows beautiful examples of Offset press-work in a multiplicity of colors. Contains the full story of Tokyo Bond. Explains how it saves money for printer, lithographer and user of printed matter—saves on cost of stock, on waste, on press-work, on mailing.

This expensive book is *free* to progressive printers. Write for a copy on your business letterhead. We'll also send particulars of our offer whereby you can

TEST TOKYO BOND AT OUR EXPENSE

Write us for "The Discovery of Tokyo Bond" and our Test Offer *today.* Better still—get some Tokyo Bond into your shop now to try on your *very next bond paper job.*

CROCKER-McELWAIN CO., 104 CABOT ST., HOLYOKE, MASS.

TOKYO BOND

LOOK FOR THIS (MCE) *WATER MARK*

An Attached Folder of Logical Superiority

SIDNEY ATTACHED FOLDER PERFECT

Attach a Sidney-Perfect Folding Machine to any type of 1, 2, or 3 revolution, rear delivery cylinder press, and you have practically all the advantages of a perfecting press—for a fraction of the cost.

The Sidney-Perfect is *better* than other folding machines from the standpoints of *accuracy, simplicity, adaptability* and *reliability*. Every user says so. It gives the service, is absolutely guaranteed and doesn't cost much.

What will the Sidney-Perfect do?

—it will receive a single sheet folio or quarto newspaper direct from the press, folding and delivering it without rehandling.

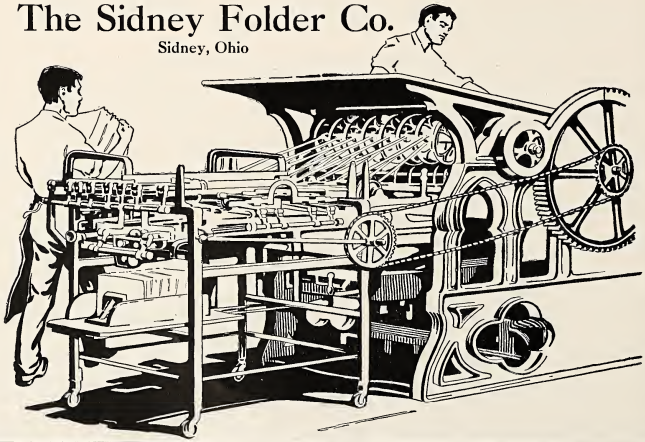
—it will fold any size sheet from 20 x 26 to 36 x 48, and deliver the newspaper at either the third or fourth fold.

—it will also fold six, ten and twelve-page combinations, provision for inserting being part of regular equipment.

There's a lot more information in our catalog that you ought to have; write us to-day for a copy.

The Sidney Folder Co.

Sidney, Ohio

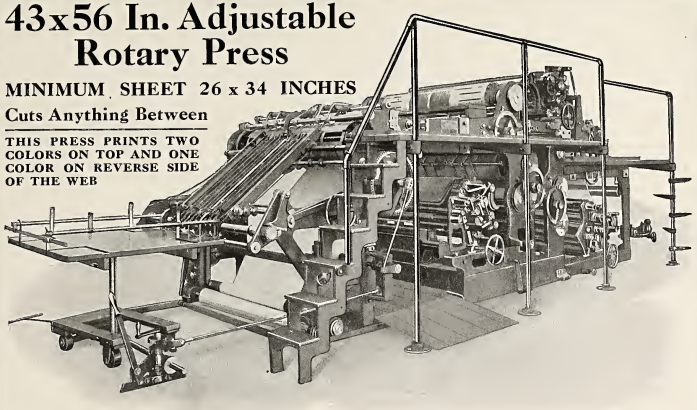


43x56 In. Adjustable Rotary Press

MINIMUM SHEET 26 x 34 INCHES

Cuts Anything Between

THIS PRESS PRINTS TWO COLORS ON TOP AND ONE COLOR ON REVERSE SIDE OF THE WEB



KIDDER PRESS CO., Main Office and Works, **Dover, N. H.**

New York Office: 261 Broadway — GIBBS-BROWER CO., Agents

REPRESENTED IN ALL PRINCIPAL COUNTRIES OF THE WORLD.

This Crimper, Scorer, is Produced by Experienced Builders—Men Who Have Studied the Weak Points Detected in Other Machines—Then Improved

The loose-leaf and paper manufacturers should be thorough in their investigation when ready to purchase a Crimper, Scorer.

"THE NATIONAL" is made to stand the test for endurance, service, and uniform character of work.

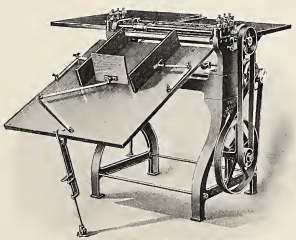
A FEW FEATURES

Equipped with two sets of crimping spools, so arranged that the second set creases down the upward crease made by the first set — result, a very smooth crimp, perfectly flexible, without loss of strength.

Spools can be set to crease any width from one crease to 1½ inches.

Specially designed ironing spools will iron out any of the creased portion.

Micrometer adjustment provides for $\frac{1}{1000}$-inch adjustment, securely locked, assuring perfect tension for different weights of paper.



24-inch machines carried in stock. Other sizes made promptly to order.

Creasing spools made for wide, narrow, basket-weave, or sectional creasing.

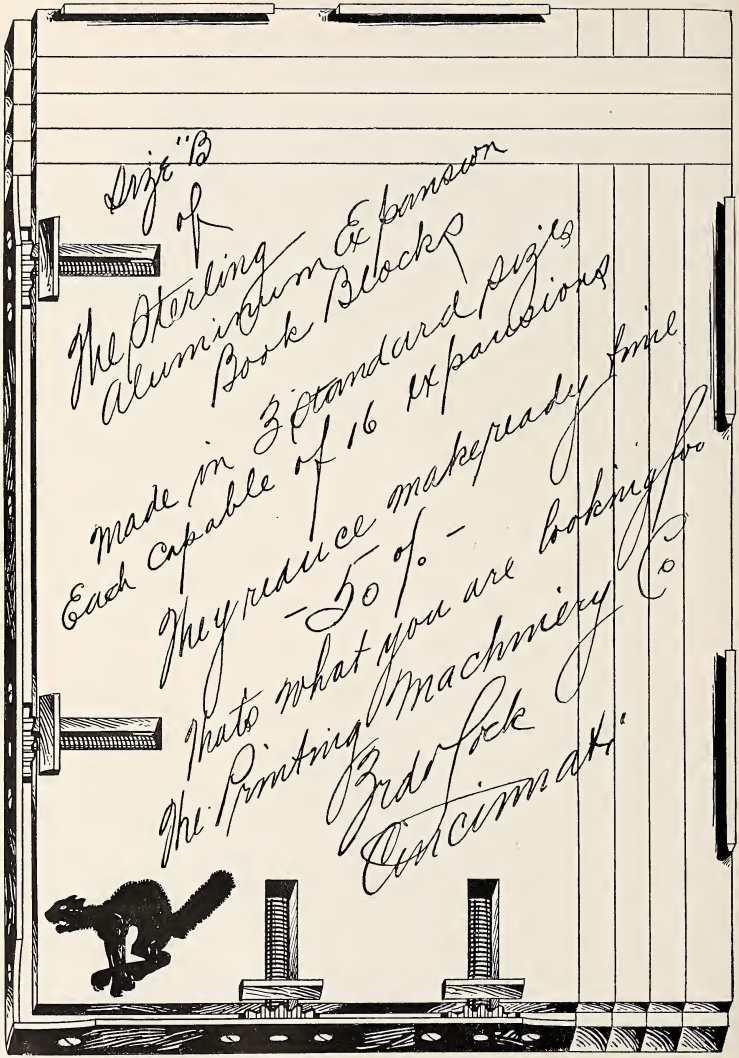
Send for samples and prices.

Other products, National Rotary Perforator, National Rotary Type-High Cut Planer, National Automatic Proof Press.

AGENCIES IN PRINCIPAL CITIES

NATIONAL PRINTING MACHINERY CO., Inc.

Head Office and Factory: ATHOL, MASS.

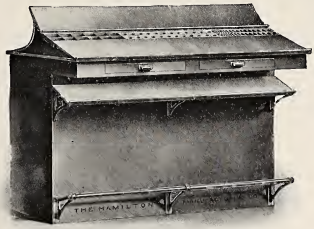

Size "B"
The Sterling Aluminum Expansion Book Block
made in 3 standard sizes
Each capable of 16 expansions
They reduce makeready time
—50%—
That's what you are looking for
The Printing Machinery Co.
Bridge
Cincinnati

ON TO TOLEDO

When this advertisement reaches the eye of the master printer, seriously considering the problem of cost finding and cost reduction, the great Printers' Exposition will be opening in the Terminal Exposition Building at Toledo, Ohio.

Hamilton Steel Printing-Plant Equipments

They Speak for Themselves



AMERICAN STEEL CABINET No. 554
In Steel Construction

A popular cabinet. Contains 48 California job cases, having steel front protectors with brass pulls. The cabinet is equipped with auxiliary dump and cases for justifying materials, such as brass and copper thin spaces, thin leads, spaces and quads, etc.

This cabinet will be shown at our exhibit in Toledo, in steel construction.

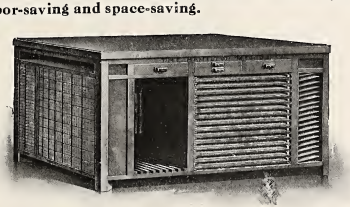
At this show for the first time we will exhibit a comprehensive line of our new steel composing-room equipments. We invite the closest inspection and criticism. We stand ready to accept the verdict of practical, hard-headed buyers of composing-room furniture who are naturally looking for the largest possible measure of return for their money—quality, of course, to be considered. That is the distinctive feature of the Hamilton equipments.

Every printer who expects to add to his equipment should attend this Exposition, where he will have an opportunity to familiarize himself with the recent development in the art with regard to working equipments, and more particularly in connection with the new all-steel, indestructible construction.

For thirty years the products of the Hamilton shops have been without a competitor so far as quality is concerned. All the experience of these thirty years is concentrated into the new line of steel equipments. There is very little of experiment involved in Hamilton steel furniture, and everything that is practical, efficient, labor-saving and space-saving.

Thirty thousand master printers in the United States and Canada have their establishments fitted with Hamilton furniture; twenty thousand foreign printers are likewise equipped. More than twenty government printing-plants are fitted out with Hamilton equipments. There must be a reason for this. The printer who cares to know can find the answer by visiting the Toledo Printers' Exposition.

THE GOODS ON EXHIBIT WILL SPEAK FOR THEMSELVES



METROPOLITAN STEEL IMPOSING TABLE No. 729
In Steel Construction

Equipped with labor-saving furniture and reglet, letterboards, galley racks and chase racks, a most complete imposing table of sufficient size to handle the largest forms. Takes an iron imposing surface 51 x 75 inches over all.

This table will be shown at our exhibit in Toledo, in steel construction.

THE HAMILTON MANUFACTURING CO.

Main Office and Factories, TWO RIVERS, WIS. **Eastern Office and Warehouse, RAHWAY, N. J.**

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.



A series of cuts being justified to 19 ems, the width of column in catalog

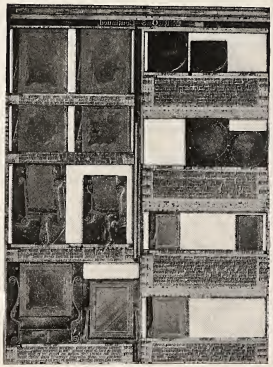


THE AUTOMATIC JUSTIFIER

This is the Method of Accomplishing

Automatic Justification

of a catalog page by means of hot metal cast to measure. The process is automatic, in that it justifies fully and accurately in one operation.



A COMPLETED PAGE
With the exception of running head there is not a single lead or slug in the form.

This process is applicable to all forms of display composition. MAKE YOUR OWN metal furniture at one-third cost of foundry materials.

YOU CAN NOT AFFORD to continue the expensive method of spacing by hand. Learn about the most important composing-room economy of the generation.

Among Recent Lessees Are Two of the Largest Trade Composition Firms in Chicago

WRITE NOW FOR CATALOG AND LEASING TERMS

AUTOMATIC JUSTIFIER COMPANY

W. B. CONKEY, President

Chicago Demonstrating and Sales Offices,
Fifth Floor Marquette Building

General Offices and Demonstrating Plant,
Hammond, Indiana

SUPPLIED BY ALL PRINTERS' SUPPLY HOUSES

W. E. Wroe & Co.

Incorporated

Sales Offices, 1006-1008 South Michigan Avenue, Chicago

Bonds and Writings Exclusively

Immediate Case-Lot Shipments from Warehouse Stocks to Any Point in North America

Two features of our service which you will appreciate are: 1. Exclusive water-marks not obtainable by price-cutting competitors through local jobbers. 2. Low prices secured by our policy of shipping only in quantities of 500 lbs. (the equivalent of 1 case) or more at a time—any shipment being assorted if desired from the various grades, weights, colors and finishes of our entire line.

Any substantial printer on this continent can do a more satisfactory and profitable stationery business by purchasing bonds and writings on our economical plan. We carry every possible grade and size. Our prices range from 6 to 16 cents. We invariably make shipment on the day an order is received. If you are a big enough man to buy economically, write for our complete sample-book and let us put you on the mailing-list for our famous house organ, "Wroe's Writings."

CONSTRUCTION



BOND

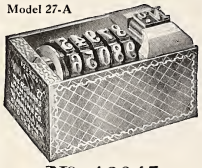
The highest class printers, lithographers and engravers in the 180 principal cities of the United States and Canada are now buying from us and enthusiastically pushing our nationally advertised brand, Construction Bond, 13 cents a pound. We are seeking other high-class customers on this grade in cities where it is not represented.

Roberts Numbering Machine Company

Successor to THE BATES MACHINE CO.

696-710 Jamaica Avenue, Brooklyn, N. Y.

Model 27-A



For General Job Work

Absolutely Accurate

Fully Guaranteed

Side Plates Without Screws

Always in Stock

Five Figure-Wheels

No. 12345

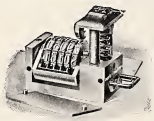
Facsimile Impression
Size $1\frac{1}{2} \times \frac{15}{16}$ inches.

ROBERTS' MACHINES

UNEQUALLED RESULTS
MAXIMUM ECONOMY

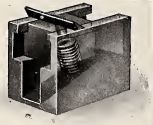
No Screws

To Number Either Forward or Backward



View showing parts detached for cleaning

HOGE HOOK

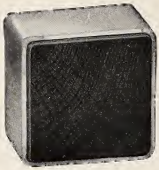


(Patented April, 1911)

AND

UPRIGHTGRAIN SECTIONAL BASE

(Patented July, 1912)



THE UPRIGHT SYSTEM

Write for special introductory prices

Uprightgrain Printing Base Co.

709-711 South Dearborn Street
Chicago, Ill.

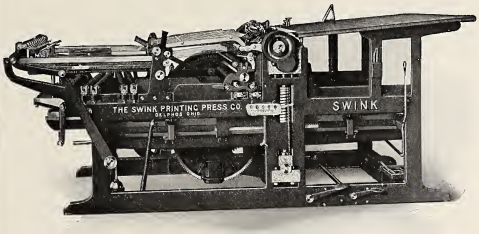
"Globetypes" are machine etched halftones and electros from halftones by an exclusive process
Nickelsteel "Globetypes" are the supreme achievement in duplicating printing plates.

DESIGNS
DRAWINGS
HALFTONES
ZINC ETCHINGS
WOOD & WAX
ENGRAVINGS
COLOR PLATES
NICKEL-STEEL
ELECTROTYPES



Telephone, Harrison 5260-5261-5262 All Departments

A FEW FEATURES OF THE SWINK TWO-REVOLUTION PRESS



- Accurate Register at All Speeds
- Unyielding Impression
- Positive Bed Driving Mechanism
- Free Access to Form Rollers
- Noiseless Combination Delivery
- Operator Stands on the Floor
- Powerful Construction
- Minimum of Floor Space
- Excellent Distribution
- Patented Anti-Guttering Plates
- Receding Feed Guides
- Absolute Simplicity in Construction

Every feature is a reason why you should look into THE SWINK. Send for our catalogue

THE SWINK PRINTING PRESS COMPANY

Factory and General Office: DELPHOS, OHIO

The Juengst Gatherer-Stitcher-Coverer

WILL do five operations, namely, gather, collate, jog, stitch and cover, at one and the same time, thus saving floor space and labor.

The number of operators necessary to produce 3,000 books per hour, of ten sections, would be five.

Also

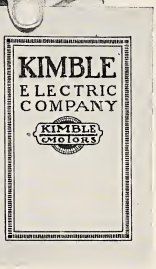
Juengst Gatherer-Wireless Binder

WHICH does four operations at one time, namely, gather, collate, jog and wireless bind, producing 3,000 books per hour, which lay *flat when open,* with five operators.

GEO. JUENGST & SONS, Croton Falls, New York

WE HAVE NO AGENTS

Send For The Red Catalog



And Learn About the 10% a Month Dividend Motor

How often have you said to yourself, "I'd like to run my presses by electricity, but it's too costly. These alternating-current motors eat up as much current when my presses are running only a half or a third of the maximum speed as they do at maximum speed."

That's all very true—or rather *was* true until we designed a motor specially for running cylinder presses.

KIMBLE CYLINDER PRESS MOTORS

Single-phase, Variable-Speed, Alternating-Current
With Auto Transformer Controller

Instead of consuming top-speed current at every speed, no matter how slow, as all ordinary alternating-current motors do, the KIMBLE reduces operating cost in direct proportion to every reduction in speed.

It will operate a press smoothly at as low as ¼ maximum speed—at ¼ the cost of operating the press at maximum.

It is cheaper in its ultimate economy than any other form of power. It will pay an average of 10% monthly dividends on its cost as compared with any other type of alternating-current motor you could install.

Your presses are run *directly* by the KIMBLE. You don't have to change the alternating current to direct current by a generating set, which costs a lot of money and eats up a lot of power.

And the red catalog tells all about it—*understandingly*. It also gives a great fund of information on the power end of a printing-plant which in itself is worth your investigation. If you read this book heedfully and act promptly, you'll soon be banking the profits of your good judgment. Write to-day.

Kimble Electric Co.

635 North Western Avenue

CHICAGO

GOLDING MACHINERY

WILL BE EXHIBITED AT THE PRINTERS' MILLION-DOLLAR EXPOSITION TOLEDO, OHIO, SEPTEMBER 1 TO 6, 1913

IT IS our constant effort to keep in advance of the printers' needs in the march of progress, and the year 1912 was an active one with us in the experimental department. Although several thousand printers are satisfied with the productive and profit-earning ability of Golding Jobbers and Golding Paper Cutters, we have discovered some new features that mean decided improvements in these machines, and these improvements make even more conservative our recent recommendations on extra efficiency.

Job-Plant Efficiency is our hobby, and if you can't get to the show and see our exhibit, send out a line for catalogs

GOLDING MANUFACTURING CO.

FRANKLIN, MASS.

Foldwell Enamel

The Coated Paper That Will Not Crack or Break

¶ When your customer's specifications read, "Print this circular on coated paper that will not crack,"

Use Foldwell

¶ It is easy to handle and it reduces cost in the bindery department — no waste — easily and quickly folded — even inexperienced help can't hurt it.

¶ *Send for printed and plain samples — prices quoted to printers.*

CHICAGO PAPER CO.

CHICAGO, ILL.

"THE ROLLING LIFT"

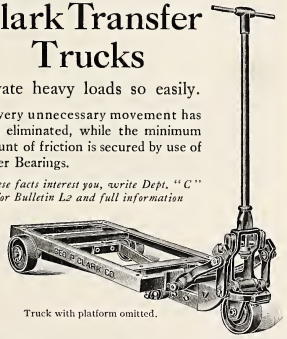
— the Reason Why the

Clark Transfer Trucks

elevate heavy loads so easily.

Every unnecessary movement has been eliminated, while the minimum amount of friction is secured by use of Roller Bearings.

If these facts interest you, write Dept. "C" for Bulletin L2 and full information



Truck with platform omitted.

The George P. Clark Co.

Department C

Main Office: Windsor Locks, Conn.

NEW YORK OFFICE: 13-21 Park Row

Your Near-by Dealers

solicit your patronage on the basis that they can serve you at the *right price* and fill your orders *quickly*. This Directory is in the interest of Printers' Supply Houses, Paper Dealers, Engravers, Electrotypers, Lithographers, Linotype and Monotype Composition, Motor Power and Secondhand Machinery, etc.

Subscribers will find this Directory a great convenience in placing orders with near-by dealers. Should any article be desired not herein advertised, The Inland Printer will be pleased to furnish special information or advise manufacturers of such requirements.

FLORIDA

Cline-Westinghouse Motor Equipments

are specified by the largest and best known printers and electrotypers

Cline Electric Manufacturing Co.
Phone: Harrison 8326
Fisher Building Chicago

Manz Engraving Co.

Chicago
Works: 4041 E. Ravenswood Park.
Sales office: 22 W. Monroe Street
Specialties: Lead mold steel-face electrotypes; color plates in Ben Day process; color plates in three-color process; color plates in quadruple-color process. Artists and designers for illustrations and covers. Half-tones and zinc etchings of quality. *Correspondence solicited.*

Drew's Wholesale Paper House

30½ West Bay St., Jacksonville, Fla.
Bond and writing papers of all grades. Shipping tags, envelopes, cardboards, etc
Agents: Jaenecke Printing Inks.



Mendelson Bros. Paper Stock Co.

Wholesale dealers in various grades of Waste Paper
General offices and warehouse
1015-23 So. State Street Chicago
Telephone Harrison 2840

ILLINOIS

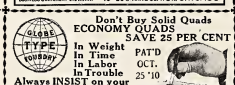


Partridge & Anderson Co.

Designers, Electrotypers Engravers, Stereotypers
100-116 N. Fifth Avenue Chicago
C. S. Partridge, President
Phones: Main 197, 198, 199. Auto. 31-757, 31-758

American Printers Roller Company

American Quality Rollers
Make-Ready Paste
Flexible Glues
102-108 S. Clinton St., Chicago
Phone: Main 4100





Model Ink Fountain

A solution of the Ink Fountain problem. Can be attached to any size Gordon. Write for particulars.
Printers Machine Works
219 So. Clinton St.
Chicago

Blomgren Bros. & Co.

DESIGNERS
ENGRAVERS
ELECTROTYPERS
512 SHERMAN ST. CHICAGO

Illinois Electrotype Co.

Electrotypers Nickeltypers
Designers Engravers
314-318 South Canal Street, Chicago

Gold and Silver Inks

Bright as bronze, that work and print right on coated stock, rough covers and bonds. Write for specimens, literature and price.
The Sleight Metallic Ink Company
Chicago, 528 S. Dearborn St.
Phila., 5907 Market St. N. Y., 154 Nassau St.

Printing and Litho. INKS

Standard Colors—Job Inks—Half-tone and Book Blacks—Special Colors Matched—*Prompt* —Prices *Right.*
Caxton Printing Ink & Color Company
1021-1027 Crosby Street Chicago

For snappy, clear and beautiful Offset Printing in one or more colors, go to

The Sammers Schilling Company

Offset Printers Artists Engravers
732 S. Sherman Street, Chicago

Book Sewing Machines

For all purposes
Joseph E. Smyth Co., 638 Federal St.
Chicago
Correspondence solicited.



$25 to $35 Yearly

ABULAR equipment for rule-and-figure and blank work on standard Linotypes, with all matrices.
Lino-Tabler Co., Chicago
New York, Toronto
These slugs FREE to trade plants

Grinders and Cutting-room Specialties

We sell to printers, lithographers and related trades and satisfy them, because of a knowledge of what is required. Our personal service makes customers satisfied. Our specialties: cutting sticks (all sizes); K. K. knife lubricator, takes place of oil and soap; K. K. paper-slip powder, better than soapstone. Also expert knifegrinders.
E. C. Keyser & Co., 722 S. Clark St., Chicago

William Thomson Printers Machinery Company

426 South Dearborn Street, Chicago
Complete line of "COLT'S ARMORY" and "LAUREATE" Presses and parts in stock ready for immediate delivery.
We have a store that will interest up-to-date printers, embossers and paper box manufacturers. *Call and see us.*

MASSACHUSETTS

Plymouth Paper Company

Holyoke, Mass.

Bonds and Ledger Papers
All Grades Bristol Boards.

Write for samples

MICHIGAN

Investigate and Know Why

A thousand printers use and recognize "THE JOHNSON WAY" as scientific roller care.

Our roller racks never wear out, adjust to any size press, eliminate the fire hazard, promote efficiency and cleanliness.

Johnson Automatic Roller Rack Co., Ltd.
Makers of Roller Racks and Overlay Tables
Battle Creek, Michigan

MISSOURI

CAPPER
ENGRAVING COMPANY

ARTISTS 817-819
ENGRAVERS 14 BROADWAY
COLOR PLATE MAKERS KANSAS CITY, MO.

Murray Machinery Co.

Kansas City, Mo.

Manufacturers of all kinds of Electrotype, Stereotype and Etching Machinery.
Also
The Famous Pioneer Steam Generator (for gas or coal) for steam or wax tables.

Smith-Grieves Company

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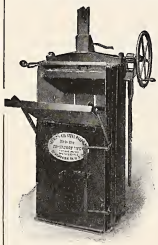
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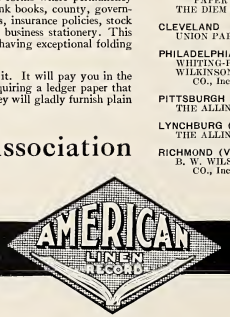
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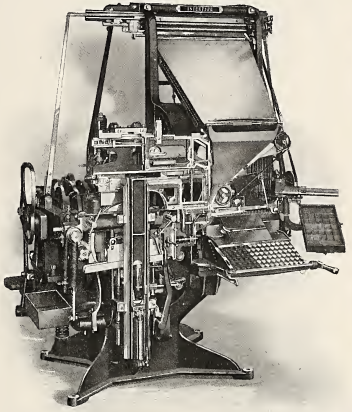
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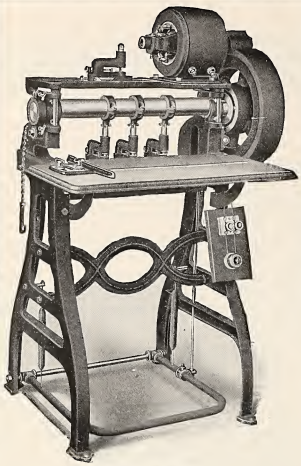
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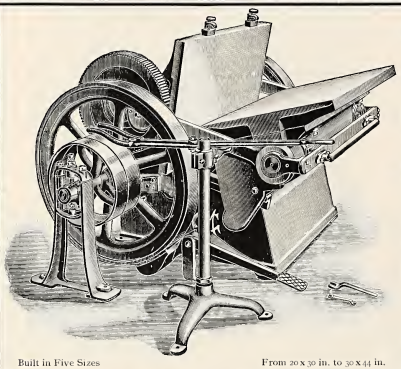
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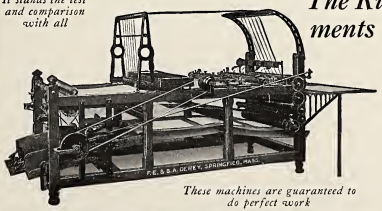
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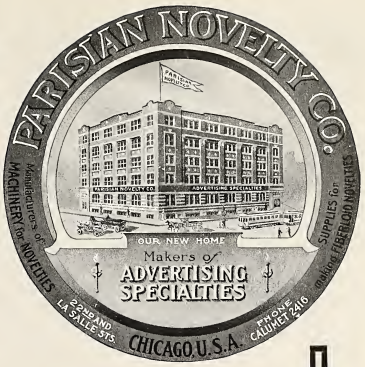
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LAFAYETTE, INDIANA, U. S. A.

Parisian Novelty Company



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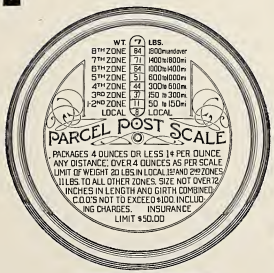
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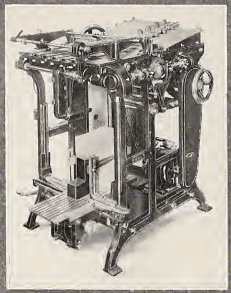
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CHICAGO, U. S. A.



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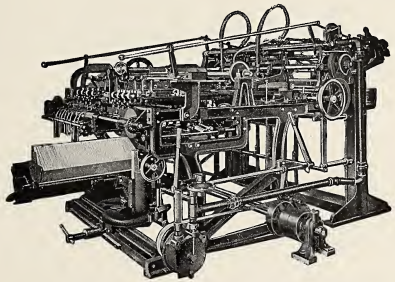
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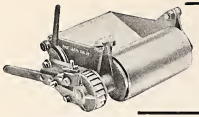
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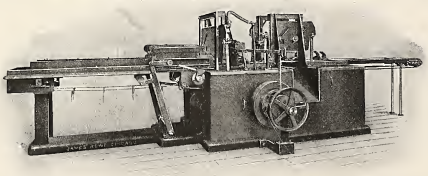
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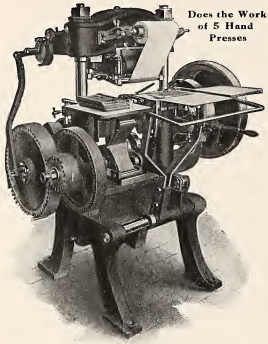
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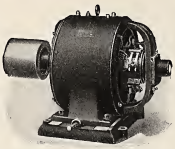
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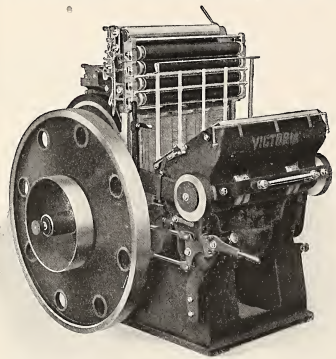
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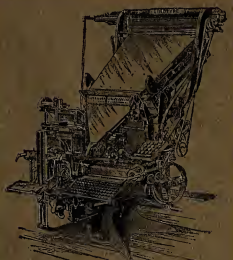
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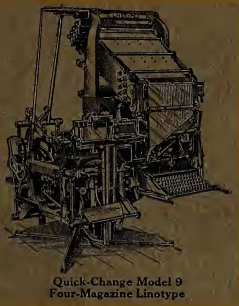
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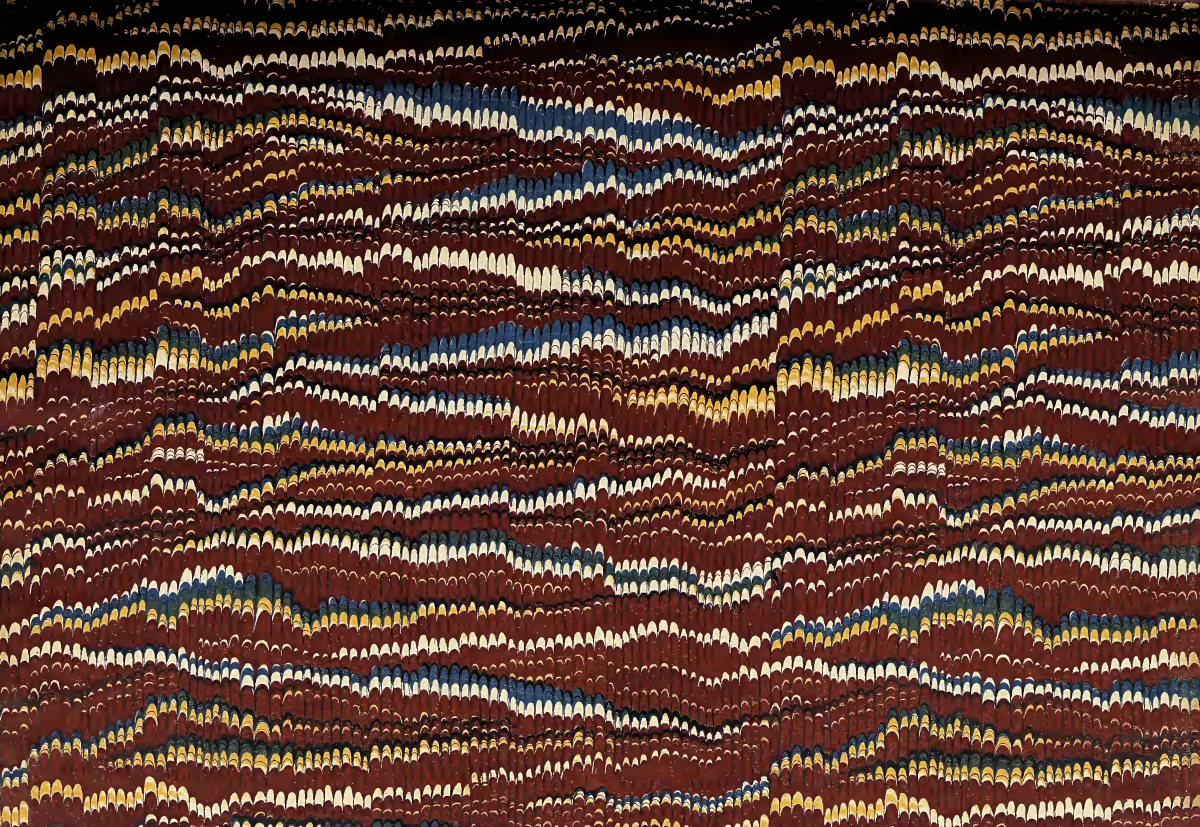
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